LIST of COURSES

DESIGN Courses

DSGN 100  Career Explorations in Architecture (Elective)
DSGN 110  First Year Design Studio (Fall Semester) (Required)
DSGN 120  First Year Design Studio (Spring Semester) (Required)
DSGN 210  Second Year Design Studio (Fall Semester) (Required)
DSGN 220  Second Year Design Studio (Spring Semester) (Required)
DSGN 310  Third Year Design Studio (Fall Semester) (Required)
DSGN 320  Third Year Design Studio (Spring Semester) (Required)
DSGN 410  Fourth Year Design Studio (Fall Semester) (Required)
DSGN 420  Fourth Year Design Studio (Spring Semester) (Required)
DSGN 430  Fourth Year Design Studio (Summer Travel Semester & Studio)
DSGN 510  Fifth Year Design Studio (Fall Semester) (Required)
DSGN 520  Fifth Year Design Studio (Fall Semester) (Required)

ARCHITECTURAL HISTORY Courses

AHST 110  History of Architecture I (Survey) (Required)
AHST 130  Architecture for Non-majors
AHST 310  History of Architecture II: Ancient-Medieval (Required Elective)
AHST 311  History of Architecture II: Renaissance and Baroque (Required Elective)
AHST 312  History of 19th-Century Architecture (Required Elective)
AHST 313  History of Architecture II: World Heritage Comparative Sites
           (Required Elective)
AHST 320  History of Architecture III: Modernity (Required Elective)
AHST 321  History of Architecture III: 20th Century (Required Elective)
AHST 322  History of Architecture III: World Heritage Sites (Modernism)(Required
           Elective)
AHST 340  Frank Lloyd Wright (Elective)
AHST 341  American Urbanism (Elective)
AHST 410  History/Theory I: Contemporary Issues in Architecture (Required
           Elective)
AHST 411  History/Theory I: Theorizing the Real in Contemporary Practice
           (Required Elective)
AHST 420  History/Theory II: Precedents and Case Studies
           (Linked to Design Studio 320/Required)
AHST 440  Philosophy of Architecture (Elective)
AHST 450  Northern Romanticism in Art and Architecture (Elective)
AHST 630  Representing Culture and Ethnicity in Public Places (Elective)
AHST 631  Housing in the 20th Century (Elective)
AHST 632  Other Modernisms: The Avant-Garde in the Nonwestern Tropics
           (Elective)
AHST/RBST 691 Latin American Cities (Nonwestern) (Elective)
AHST 633  Digitizing Latin America’s Heritage (Elective)
TECHNOLOGY Courses

ATCS 110  Technological Systems I (Required)
ATCS 310  Technological Systems II (Required)
ATCS 320  Technological Systems III (Required)
ATCS 332  Studio in the Woods (Elective)
ATCS 410  Integrated Technologies (Required)
ATCS 420  Integrated Technologies II (Required)
          (Linked to Design Studio DSGN 320/required)
ATCS 430  Sustainability and Tectonics (Required Elective)
ATCS 630  Innovations in Building Materials and Methods (Elective)
ATCS 632  URBANbuild: Materials, Research, Fabrication & Construction

PROFESSIONAL CONCERNS Courses

APFC 332  Professional Concerns linked to Studio in the Woods (Elective)
APFC 410  Professional Concerns I (Required)
APFC 420  Professional Concerns II
          (Linked to Design Studio DSGN 320/Required)
APFC 432  URBANbuild (Required Elective): Management and Professional Practice
APFC 433  Architecture and the Underserved (Elective)
APFC 610  Ethics, Efficacy & Architecture in the Globalized Economy
          (Required Elective)
APFC 620  Legal Concerns of Architecture (Required Elective)
APFC 630  Architecture and Social Engagement (Elective)

VISUAL MEDIA

AVSM 110  Visual Media I (with DSGN 110) (Required)
AVSM 320  VISUAL.Thinking (Elective)
AVSM 330  Advanced Freehand Drawing (Elective)
AVSM 340  Painting-Color and Light (Elective)
AVSM 350  Cinematic Architecture (Elective)

DIGITAL TECHNOLOGIES Courses

ADGM 120  Digital Media I (co-requisite w/ DSGN 120) (Required)
ADGM 310  Digital Media II: Intro to CAD/Spatial Modeling (with DSGN 210/Required)
ADGM 320-01 Digital Media III: Advanced Computer Modeling
          (co-requisite w/ DSGN 220) (Required)
ADGM 320-02 Digital Media III: Advanced Computer Modeling
          (upper level) (Elective)
ADGM 320-03 Digital Media III: Advanced Computer Modeling
          (upper level) (Elective)
ADGM 410  Digital Media IV: Digital Fabrication  
          (Linked to Design Studio DSGN 320/Required)  
ADGM 420  Advanced Techniques in Digital Representation (Elective)  
ADGM 613  Watercities: Urban Mappings, Models and Montages (Travel Elective)  
ADGM 620  Advanced Digital Fabrication (Elective)  
ADGM 630  Theories in Digital Media (Elective)  

**URBAN DESIGN/PROBLEMS Courses**  

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>RBST 340</td>
<td>Design Urbanism (Elective) (Urban Design Studies Seminar)</td>
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<tr>
<td>RBST 341</td>
<td>Interpretive Urban Design (Elective)</td>
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<tr>
<td>RBST 430</td>
<td>Designs on Los Angeles: the Making of America’s Second City (Elective)</td>
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<tr>
<td>RBST 431</td>
<td>Topics in American Architecture and Urbanism (Elective)</td>
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<tr>
<td>RBST 643</td>
<td>Historical Geographies of New Orleans (Elective)</td>
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<tr>
<td>RBST 691</td>
<td>Latin American Cities (Elective)</td>
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**LANDSCAPE Courses**  

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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>LNSP 340</td>
<td>Site Planning (Elective)</td>
</tr>
<tr>
<td>LNSP 431</td>
<td>Urban Landscapes &amp; the Works of Roberto Burle-Marx (Elective)</td>
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**SPECIAL TOPICS Courses**  

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>ASTP 230</td>
<td>Architecture and Mysticism (Elective)</td>
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<tr>
<td>ASTP 231</td>
<td>Architecture and Music (Elective)</td>
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**PRESERVATION STUDIES Courses**  (All courses required for Preservation Studies Degree)  

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>PRST 651</td>
<td>Building Preservation Studio</td>
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<td>PRST 652</td>
<td>Studio in Environmental Conservation</td>
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<td>PRST 653</td>
<td>History of the Americas II</td>
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<tr>
<td>PRST 661</td>
<td>History of the Americas I</td>
</tr>
<tr>
<td>PRST 671</td>
<td>Introduction to Preservation Studies</td>
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<td>PRST 672</td>
<td>Preservation Technology</td>
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<td>PRST 690</td>
<td>Preservation Practicum</td>
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<td>PRST 692</td>
<td>Preservation Thesis</td>
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DSGN 100 (Elective)
Career Explorations in: Architecture

Credits: 3
Type of Course: Lecture/ Studio
Instructor: Crosby
Prerequisites: None/ high school students or university non-majors.
Course Description: Students will spend four weeks in the school of architecture exploring the ideas, methods, and issues related to the profession of architecture. Lectures, field trips, discussions, critiques, and other activities during the four-hour daily class session will be supplemented by regular design exercises to completed outside class time. Students will sample the intensity as well as the subjects of a collegiate architecture curriculum.

Pedagogic Objectives: Architecture is a discipline within the Liberal Arts and a career requiring professional training. High school students considering career options may have had little opportunity to become acquainted with the unique blend of visual communication, creative process, academic investigation and professional training that forms an architectural education. Career Explorations in: Architecture is designed to offer students a short intensive Introduction to architecture as a way to help them make informed decisions about their direction in post-secondary education.

Recommended Texts: Francis Ching: Architectural Graphics
                  Francis Ching: Form, Space, and Order

Completion Requirements: Student participation and successful completion of all projects will receive a pass (P); no letter grade is given.
DSGN 110 (Required)
First Year Design Studio

Credits: 4

Type of Course: Design Studio

Instructor: Team/ five or six studio instructors depending on class size.

Prerequisites: Admission to the School of Architecture.

Course Description: First Year Design Studio is the first “core studio” you will have in the School of Architecture; it is a place where you will spend many hours not only working on your design projects but also getting to know your fellow classmates. Although the class is in one large space you will be subdivided into smaller groups directed by an individual faculty member. You will have many “one on one” desk crits (a luxury in secondary education) an essential teaching tool in architectural design.

Pedagogic Objectives:
1. Develop a critical and analytical awareness of physical and spatial environments. By “critical and analytical awareness of physical and spatial environments” we mean the conscious perception, analysis, understanding, and inventorying of characteristics and effects of various spaces and objects. Your personal “inventory” is the raw material that you manipulate in the design process. The sharper your perceptions, the clearer your analyses; the deeper the inventory, the richer the raw material you will have to work with.
2. Develop an understanding of basic principles of architectural design. By “basic principles of architectural design” we mean the concept of the parti and its implications. The term derives from the French partir, meaning to depart. A parti is a simple diagram of the underlying formal, spatial, and organizational pattern of a building. It can be understood as the “point of departure” for a project. For a number of reasons, which we will discuss throughout the semester, we believe that the clarity and appropriateness of the parti is fundamental to the design of good buildings.
3. Develop graphic communication skills. By “graphic communication skills”, we mean the ability to describe spaces and forms through drawings and models. This ability is fundamental to the practice of architecture for two reasons. First, it is necessary to communicate design ideas accurately to, others, including colleagues, clients, and contractors (and in school, to instructors). Second, an architect’s own design thinking (the exploration of ideas and the development of a design) takes place graphically.

Required Texts: Francis Ching Architectural Graphics
Francis Ching A Visual Dictionary of Architecture

Completion Requirements: The final grade will be based on the successful completion of each design project and a letter grade will be assigned based on a review (studio walk-thru) by all the instructors.
DSGN 120 (Required)
First Year Design Studio

Credits: 4

Type of Course: Studio

Instructor: Team/ five or six studio instructors depending on class size

Prerequisites: Completion of DSGN 110

Course Description: The second semester of the First Year Design Studio builds on the knowledge base acquired in the fall semester. The use of short focused projects in the fall will now be expanded into two longer and more comprehensive design projects. In connection with the spring Introduction to Structures and Technology course the design projects will focus on materials and methods of construction appropriate to the first year knowledge base. In connection with the spring Digital Media graphic representation will be stressed.

Pedagogic Objectives:
1. Develop a critical and analytical awareness of physical and spatial environments. (see DSGN 110)
2. Develop an understanding of basic principles of architectural design. (see DSGN 110)
3. Develop graphic communication skills. (see DSGN 110)
4. Develop an understanding of the basic principles of construction in relationship to the terms: Tectonic and Stereotomic. The two design projects will focus on the use of structural systems based on these two principles; concrete block (mass system) will be the primary component for an art glass studio and wood post and beam (frame system) for a viewing platform. Drawings and models will be assigned in connection to the structures and technology course and will be part of the studio presentation.

Required Text:
- Francis Ching Architectural Graphics
- Francis Ching A Visual Dictionary of Architecture
- Francis Ching Building Construction Illustrated
- Edward Allen Materials and Methods of Construction

Completion Requirements: The final grade will be based on the successful completion of each design project and a letter grade will be assigned based on a review (studio walk-thru) by all instructors.
**DSGN 210 (Required)**  
Second Year Design Studio

<table>
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<tr>
<th>credits</th>
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<tbody>
<tr>
<td>type of course</td>
<td>Design Studio</td>
</tr>
<tr>
<td>instructor</td>
<td>Nius and Barron (coordinators), et. al.</td>
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<tr>
<td>prerequisite</td>
<td>DSGN 120 (linked to ADGM 310)</td>
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**course description**  
The Second-year curriculum focuses on the development of the necessary intellectual and graphic tools for the student’s investigation of architectural design as a conceptual, as well as a constructed, endeavor. Primary emphasis is placed on the role of the design process as a mode of critical thought and responsible architectural action. Consequently, experimentation directed by rigorous analysis is encouraged.

Small, straightforward building programs of an institutional nature, and located on urban sites, provide the architectural and cultural framework for a preliminary investigation of the design process. Projects vary in length from 2 to 6 weeks. Specific didactic exercises, analyses of specific project conditions and historical precedents, as well as an introduction to different modes of architectural thinking through various graphic and modeling techniques, are utilized as fundamental components of this investigation. This view of the design process is intended as comprehensive, wherein aspects of ideological approach, response to site conditions, organization of program, and spatial experience are simultaneously investigated. Students are encouraged to extend these activities in directions appropriate to their approach to each project.

Students also take a linked Digital Media course (ADGM 310), which introduces them to an array of Digital Technologies that are then used for their projects.

**pedagogic objectives**  
The major pedagogical goal of Second-year Design Studio course is to encourage the development of a coherent and self-critical design method which promotes design decisions based on analysis and thoughtful synthesis. Critical insight into the conceptual translation and transformation of site and program through an awareness of construction is seen as fundamental to the ideological investigation of architecture. A primary intention of the curriculum is the development of individual process methodologies as they are understood within the larger body of architectural possibilities.

**completion requirements**  
Successful completion of DSGN 201 requires that the student establish an initial understanding of the various complex issues of basic architectural design. Project presentation emphasizes the development of a precise and clear means of communicating project intention and content. Individual grading of student work occurs at the conclusion of each project, with a grading overview provided by each instructor.
DSGN 220 (Required)
Second-year Design Studio

credits
6

type of course
Design Studio

instructor
Nius (coordinator), et. al.

prerequisite
DSGN 210

course description
The second semester of the Second-year design curriculum continues to emphasize the conceptual basis of architectural design. Successive projects, however, focus on a more complete investigation, integration, and resolution of the complex architectural issues raised in DSGN 201. The size, type, and sites of projects become increasingly complex, testing the student’s ability to responsibly engage issues of site, program and conceptual structure. The careful manipulation of the interrelationships between these elements of the project is seen as a critical aspect of the design process. Projects vary in length from 2 to 8 weeks. The student is consistently asked to investigate architectural design thinking through a series of didactic exercises which move back and forth from conceptual or exploratory modeling, sketching, and writing to more conventional architectural drawings and models. These exercises emphasize different methods of thinking about, and investigating the project at hand, including the development of alternative conceptual structures, landscape or urban site strategies, definition of space through the use of different methods of structure or construction, as well as the development of particularly critical interior or exterior spaces. Students are again actively encouraged to extend these activities in a manner appropriate to the project.

pedagogic objectives
The primary pedagogical intention of the Second-year curriculum continues to be the enhancement of the student’s critical design capabilities and the development of individual process methodologies as they are understood within the larger body of architectural possibilities. An increased awareness of the importance of the conceptual translation and transformation of site and program through the active engagement of the built condition are seen as fundamental to ideological investigation of architecture.

completion requirements
Successful completion of DSGN 202 requires that the student establish a broader, more inclusive understanding of the various complex issues involved in basic architectural design. Project presentation focuses on the clear exposition of intention, as well as accurate portrayal of both materials and methods of construction. Grading of student work is consistent with that described for the previous semester (DSGN 201).
DSGN 310 (Required)
Third Year Design Studio

Credits: 6

Type of Course: Studio

Instructor: Errol Barron, Scott Bernhard, Bruce Goodwin, Irene Keil

Prerequisites: DSGN 220

Course Description: The course introduces urbanism and the larger environmental context for the architectural design of a medium-sized public building. The building program is typically for a multi-story building that includes a variety of large and small spaces, both singular and repetitive. There is an emphasis on the integration of practical concerns such as structure, egress, sun control, and efficient circulation.

Pedagogic Objectives: The objective of the course is to give students the knowledge and skills to synthesize solutions to the conceptual, aesthetic, and practical challenges encountered in the design of a medium-sized public building in an urban context.

Required Texts: Allen and Iano *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*

Completion Requirements: Students are expected to present a comprehensive description of a design that is conceptually and schematically clear, satisfies the building program, responds appropriately to the urban context, and integrates practical considerations of structure, construction, and life cycle cost.
DSGN 320 (Required)
Third Year Comprehensive Studio

Credits: 6
Type of Course: Studio
Instructor: Scott Bernhard (coordinator), Ron Filson, Bruce Goodwin, Victor Jones, Irene Keil
Prerequisites: DSGN 310
Co-requisites: AHST 420, APFC 420, ATCS 420, and ADGM 410

Course Description: A single, complex building design project is pursued throughout the semester and several supporting exercises are completed to emphasize particular aspects of that design. These supporting exercises will occur within the studio course and within the four other co-requisite courses of the semester (see below).

The studio runs parallel to courses in technology, history/theory, professional concerns and digital fabrication. Material from those courses is incorporated in the design of each studio project. Exercises in the four co-requisite courses form part of the required material at reviews of the studio project. For instance, systems integration drawings from ATCS 420 are part of the studio presentation requirements, as are precedent analysis drawings from AHST 420. Components fabricated digitally as part of ADGM 410 support each studio project and support investigations in Integrated Technologies and in Precedent Analysis. In this way, studio projects are the synthetic production of five co-requisite and interrelated courses and rise to a level of detail and comprehensiveness surpassing previous semesters.

Pedagogic Objectives: The major design project for the semester is more complex and difficult than those previously encountered by students and requires an integration of concepts from previous and concurrent structures, technology, professional concerns and history courses. Students engage a comprehensive range of practical issues including circulation, functional planning, logical structure, economical construction, appropriate use of materials, sensitive siting, sun control, day-lighting, site development, parking and energy conservation. At the same time, the studio emphasizes considerations that transcend practicality, such as spatial definition and hierarchy, formal composition, organizational clarity, massing, proportion, and other aesthetic and psychological issues.

Required Texts: Architect’s Studio Companion, Architectural Graphic Standards

Completion Requirements: Students create a comprehensive presentation of a fully integrated and technically developed architectural design for a 50,000 to 75,000 square foot building with integrated structured parking on site.
DSGN 410 (Studio Required Elective)  
Sustainable Design in the Lafitte Corridor Greenway

Credits: 6

Type of Course: Studio

Instructor: John Klingman

Prerequisites: 4th year status

Course Description: In design terms there were three primary objectives. First is the development of an ensemble of buildings and outdoor spaces that appropriately reflect sustainable design principles for New Orleans in the twenty-first century. Among the site scale issues are storm water retention and release, and strategies for reducing the urban heat island effect. In building design promoting environmental comfort with high energy efficiency and appropriate use of materials will be explored.

Pedagogic Objectives: The goal of this studio was to increase mastery of the architectural design process and to expand the realm of knowledge brought to bear on the design investigation. Our project involves identifying architectural opportunities within the planning and design of a public realm. The first task was to develop urban design proposals for an eight block long section of the proposed Lafitte Corridor Greenway. These proposals, in plan, section, axon and perspective, will center around the design of the corridor itself as a linear park, a recreational resource for the immediate neighborhood, and a connecting element between parts of the city for walking, biking and rollerblading. As the park is designed building proposals will simultaneously be put forward. Because the park is so narrow, most building components will be at the edges, taking advantage of available sites adjacent to the Greenway.

Required Texts: n/a

Completion Requirements: complete set of drawings/models individually determined
DSGN 410 (Travel Elective)
Vienna-Prague-Berlin-Basel Studio

Credits: 6
Type of Course: Lecture/Seminar/Studio
Instructor: Ila Berman and Byron Mouton
Prerequisites: DSGN 320

Course Description: Eight weeks of travel offers twelve students the opportunity to experience significant works of architecture in their Central European context and gain first-hand knowledge of foreign cultures. Analysis will occur directly through observation and documentation of the physical environment. Related reading assignments will complement the production of drawings, and group discussions will allow participants to challenge the thoughts and critical observations of peers.

Travels begin in Vienna - the former seat of the Austro-Hungarian/Habsburg Empire. Accompanied by the writings of Gottfried Semper, students will move quickly through a metropolis filled by the works of his modern successors such as Otto Wagner and Adolf Loos. The city is a thriving physical record of prosperity and misery, wealth and war.

From Vienna students travel through Prague, the sister city of the Habsburg Empire, to Berlin. Territories preserved by the occupation of communism, Prague and components of Berlin present the visitor with settings rich in physical contrast. They are places saturated, simultaneously, by both decay and hope. Switzerland is home to significant new work in the realm of architecture. Projects in Basel by practitioners such as Herzog & de Meuron, realize the thoughts of Semper more than a century later. Travels will continue into the Swiss and French countryside, exploring works of Peter Zumthor and Le Corbusier.

Upon completion of travels, students will return to New Orleans for an intensive four-week studio. Students of the Technical University in Vienna will visit New Orleans, and will work in conjunction with our program. Activities will be developed in effort to maintain an ongoing academic relationship between the

Pedagogic Objectives: This program provides each student with a chance to witness and document critical pieces of architecture. The understanding of built form will occur amidst the process of negotiating foreign lands and cultures, and amidst the contrasting conditions of city and countryside. Journals will be constructed as a record of thought, observation and production. Various faculty members of the Tulane School of Architecture and the Technische Universitat Wien will be involved with program coordination.

Completion Requirements: Completion of Journal and Four-week Summer Studio
DSGN 410 (Required Elective)
Rome Program Design Studio

Credits: 6
Type of Course: Studio
Instructor: Filson, Harmon, Staff
Prerequisites: Successful completion of DSGN 320

Course Description: This upper level studio is designed to explore the unique historical and contemporary context of Rome. Three projects of varying length and program will be assigned. These projects will interrelate architectural design issues with the powerful urban design forces present in the City. Students will be expected to develop a theoretical position that can be further studied and tested for each project. The studio will be the focus of the Rome Program's curriculum with topics and issues integrated from the other courses.

Pedagogic Objectives: Building on the Comprehensive studio of the spring of the third year this studio will emphasize the integration of intellectual, theoretical, technological, and professional parameters with the direct work of the studio. At least one of the studio projects will be collaborative with small groups working on related projects. Students will be expected to work in a variety of graphic systems and discipline their efforts with a clearly defined, progressive design process. Most of the work of the studio will be digitally based and presented. As a result the necessary laptop computers and appropriate software, to be specifically determined, will be required. Students will complete the course with advanced design abilities, analytical skills, digital awareness and competency along with a sensitivity to the strong historical nature of the city.

Completion Requirements: Grading will be based on design quality, approach and commitment, participation and a final portfolio submitted at the end of the semester.
DSGN 410 / 510 (Required Elective)
URBANbuild microscale – housing prototypes

Credits: 6

Type of Course: Studio

Instructor: Byron Mouton

Prerequisites: DSGN 320

Course Description: In response to recent events in New Orleans, the studio will concentrate on the development of strategies that deal with the reconstruction of both physical and cultural fabric in affected areas. A vicinity of the city has been selected that represents many common attributes of the extended urban landscape. Neighborhood Housing Services of New Orleans, a respected Community Development Corporation (CDC), has committed to providing a site and construction budget for our program.

A great debate has already commenced with regard to what should be done with the many historically marginalized areas of largely low-income under privileged communities. As designers invested in maintaining the currency of a vital urban fabric, it is proposed that we cannot understand or “value” progress without preservation. Therefore, the desire is not to “immediately” replace the damaged components of that fabric. Instead, we might establish reliance upon the familiar without a dependence upon the familiar.

Studio participants working at the immediate scale of the single family dwelling will propose options for multiple sites amidst the identified target zone. As qualities of the individual proposals are compared, prototypical opportunities will be identified. One single family housing site will eventually be identified for construction, and a single prototype will be developed as a result of the group research. That proposal will be documented in preparation for permitting and construction. Ground breaking will occur upon the completion of development, and construction will occur through the Spring term. The construction team may consist of this studio’s participants as well as outside participants.

Pedagogic Objectives: This platform studio will require each student to demonstrate a range of abilities, and an awareness of important issues and knowledge. This semester’s topic of research will allow the studio participants to address and solve problems of coordination and construction at varying scales. At the same time, the studio will emphasize considerations that transcend practicality, such
as spatial definition and hierarchy, formal composition, massing, proportion, and other aesthetic and psychological issues.

The development and cataloguing of housing options will be pursued throughout the semester and supporting exercises will be completed in effort to maintain coherence amongst the various levels and options of those developments. The presentation requirements will build throughout the semester so that each stage of development will be an extension, as well as a revision of previous proposals. Only in this way can the required levels of detail and resolution be achieved by the end of the course. You will be responsible for all previous sets of requirements at each subsequent stage.

Structured participation will be required in all major design reviews. You will be called upon to critique the work of your peers as well as to present your own designs. You will also be expected to recall with insight all of the critical comments made during each review. This interaction will form a part of the semester’s grade.

At this point in the curriculum it is vital that you be able to communicate your proposals and ideas thoroughly and persuasively. The conventions of architectural drawing and modeling will be reviewed, required, and evaluated during the semester. Presentations must be complete at each review and a final portfolio entry presenting the semester’s work will be required.

Completion Requirements:

Students are expected to work regularly and productively in fulfillment of the assignments, with new material and evident progress for each discussion of their work. Except when team projects are assigned, all work should be the product of the individual student. Because Studio meetings may be scheduled at short notice, students are to work in the Studio space during scheduled Studio hours especially at the beginning and end of the Studio session. Students working in the Computer Lab should arrange with another student to notify them when Studio meetings occur. Students should discuss the progress of their work with the Instructor as regularly as the Studio calendar and enrollment allow, and at least once per week.

This studio will require each student to demonstrate a range of abilities, and understandings, as well as an awareness of important issues. Assignments will be evaluated on the student's success in fulfilling the general objectives of the Studio, the specific objectives of the assignment, and mandatory requirements. Students should note that meeting the letter of the assignment's objectives adequately will not necessarily result in more than a passing grade. While functional, technical and anthropometrical aspects of design projects are subject to empirical assessment, qualitative assessment of design work is subject to the judgment of the Instructor, according to
professional and disciplinary standards. A creative and insightful response to the assignment, documented and presented with high quality, will receive a correspondingly higher grade. Perceptual acuity, conceptual refinement, intellectual rigor, and critical judgment will be expected in each student's work; aesthetic and theoretical sophistication are expected to increase over time. Throughout the Studio, there will be an emphasis on consistently advancing the quality and clarity of drawings and models as both tools of exploration and of presentation.
DSGN 410: URBANbuild (Required Elective)
TSA Fall 2006

Credits
6

Faculty
Urban and Architectural Design + Housing Studios (macroscale)
Ila Berman, Associate Dean, URBANbuild Director
Alan Lewis, TCC Director, Adjunct Associate Professor
Mona El Khafif, Visiting Assistant Professor

Housing Prototypes and Design-build Studios (microscale)
Byron Mouton, Clinical Associate Professor, URBANbuild Co-director

Introduction
URBANbuild is an unique urban design and construction program, a laboratory for city research and design and a generator for urban transformation and revitalization. It is a comprehensive program which provides urban and architectural design to support the rehabilitation of neighborhoods subject to damage in the aftermath of hurricane Katrina. Students engaged in URBANbuild studios are deployed to neighborhoods throughout the city to develop creative and sustainable urban design strategies and proposals for site-specific urban interventions and large-scale mixed use urban environments.

Target Areas
URBANbuild is focusing on the urban revitalization of four target areas in New Orleans: (1) the Upper Treme neighborhood or 6th ward which was the focus of the studios which took place last spring; as well as three new target neighborhoods: (2) the New Marigny/St Roch neighborhood in the 7th ward to the east of the Treme, (3) the Gravier neighborhood, to the west of the Treme, between Orleans and Tulane Avenues; and (4) two neighborhoods in Central City bound by highway I-90 to the east, Louisiana Avenue to the west, St. Charles to the South and Claiborne Avenue to the North. These areas constitute a circumferential band of urban space, that is separated from, yet runs parallel to the river.

The determination of target areas was based on cultural, demographic, topographic, infrastructural, economic and urban research. Historically these neighborhoods have deep cultural and historical significance. Through their evolution from the urbanization of the historic plantations of the region, these neighborhoods have been occupied by multi-generational African-American and Creole families and many diverse immigrant populations which settled this region. These neighborhoods were identified in the BNOB Commission report as “Infill Development Areas” directly adjacent to those determined as “Immediate Opportunity Areas.” Economically these areas were in decline before hurricane Katrina, representing a substantial portion of blighted and abandoned properties existing within the urban center of the city. Topographically, these target areas are located within a zone whose elevations are determined to be close to or at sea level and are therefore subject to minimal flooding in relation to other areas of the city. Infrastructurally, these areas are directly adjacent to more developed and stable urban communities, and can therefore draw from the infrastructural support of these adjacent territories provided that methods are generated which can stitch across the boundaries separating these neighborhoods. These target areas also represent prime real estate within the core of the city which is currently underutilized and in serious need of reconstruction and rehabilitation. These are neighborhoods which should be restored, which can support immediate urban intervention, and which possess substantial potential for increased density of housing and urban development.
Stages:
Urban Analysis + Design
Each target area will go through four stages of design, moving from the scale of the neighborhood and its relationship to the surrounding district and city, to the scale of the individual house. During this process, students will study, map, diagram and analyze the urban structural patterns, networks, field conditions, topographies, urban morphologies, programmatic rhythms, histories and environmental conditions of each target neighborhood. This initial research and urban analysis will then be collaboratively evaluated by the studio, in order to generate innovative urban design strategies and a series of phased urban master plans for each neighborhood.

Architectural Design/Housing
These will include proposals for low rise high density housing, new infrastructural networks, the rehabilitation of commercial urban corridors, the development of important cultural and institutional attractors, and provision of multi-programmed recreational landscapes. Students who continue with URBANbuild in the spring, will then have the opportunity to architecturally develop these proposals for each of the target neighborhoods at the scale of individual buildings.

Housing Prototype/design-build
As an integral component of the URBANbuild program, in addition to the larger scaled proposals, faculty and students are also working collaboratively to develop four housing prototypes for each of the study neighborhoods, and constructing one prototype house to be built in each neighborhood in partnership with community non-profit agencies that specialize in affordable housing and neighborhood redevelopment. The intention is to provide quality affordable housing which could be employed to seed the immediate rebuilding of underserved communities, by generating a series of designs for low-cost and environmentally responsive housing prototypes to areas in the city which have historically been dominated by blight and abandonment. Prototype 1 at 1930 Dumaine Street, the first of four house prototypes to be built over a two year period, was just completed this past summer by a group of Tulane architecture students, in partnership with Neighborhood Housing Services of New Orleans, UJAMAA and Project Home Again.

The housing prototype/design-build studio will develop 5 house prototypes, one of which will be constructed on a single lot in the defined target area. The housing prototype studio component will focus on repeatable programmatic and spatial typologies as well as prefabricated and sustainable material construction components, to understand the ways in which these might be systematically applied to the development of multiple sites within and across the different target areas so that the architectural unit is understood within the context of proliferation and multiplication.

Goals/Objectives
Den(s)-city:
One of the critical goals of the studio is to develop new interpretations of density, in order to generate new forms of urbanity. Strategies will be developed for a future form of urbanism, which is responsive to the need for intensive urban transformation within, and the revitalization of, each of the target areas. These strategies must also be able to manage these changes over time.

A number of issues will become the focus of the studio, including the need for increased density, the development of environmentally adaptive strategies and the creation of both artificial recreational landscapes and sustainable “urban
wetlands” within the city, the provision of new infrastructural networks, the development and systematization of variable forms of high density and prototypical housing, the facilitation of new types of hybrid and mixed use programming, and the production of invention within the context of historical and environmental continuity, and local culture within a broader and more global urban context.

Traditionally employed urban tools will be rethought within the context of new urban strategies through concepts such as “urban orgware” (structure/organization), “urban software” (program), and “urban hardware” (built space). The studio will develop “hardware” strategies through urban renewal masterplans as well as precise forms of urban “acupuncture” which focus on specific sites and corridors in the development of interventions and the generation of urban “condensors.”

**Studio Stages:**

**Research**

**I. Site Visit: Conceptual Mapping**

Initial visit by all students to the site to set the context and prepare the studio for the analytical phase of the project. Students will investigate and document the urban context directly to understand the target areas’ locations in the city, their boundary conditions, the division and identification of neighborhoods, modes of site accessibility and infrastructural support, the dimensional characteristics of the site, urban structures and the patterns which underlie the site’s organization, etc.

**II. Site Construction: Model**

A model at the scale of 1″=200′ (1:2400) which shows the four URBANbuild target areas in relation to the urban core of the city. This model will function as a working and presentation model for the analytical, conceptual and design phases of the studio. The fragmentation of the model will allow students to insert both their diagrammatic conceptual models and projects into the larger context of the site.

**III. Site Research: Theoretical Framework [Group 2]**

Review of previous research (URBANbuild 1 and RiverEdge studios) and organization and re-presentation of site data collected from various sources as preparation of the materials to be used in the analytical phase of the project. Site data will include photographs (archival and current), aerial and satellite imagery, cartographic and topographic maps and drawings, statistical environmental, urban and demographic data, diagrams etc.

**IV. Site Division: Target Areas**

Review of Site Research

Division of URBANbuild group into three distinct Target Areas.

**URBAN: MACRObuild**

**Analysis/Mappings**

**I. Horizontal Scan: Urban Field Conditions**

Patchworks, Networks, Field Conditions

Students will produce a horizontal series of analytical drawings of each target area, revealed as a spatial series of contiguous, sequential and/or layered planimetric mappings documenting the following: topography, parcelization structure of blocks, lots, and buildings (grid/grain), figure/ground (solid/void), infrastructural networks, demographics, patchworks and field conditions showing programmatic contents—cultural/institutional/community elements, green layers, and commercial corridors, spatial and programmatic rhythms, boundary conditions, orientation/access, densities, abandoned/blighted...
properties and the erosion of built space, etc. These mappings should focus on rarefying (abstracting) and revealing the organization of the “field” conditions of the site. Mappings should focus on the patterning of information and spatial distribution and allocation of site elements.

II. Vertical Scan: Urban Topography
Students will produce a vertical series of analytical drawings of each target area, revealed as a spatial series of contiguous, sequential and/or layered sectional mappings of the information produced in the horizontal scan.

III. Temporal Overlay: Urban Transformations
The city must be understood temporally as a space which changes over time. Working at the scale of urban design demands an understanding of both the actual conditions of the city and its future potentials. Analytical mappings of the city should expose critical temporal intervals of the city’s evolution (long term: 200 year history; mid term: recent history 1960s-present; short term: 12 months post-Katrina) to set up a temporal context for the phasing of the future city as envisioned and planned by the studio.

IV. Conceptual Link: Urban Configurative Strategies
Evaluation of analytical mappings in relation to the goals and objectives of the studio in order to transform the analysis into operative design strategies and productive design concepts.
DSGN 420: URBANbuild (Required Elective)

Faculty
Ila Berman, Associate Dean, URBANbuild Director
Mona El Khaffif, Visiting Assistant Professor

Studio

**HOUSING+ : The NOLA Superblock**

In the Fall semester of the URBANbuild program, at the urban scale, students worked at the scale of the neighborhood and its relationship to the surrounding district and city, and moved toward the scale of the block and the individual building components within the block. During this process, students mapped, diagrammed and analyzed the urban structural patterns, networks, field conditions, topographies, urban morphologies, programmatic rhythms, histories and environmental conditions of each of three different target neighborhoods in New Orleans: the upper Treme neighborhood in the 6th ward, the 7th ward above the Faubourg Marigny district, and Central City north of the garden district. This initial research and urban analysis was then evaluated by the members of the studio, and a series of innovative urban design strategies were generated for each of three target neighborhoods dealing with multiple types of housing, the development of commercial corridors, the establishment of green networks and temporary programs (such as the MUD—the “mobile urban device”), and large scale macro-architectures looking at the reoccupation and transformation of existing infrastructures such as the highways that slice across the city.

One of the key concerns that was raised within the studio was the issue of housing, and the importance of establishing new interpretations of higher density multi-family housing types in order to generate new forms of urbanity within the city. Housing is of course still one of the greatest issues post-Katrina, and one of the focuses of the URBANbuild program is to explore alternatives to the model of single family housing in low-lying neighborhoods in order to provide innovative solutions which can potentially shrink the currently occupied footprint of the city, while creating stronger links between places of inhabitation and new social, cultural, commercial and recreational amenities.

**Urban Strategy**
This semester’s studio: **HOUSING+ : the NOLA Superblock** will focus on the architectural scale. We will use a rule set, the outlines of which were developed in the fall semester studio, which defines the type of zoning or “genetic code” for different block types. This rule set will define densities for housing and housing types, as well as percentages to be dedicated for green space, and different combinations of programs to support the housing to be developed on the site. This code will also determine the topographical elevations or level of artificial “high ground” for different blocks—a new urban shelf for occupation above sea level which increases density on the higher ground while allowing for more sustainable recreational landscapes below.

**Program: HOUSING+ ?**
Students will generate a series of architectural design proposals for housing + other non-residential social, commercial, cultural, and mixed use recreational programs. **HOUSING+ working**, **HOUSING+ leisure**, **HOUSING+ culture**, **HOUSING+ commerce**, and **HOUSING+ landscape** represent an initial generic range of possible housing hybrids from which each student will select and generate a specific program for their site. At the outset of the studio, students will analyze contemporary urban housing examples representing a range of architectural strategies designed by a number of important global architectural
practices such as Rem Koolhaas, MVRDV, West 8 and KCAP of the Netherlands; Kazuyo Sejima of Japan; MAP Arquitectos, Enrique Miralles and Actar Arquitectura of Spain; Jean Nouvel of France; Riegler Riewe, BUSArchitektur, and Delugan & Meissl of Austria, along with many others. Through processes of diagramming and modeling, these precedents will be analyzed at multiple scales, from the macro to the micro, in order to reveal their fundamental architectural principles and organizational strategies, the deployment of these principles and strategies in relation to larger urban systems, the complex configuration and variability of individual housing units and their modes of repetition, combination and transformation when multiplied to produce larger building elements, and the methods through which different program types are integrated with housing in order to produce new hybridized programs which combine living, working, and leisure. These analytical studies will act as a point of departure for the studio. Students will then reinterpret and transform these models in relation to their specific program and site within the city in order to generate original and provocative proposals which synthesize innovative housing strategies, and variable programmatic mixtures, with local environmental, topographical and cultural conditions.

Sites: the Superblock and the Linear Corridor
Each student will be designing for a single site and will focus either on a one block site—the superblock—or a corridor. These sites will be located within one of the URBANbuild target areas. Superblock proposals will focus one of the most common urban units within the core of the city which has historically determined the rhythm and organizational structure of the urban fabric as field. The reinterpretation of urban block through architecture, allows for multiple potential organizational and architectural strategies to emerge within the boundaries of a single site which negotiates between the architectural and urban scales. The condition of repetition plus variation, specific to the condition of housing within the block, can then be thought incrementally at the urban scale as the aggregation of different student proposals within the studio start to inhabit a larger urban terrain. While the block is the unit or tile that pieces together the fabric of the city, the boulevards and avenues are the arteries that brand larger strokes across the grain. The architectural opportunities to reinforce the power of these marks is significant as they simultaneously develop inter-district relationships and fortify the existing boundaries of the neighborhoods that they border. With the primary program of housing, supplemented with commercial, social, cultural and light industrial uses, these edges promise to vitalize the community perimeters and the arteries themselves with occupation and activities 24 hours a day. This is the role of architectural urbanity.
DSGN 430 (Travel Elective)
Visions of Recovery
(Vienna-Prague-Berlin-Basel Studio/Summer)

Type of Course: Lecture/Seminar/Studio
Credits 6
Instructors Byron Mouton, Cordula Roser Gray
Prerequisite 3

Introduction
This summer’s travels have afforded students opportunities to experience and evaluate various conditions of urban habitation, programmatic adjacencies, density and proximity. Students have witnessed examples of cities that have recovered from various conditions of destruction, with urban rebuilding often challenging both the physical and social constraints of preservation and reconstruction.

The aftermath of Katrina has left 80% of New Orleans destroyed, the metro population reduced by half, and the city’s most underprivileged areas are greatly diminished. In many neighborhoods, little community, economic or social foundation is in place. Logically, it is now of utmost importance that careful consideration is given to both the physical and cultural qualities of this place.

We must ask:
- what is worth salvaging?
- how might the integration of old and new respectfully occur - and
- how can progressive proposals be developed amidst recognition of past achievements in regional construction

This studio will look at proposals of preservation, infill and innovation amidst the vicinity of the Tulane/Gravier district - a neighborhood that stands as an example of blight and adjudication which is now prevalent throughout ‘Post Katrina’-New Orleans. Although we will focus upon the developments of a selected portion of this district, the goal is to introduce an approach towards neighborhood redevelopment that can be understood as ‘prototypical’. Proposals will be made architecturally rather than diagrammatically, with emphasis being placed upon the identification and clarification of programmatic and material constraints.

Tulane/Gravier is located in the heart of the City of New Orleans. The neighborhood is bounded by Claiborne Avenue to the east, Lafitte Street on the north, South Broad Avenue on the west and the I-10 Expressway on the south. This area is occupied predominately by low-income households existing adjacent to zones of commercial and manufacturing activities, many of them currently defunct. It is traversed by a number of major commercial and transit corridors with Canal Street and the Canal Streetcar Line establishing a transportation artery within the neighborhood.

Historically, with the urbanization of the land in 1841, the construction of the Carondelet and New Basin Canals provided drainage and water connections between Lake Pontchartrain and the Mississippi River with rail lines later supplementing the water route. A boom in industrial development occurred establishing a corridor along the canals and a rail line through the neighborhood. While most of the area’s houses, typically shotguns and camelbacks, appeared in the 1880’s and 1890’s, commercial development expanded particularly along Tulane, Broad and Canal Streets in the early 1900’s, disrupting the build –up of residential areas. Major improvements to Canal and Poydras Streets further upset the district development and multi-family housing began replacing the single- and two-family structures along the corridors.
In effort to initiate the recovery and rebuilding of New Orleans after Katrina, the city presently finds itself in its fourth planning process with the Unified New Orleans Plan (UNOP) being the most current community-based plan encompassing all districts and neighborhoods. (Information regarding all planning processes can be found at http://www.nolaplans.com/, see Lambert Plans for detailed assessment of District 4)

**Pedagogic Objectives:**

This studio will require each student to demonstrate a range of abilities, and an awareness of important issues and knowledge. The design project for the studio will allow the participants to address and solve problems of coordination and construction at the architectural scale. At the same time, the course will emphasize considerations that transcend practicality, such as spatial definition and hierarchy, formal composition, massing, proportion, and other aesthetic and psychological issues.
DSGN 430-01 (Travel Elective)
Watercities Studio

Credits: 6
Type of Course: Studio
Instructor: Bernhard, Lewis
Prerequisites: Completion of DSGN 320

Course Description:
At the completion of the travel portion of the semester, students are engaged in an intensive advanced elective studio supported by the extensive research developed in the first half of the semester. The primary focus of this studio is to observe New Orleans as a water city with a precise local operative nature within a much larger global context, and to use the outcomes of this research as a primary source that would guide a series of interventions within the city and along the river’s edge. In fact, the settlement of the city within this fluid system and its harbor potentials is what allowed for the development of the city. A key interest of the studio is to observe the river’s obsolete postindustrial tracts of land and their potential transformation into a more adequate landscape that accommodates programs more attuned to the city’s current economic engines: primarily, cultural/academic, leisure, tourism, and recreational facilities, among others.

As an extension of the URBANbuild research, this studio will also focus on the redensification of the city, new models for housing and mixed use programming in relation to the urban superblock, as well as strategies which deal with the constructed edge and “ground” of this city—an artificial infrastructural domain that calibrates the water’s edge and topographical border conditions which allow for an extended area of occupation in those regions below the natural water level. Programmatic, infrastructural, urban, architectural and environmental strategies drawn from the case studies investigated by the seminar and travel portions of the program, will be a series of precedents to inform the generation of urban, architectural and infrastructural proposals that negotiate between the idiosyncrasies of this city’s geographic location and topographical conditions.
DSGN 510 (Required)
Thesis Research + Analysis

Credits: 6

Type of Course: Studio

Instructor: Owen (Co-ordinator), Coker, Eloueini, Harmon

Prerequisites: Satisfactory completion of the Fourth Year program; minimum cumulative GPA and cumulative design GPA of 3.00 for Research Studio or Advanced Integrated Design Studio; 3.33 for Independent Thesis Studio; 3.6 for Independent Research Thesis

Corequisite: Advanced architectural elective in the student's area of research

Course Description: 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.

Pedagogic Objectives: Qualified students are expected to undertake the initial research and preliminary design studies for a Thesis proposition - that is, a generalizable set of ideas not limited to a specific site or program – that will subsequently be further explored in the Spring Semester through the medium of an architectural project of some theoretical, programmatic or formal complexity. While the work may be based upon a specific site (or sites) and program, it requires an explicit theoretical grounding, an understood position in relation to current discourse, and a sense of its own broader implications in order to qualify as a Thesis. The ideas that constitute the Thesis should be understandable as applicable to other sites and programs. The ultimate products of the year's working process will be drawings, models and other means of architectural representation. The Thesis Project may pursue a proposition that has the scope and scale of a single building; of specific spaces in buildings; of urban design; or of constructed landscape interventions.
Completion Requirements: 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. The Instructors must be convinced by the student's submissions that (a) they are proposing a topic worthy of pursuit as a Thesis and (b) that they are demonstrating the understanding and capabilities necessary to pursue this topic. Without these, proposals will not be allowed to proceed, and 510 must be passed before 520 can be entered. The pursuit of a Thesis therefore must be seen as something to be achieved rather than a general expectation or burden.

Work is evaluated on the student's success in fulfilling the general objectives of the course and the specific objectives of the assignment; quality of writing, graphics and presentation are part of the basis of evaluation. Intellectual rigor and critical judgment are expected in each student's work.
DSGN 520 (Required)
The	Thesis Design Studio

Credits: 6

Type of Course: Studio

Instructor: Owen (Co-ordinator), Coker, Eloueini, Harmon

Prerequisites: Completion of DSGN 510 with a grade above C minus

Corequisite: Advanced architectural elective in the student’s area of research

Course Description: Design, detail development, and full presentation and documentation of the final thesis project. The work of the course proceeds primarily by the further development of the Thesis, based on the work undertaken in the fall-semester Thesis Research course, now through the medium of design. Instructors respond to and advise on the work through desk critiques and discussion in pinup sessions. Students are expected to pursue their chosen Thesis - that is, a generalizable set of ideas not limited to a specific site or program – through the vehicle of an architectural project of some theoretical, programmatic or formal complexity. While the work may be based upon a specific site (or sites) and program, it requires an explicit theoretical grounding, an understood position in relation to current discourse, and a sense of its own broader implications in order to qualify as a Thesis. The ideas that constitute the Thesis should be understandable as applicable to other sites and programs. The ultimate products of the year's working process will be drawings, models and other means of architectural representation. The Thesis Project may pursue a proposition that has the scope and scale of a single building; of specific spaces in buildings; of urban design; or of constructed landscape interventions.

Pedagogic Objectives: A high degree of initiative and independent motivation is expected of the student in the conduct of the work. 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. A well-disciplined and consistently productive work ethic is essential, as are effective time management and realistic production objectives. Students are expected to take up the opportunity presented by the Studio to integrate knowledge and skills gained in their other mandatory courses, studios and, where appropriate, their electives.

Required Texts: None

Completion Requirements: Design work is assessed in three major stages, marked by formal reviews. Between those reviews occur intermediate pinups within the Studio sections. Public presentation and a juried review of the thesis projects at the end of the second semester allow for the assessment of student accomplishments, both individually and collectively.
DSGN 510-520: THESIS (Required Elective)

Credits 8 hours

Type of Course Studio

Instructor Ammar Eloueini

Prerequisites 410-420

Course Description Over the last decade, radical changes both in methods of production and design in the architectural field have been affected by the integration of digital technologies. Replacing real experience with simulated worlds, conventional relationships between “function-form-structure” with “information-field-interaction,” new methods and techniques of operating within these emerging forms of production can be investigated. Unprecedented questions, such as design strategies involving repetition with differentiation, the proliferation of information, dynamic organizations are part of the reality that the architectural practice has now to consider. We are able to explore forms of order related to the complexity of today’s continuously re-organisation of programs, shifting of cultural, social and political conditions.

Time, through the use of animation software fundamentally transfigures how buildings are represented and conceived. Time-frame and phase-diagrams are some of the tools of formal determination that can be developed to exploit the evolution of material and spatial organizations across time. Computational modeling allows us to investigate non-visual multi-scale processes; the manipulation of fields through vectorial definition, and a topological definition of geometrical entities. We are able to manipulate new geometries that are better suited to the production of dynamic and complex organizations.

Pedagogic Objectives
1. To engage the mind in a complex definition of architecture: using digital media, virtual environments in the elaboration of design.
2. To engage the student in the production objects in real space after manipulating these objects in virtual environments.
3. To encourage the student to confront culture, knowledge, and intuition in the making of architecture that goes beyond stylistic issues to satisfy larger conceptual, social, and human values.

Completion Requirements Class participation and presentations
Animations, drawings, texts and models of the architectural proposal.
**DSGN 520: THESIS (Required Elective)**  
*Fifth Year Thesis Studio*

<table>
<thead>
<tr>
<th>Credits:</th>
<th>6</th>
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<tbody>
<tr>
<td>Type of Course:</td>
<td>Guided Thesis</td>
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<tr>
<td>Instructor:</td>
<td>Coleman Coker</td>
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<tr>
<td>Prerequisites:</td>
<td>advancement to fifth year, completion of 8 design studios</td>
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<tr>
<td>Course Description:</td>
<td>Research/Design/Build appropriate climatic and cultural prototype of affordable, sustainable home for an impoverished neighborhood of New Orleans that can be repeated by the prefabrication industry. Emphasis is on eco-friendly strategies, contextual appropriateness and poetics of design from a pragmatist’s viewpoint. Studio to investigate industrialized prefabrication processes inside/outside, the construction industry to determine appropriate approaches for affordable design. Research of current and emerging systems available for prefabricated units—partially panelized systems, flat-box systems, full factory-built homes. Research and development culminates in demonstrating newly-gained knowledge by constructing an affordable and ecologically-friendly, experimental, single-family home. Project is fabricated in controlled environment of a warehouse space to reduce construction fatigue, improve the level of construction detail, save fabrication time and reduce material waste, all going to make the home more economical.</td>
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<tr>
<td>Pedagogic Objectives:</td>
<td>Increase research/design skills and increase understanding of sustainable design principles. Through firsthand building experience, increase understanding of basic building principles, construction procedures, building materials, structural and environmental and systems. Develop amplified acuity for the “art and poetry” of building through a lived construction experience.</td>
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<tr>
<td>Required Texts:</td>
<td>Henry David Thoreau’s, <em>Walden</em>; Selected Poems of Wallace Stevens; John Dewey’s, <em>Art as Experience</em></td>
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<tr>
<td>Completion Requirements:</td>
<td>Successful research, design development, producing construction documents for permitting and building industry, construction of project.</td>
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<tr>
<td>Criteria Fulfilled:</td>
<td>Understand principles, appropriate application and performance of construction materials, products, and assemblies, including their environmental impact and reuse. Understand principles of structural behavior, lateral forces and appropriate application of structural systems. Understand appropriate application and performance of environmental systems, including acoustical, lighting, climate modification systems, and energy use. Understand principles of sustainability that conserves natural and built resources in the creation of healthful buildings and communities. Understanding ethical issues involved in the formation of professional judgment in architectural design and practice.</td>
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AHST 110 (Required)
History of Architecture

Credits: 3

Type of Course: Lecture with a Required Service Learning Component

Instructor: Carol McMichael Reese

Prerequisites: None

Course Description: AHST 110 is a critical introduction to the history of architecture. This course provides a chronological and comparative introduction to built environments, from the ancient, pre-literate settlements of Africa, Asia, and the Middle East, to the globalized metropolises of today. Slide lectures emphasize individual works of architecture and their creators in order to examine the roles that buildings play in shaping human interactions and the ways in which they record cultural aspirations and achievements.

Pedagogic Objectives: Reading assigned texts, writing about topical themes, and discussing pertinent issues in class will develop skills for describing, analyzing, and engaging not only historical works of architecture but also the buildings that we inhabit today. Course lectures, reading assignments, class discussions, and exams are tailored to guide students in developing the skills of architectural description and critique through the development of specialized architectural terminology and visual analysis. In addition, the structure of the course will enable students to become familiar with the organizational and teaching tools available through the University’s Exchange calendar system, Blackboard course management program, and Electronic Reserves (ERes). Slide lectures and assigned readings will also introduce students to New Orleans’ urban and architectural development and current planning and preservation issues.

A fundamental aspect of the course is the integral, required Service Learning component. This is designed to engage students in ongoing, vital discussions about the ways in which the community values the historic built environment of New Orleans, which the devastation resulting from Hurricane Katrina placed in jeopardy. Students will contribute twenty hours of service to projects designed by Community Partners of Tulane’s Center for Public Service. Partners to be served by AHST 110 students during the Spring 2007 semester include The Phoenix of New Orleans (http://www.pnola.org), Downtown Neighborhoods Improvement Association, Historic Seventh Ward Improvement Association, and Neighborhoods Planning Network (http://neighborhoodsplanning.com). The Service Learning component of the course will allow students to experience the uses to which a critical understanding of architectural history may be placed in furthering the goals articulated by neighborhood groups for the development of the urban environment. AHST 110 satisfies the first Service Learning requirement for Tulane graduation: a Service Learning course at the 100, 200, or 300 level taken within the first 70 hours of credit earned at Tulane University.


Completion Requirements: After each of four Saturdays of service, students will complete Service Learning reflection essays. Final projects culminating the Service Learning component will be presented to the Community Partners near the end of the semester, and a final reflection essay will be required after the presentations. Attendance at lectures is required and will be monitored. Three exams will be given during the course of the semester. The final exam will be cumulative.
AHST 130 (Elective)
Introduction to Architecture for non-Majors

Credits: 3

Type of Course: Lecture/Seminar

Instructor: Errol Barron

Prerequisites: none

Course Description: This course uses a history, theory and cases studies to introduce students to the architecture of our time. Lectures draw heavily from the experiences of a working architect to explain how pragmatic forces have shaped the way buildings look and work today. Examples of local as well as international architecture are used to illustrate how cultural and aesthetic influences are incorporated in formal language and how buildings came to look the way they do. An emphasis is placed on architectural environments as much as individual buildings and selected buildings are examined through case studies.

Pedagogic Objectives: The course is designed for the future users/consumers of architecture and for those who may one day affect the environment through involvement in boards and/or public and private commissions. The material covers the dynamic of client and architect as well as the dynamic of buildings as a manifestation of culture and economics.

Required Texts: Understanding Architecture by Leland Roth along with assigned readings from Palladio to Koolhaas

Completion Requirements: 1. A paper written about an actual student project from within the school (a project where interviews and attendance of that students reviews are required)
2. A 2-D design urban analysis project using graphic design as a tool of communication
3. Tours - of the university campus and the ogden museum, (which was designed by the instructor) examining buildings designed over a span of 100 years.
4. The last case study deals with a new, critically important, controversial contemporary building.
AHST 310 (Required Elective)
Ancient and Medieval Architecture

Ellen Weiss

Prerequisites: History I (AHST 101 or 110)

Course description: The course will examine the roots of the Western architectural tradition, starting with prehistoric developments in Europe and the ancient Near East and continuing through Egypt, Crete, Greece, Rome, Byzantium, and Western Europe of the Carolingian, Romanesque, and Gothic eras. We will look primarily at monumental architecture and secondarily at domestic and vernacular buildings, landscape, and urban form. We will try to understand how the varied buildings systems reflect technical and material opportunities and constraints, the conditions and goals of the people that employed them, and the economic, political, and cultural systems they reflect.

Pedagogical Objectives:

Academic To teach the material—western architecture and urbanism. Keyed to general historical currents. Academic learning skills: students must key their lecture notes to photos and plans of buildings which they have found in the library and demonstrate a synthesized understanding with essay examinations. The lecture and library search material also must be keyed to textbook and to supplementary critical essays. Compare and contrast essays demand abstraction and new levels of synthesis.

Design To enlarge the student’s experience of architecture and his/her visual and conceptual repertory of forms. To aid development of critical evaluation and of memory. To create the habit of constant consideration of architectural issues—mass, scale, light, plan, surface, proportion, ornament, etc. that is, to teach how to learn from other buildings. To force practice in the translation of real or imagined architectural experience into graphic conventions—plan, section, elevations, photographs—and back again.

Required tasks: two or three quizzes based on lectures and readings; two or three short papers that respond to assigned readings; three one-hour slide/essay examinations.

All tasks must be completed
AHST 311 (Required Elective)
RENAISSANCE AND BAROQUE ARCHITECTURE

Ellen Weiss

Prerequisites: History I (AHST 101 or 110)

Course Description: The course will examine the classical tradition in architecture and urbanism as it was revived in Florence and Rome in the fifteenth and sixteenth centuries and as it developed in the seventeenth and eighteenth centuries, spreading over Europe. By vicariously “visiting” the work of the major architects we will learn to perceive their individual design sensibilities and accumulate an understanding of the epoch's architectural and urbanistic principles such as: the organization of interior and exterior space by axial symmetry; the proportioning of individual elements in relation to others; the orders as the consummate visual device; the monument as urban focus; and the rejection or distortion of all of these principles for emotional effect.

We will also seek to understand how these formal systems served the political, social, and religious institutions that employed them and, therefore, how they record their era's preoccupations.

Pedagogical Objectives: Academic: To teach the material—western architecture and urbanism. Keyed to general historical currents. Academic learning skills: students must key their lecture notes to photos and plans of buildings which they have found in the library and demonstrate a synthesized understanding with essay examinations. The lecture and library search material also must be keyed to textbook and to supplementary critical essays. Compare and contrast essays demand abstraction and new levels of synthesis.

Design To enlarge the student’s experience of architecture and his/her visual and conceptual repertory of forms. To aid development of critical evaluation and of memory. To create the habit of constant consideration of architectural issues—mass, scale, light, plan, surface, proportion, ornament, etc. that is, to teach how to learn from other buildings. To force practice in the translation of real or imagined architectural experience into graphic conventions—plan, section, elevations, photographs—and back again.

Required Tasks: Two or three quizzes
Two or three short essays responding to assigned readings
Three one-hour slide/essay examinations
Completion Requirements: all of above
AHST 312 (Required Elective)
History of 19th-Century Architecture

Credits: 3
Type of Course: Lecture
Instructor: Elizabeth Burns Gamard
Prerequisites: AHST 101 or 110

Course Description: The course History of Architecture III: The Nineteenth Century is taught as a preliminary guide to Modern Architecture. While following a rough chronological outline, the course is taught thematically, that is, in terms of the history of ideas that motivated change in architecture. The seeds of the twentieth-century, as well as contemporary discourse in architecture, are found primarily in the course of the nineteenth-century. As above, these ideas can be discontinuous and fragmented, thereby necessitating a thematic approach.

Pedagogic Objectives: To develop an understanding of the scope of 19th-century Architecture as a preliminary guide to Modern Architecture, in particular the seeds for what become the many “modernisms” that make up the canon. To help the students develop a discourse of architecture through the articulation of the ideas of pre-Modern Architecture.

Required Texts: The required book for the course is Barry Bergdoll's European Architecture 1750-1890 (available in the bookstore). Other required readings, all on electronic reserve as noted in the syllabus, are from Alberto Perez-Gomez' Architecture and the Crisis of Modern Science, Kenneth Frampton's Modern Architecture, Vincent Scully's American Architecture and Urbanism, and Leland Roth's A Concise History of American Architecture. The Benevolo readings (also noted below) are on E-reserve. The password for E-reserve is 'napoleon.'

Completion Requirements: Two five hour essay exams, attendance mandatory
AHST 313-01 (Required Elective)
World Heritage Sites I

Credits: 3
Type of Course: Lecture
Instructor: Robert Alexander González, Assistant Professor
Prerequisites: none

Course Description:
This architectural survey spans from ancient civilizations to the mid-eighteenth century. Complementing the new university-wide requirements, this course offers a comparative approach to the study of architecture, presenting different cultures side by side, as well as a global approach, bringing attention to cultural production throughout the world. Looking at architecture through the lens of the international World Heritage Site program, initiated by UNESCO in 1978, presents an alternative to the traditional form of studying architecture and urbanism, which is commonly based on the master narrative of the architectural or art historian. In the alternative model, students are exposed to a continuously developing global canon that is the product of the collective efforts of thousands of experts representing more than 200 nation-states and many cultures outside the Western mainstream. In addition, students learn about vernacular architecture, industrial heritage, engineering and scientific works, and cultural landscapes, part of the focus of the World Heritage Sites program, which are areas of study usually excluded by the traditional approach.
Issues concerning human heritage and cultural value are therefore presented with this global project in mind, the World Heritage Sites project, programmed to bring emphasis to all parts and cultural traditions of the world, as well as to all forms of expression in the physical environment. In the manner of conservationists and preservationists we study the history of “historic” structures as living places that are part of present-day political, nationalist, economic and cultural developments. At the center of this is the subject of managing cultural tourism, which will be critically addressed in this course. Students will come to learn about sites of the past in their contemporary environments as functional parts of present-day operations; in other words, as sites that continue to shape our global culture. This course has been developed, with the sponsorship of US-ICOMOS in Washington, D.C., as a pilot course to introduce the World Heritage Site program into the architectural curriculum at the university level.

Pedagogic Objectives:
This course will cover approximately 175 sites that are representative of the diverse array of buildings and sites inscribed in the World Heritage List (currently there are 830 inscribed sites). The pedagogical objectives of this course are: 1) to study the history of global architecture through a lens that emphasizes social, cultural and political issues; 2) to learn about the World Heritage Site program and ongoing preservation and conservation efforts; and 3) to engage in historical studies with text and images, including honing ones visual skills and analytical drawing skills.

Required Texts: A Global History of Architecture, Ching, Jarzombek and Prakash
Completion Requirements: Daily note-taking and sketching, and a mid-term and final exam
AHST 320 (elective)
History of Architecture & Urbanism, 20th c.

Credits: 3

Type of Course: Lecture

Instructor: Carol McMichael Reese

Prerequisites: Art, Architecture, or Urban History course at the 100 or 200 level

Course Description: This course is a critical introduction to architecture and urban design in the twentieth century. Emphasizing developments predominantly in the United States and Europe, we will nonetheless make an effort to establish a perspective that questions assumptions guiding the construction of historical narratives as well as those ascribing special status to selected sites and buildings.

Pedagogic Objectives: 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. We will be especially concerned with the idea of modernity—the Anti-Modern, the Modern, the Post-Modern, and relationships between idea and form.

Four discussion sections are scheduled throughout the semester at regular intervals, and they focus on writings by selected architects whose works and ideas are highlighted in lectures and in the textbooks.

To deepen the study of twentieth-century architecture, notebooks are required. The syllabus is divided into four units. Notebooks containing assigned research materials are due at the end of each of the four units: (1) precursors and founding practices, (2) the polemics of “classical” modernism, (3) modernism’s diaspora, (4) modernism’s discontents.

Required Texts: Alan Colquhoun, Modern Architecture, 2002
Diane Ghirardo. Architecture after Modernism, 1996

Sample assigned readings: Adolf Loos, “Ornament and Crime”
Hermann Muthesius, “Style Architecture and Building Art”
Le Corbusier, “Mass-Production Houses”
Henry-Russell Hitchcock and Philip Johnson, The International Style
Fritz Neumeyer, The Artless Word, Mies van der Rohe on the Building Art
Louis Isadore Kahn, Inaugural John William Lawrence Memorial Lecture, delivered at Tulane University (1972)
Kenneth Frampton, “Ten Points on an Architecture of Regionalism: a Provisional Polemic”

Completion Requirements: Questions to guide reading and discussion are posted on the class Blackboard site. Word-processed responses (minimum length approximately 300 words or 1 – 1 1/2 pages) to the questions and/or commentary on the assigned readings are required. These response papers are graded in terms of style and content. They should be written as engaging essays to prepare you for participation in discussion.

Each of the four notebooks must present visual documentation about projects that exemplify the major ideas that are the focus of each unit. Buildings or projects represented in the notebooks must be illustrated in plan, section, elevation, and detail, and must be accompanied by a short paragraph explaining the link between architectural forms and ideas. One analytical article from an academic journal or a monograph that deepens the understanding of one of the illustrated projects must also be included in each notebook.
Two essay exams are scheduled. A critical written appraisal of one of the articles harvested for the notebooks will form a take-home portion of each exam.
AHST 321 (Required/Elective)
History of 20th-century Architecture

Credits: 3

Type of Course: Lecture

Instructor: Elizabeth Burns Gamard

Prerequisites: Required History Sequence (AHST 101 or 110)

Course Description: The course History of Architecture III: 20th Century (AHST 321) will cover the history and theories of architecture from the Enlightenment through our contemporary period. The emphasis will be on the twentieth-century. The course is written expressly for students of architecture; hence we will concentrate not only on the identification and formation of urban artifacts, buildings, architects, and movements, but also on the social, political, and historical context surrounding their genesis and development. As such, the course material is presented according to successive themes, thereby facilitating not only an emphasis on the artifacts and their context, but also on the discourse that supports architecture as a discipline. These themes provide insight into the various motivations and ideas—the undertext—upon which the history of Modern Architecture rests. In presenting the material in this manner, it is hoped that students will understand that history—in particular the history embedded in the material of architecture—indeed resonates through time, becoming relevant and vital to the genesis and formation of current and future architectural discourse.

Pedagogic Objectives: To develop an understanding of the scope of Modern Architecture, including the many “modernisms” that make up the canon. To help the students develop a discourse of architecture through the articulation of the ideas of Modern Architecture.

Required Texts: History of Modern Architecture, Kenneth Frampton
Modern Architecture, Alan Colquhoun

Completion Requirements: Two extensive essay based exams (5 hours each)
AHST-322 (Elective)
World Heritage Sites II – Modern Architecture

Credits: 3
Type of Course: Lecture
Instructor: Robert Alexander González, Assistant Professor
Prerequisites: none

Course Description:
World Heritage Sites II – Modern Architecture surveys the modern and contemporary periods in the history of architecture. The course highlights UNESCO’s World Heritage Site program and introduces efforts initiated by DOCOMOMO (Documentation and Conservation of the Modern Movement) to advance the preservation and study of the modern movement. The course explores the historical development of the modern movement in Western Europe and North America, as well as throughout the world, with a special focus on Latin America and Japan. Specific attention is brought to architectural and urban typological developments that followed industrialization and the growth of the metropolis, with the advancement of new technologies, and with “modern” cultural and social agendas. In addition to this, the course follows contemporaneous beaux-arts and neo-classical advances in the United States, as well as developments in vernacular architecture; the steady growth of the profession and the introduction of diverse design methodologies; and the establishment of allied fields (i.e., preservation, conservation, urban planning). Reactions and alternatives to the modern project are also explored, including the critiques of the 1960s and 70s. The course ends with a scan of contemporary practices and points to current interests in the areas of gender, sexuality, ecology and ethics.

Pedagogic Objectives:
The pedagogical objectives of this course are: 1) to study the history of modern architecture in both western and non-western contexts through a lens that emphasizes social, cultural and political issues; 2) to learn about the World Heritage Site and DOCOMOMO programs and ongoing preservation and conservation efforts; and 3) to engage in historical studies with text and images, including honing ones visual skills and analytical drawing skills.

Required Texts: Modern Architecture Since 1900, William J.R. Curtis.
Completion Requirements: Daily notes and sketching, Short essay, Mid-term and Final Exam
AHST 341(Elective)
Twentieth Century Urbanism

credits 3

type of course Lecture/seminar

instructor Ellen Weiss

prerequisite Enrollment in the architecture program (preferably taken after completion of the required History sequence) or by permission of the instructor

course description This course examine some of the ideas which have hovered around the forms of American cities of the 20th century. Introductory lectures outline European and American backgrounds to recent urbanistic thought. Some recent student presentations have been on Edge Cities, the Regional Planning Association, Robert Moses, Brasilia, Victor Gruen, Jane Jacobs, New York City Zoning, Housing and Highway Policies, and specific cities of the student’s choice.

pedagogic objectives To learn about the subject and to develop skills in research, analysis and slide-lectures presentation.

completion requirements Two slide lectures and discussion.
AHST 410 (Required Elective)
Contemporary Issues in Architecture (Theory since 1967)

Credits: 3
Type of Course: Lecture/Seminar
Instructor: Elizabeth Burns Gamard

Prerequisites: Required History (AHST) Sequence, including Modern Architecture

Course Description: Against the backdrop of the larger interdisciplinary field known as cultural studies, this course traces and examines some of the more critical bodies of theory that have influenced the development of contemporary architectural thought and practice since the late 1960s. Two seminal events occurred at that time: a). the publication of Robert Venturi's *Complexity and Contradiction in Architecture*; and b). the Revolution of May 68, which provided the foundations of much of post-modern architectural, aesthetic, philosophical, political and social discourse (indeed the word 'discourse' became a marker of serious and critical intellectual pursuit at this time). Jean-Paul Sartre, Simone de Beauvoir, M. Merleau-Ponty, Paul de Man, Albert Camus and others (including professors, journalists, housewives, factory workers, bakers, shop owners, students, artists, electricians, garbage collectors), having been privy either directly or indirectly to Alexandre Kojève's famous lectures on G.W.F. Hegel's *Phenomenology of Spirit* delivered at the École des Hautes Études (and collected by Raymond Queneau), marched together to produce a 'second' "French Revolution," this one for the late-Modern age. Koolhaas, Tschumi, Lyotard, Derrida, and others trace their 'consciousness' to the events in Paris in May 1968. The emphasis of the course both recognizes and affirms that architectural discourse has evolved over the last thirty years into a self-conscious theoretical discipline. This discipline—under the rubric of 'history, theory and criticism'—has essentially displaced the centrality of architectural criticism while simultaneously challenging traditional methods of historiography. If one of the primary roles of theory is the produce the concepts by which architecture is related to other forms of cultural practice, architecture, through its emerging practices, can be understood to generate new concepts, material "possibilities" of space and inhabitation.

Pedagogic Objectives: The Contemporary Issues in Architecture course is taught immediately preliminary to the pre-thesis semester for two reasons: 1). to both introduce and reinforce the student's understanding of the scope of contemporary theory in architecture; and 2). to provide for material directly applicable to the research component of the thesis curriculum.

Required Texts: *Architecture since 1968*, Michael Hays

Completion Requirements: 12 Reading Annotations, Two five-hour essay based exams
AHST 420 (Required History/Theory)
Generative Analysis

Credits: 3
Type of Course: Lecture/Practicum
Instructor: Associate Professor Scott Bernhard
Prerequisites: AHST 300 distribution requirements
Co-requisites: DSGN 320, APFC 420, ATCS 420, and ADGM 410

Course Description: This course is an introduction to building analysis focusing on operative (generative) analytical methodologies. The course examines the formal, spatial, typological and material properties of canonical buildings located throughout North America, Western Europe, and Japan. Analytical methods are presented in lectures and readings and then analytical exercises are pursued and discussed. The cumulative analytical exercises help to transform the analysis of well-known buildings into generative strategies for building design and form the basis of discussion and evaluation. The subject buildings of the course begin as “random” assignments but as the semester progresses the subject buildings become integrally linked with the co-requisite studio projects. Analytical subjects are first assigned and later chosen by students for their links to the individual’s design project and process.

Pedagogic Objectives: The assignments of the course familiarize the students with specific analytical techniques (principally formal analysis), and develop the ability to “use” analysis to generate appropriate new proposals with diagrammatic clarity for a co-requisite studio design project. The course teaches methods for distilling canonical design work to fundamental formal qualities and/or operations that can be transferred to new design proposals. These techniques are also used for “self-analysis” (the analysis of one’s one design work) and the generation of clear design diagrams for presentations.

Required Texts: Le Corbusier; An Analysis of Form, Geoffrey Baker
FOA, Foa’s Ark, Foreign Office Architects
Feints, Peter Eisenman, ed.

Completion Requirements: Students must complete weekly readings, prepare for weekly practicum discussions, and complete a midterm examination. Three analytical exercises are completed throughout the semester and a final “self-analysis” of each student’s project is the final cumulative exercise. Exercises build on one another and are (after the first) comparative in nature.
AHST 440 (Elective)
Philosophy of Architecture

Credits: 3

Type of Course: Seminar

Instructor: Bruce Goodwin

Prerequisites: none

Course Description: 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.
AHST 450 (Elective)
Northern Romanticism in Art and Architecture

Credits: 3

Type of Course: Seminar

Instructor: Elizabeth Burns Gamard

Prerequisites: AHST 101 or 110, or permission of the instructor

Course Description: The course *Northern Romanticism in Art and Architecture: A Contemporary Primer*, looks at the issues associated with the Romantic spirit as they are experienced in contemporary art and architectural production. Conditions such as the mystical underpinnings of romanticism, nature and the sublime, the intuitive, religion and the spirit, the definition of the 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.


Pedagogic Objectives: Contemporary intellectual historian Jacques Barzun sees Romanticism (1750-current) as an alternative consciousness in modern thought—alternative that is to the classical Enlightenment tradition, with its emphasis on reason, rules, principles and orders. This 'other consciousness' is thus an important antidote to the normative (classical) reading of art and architectural history and theory.

Required Texts: The majority of readings will be done on E-reserve. In addition, there are several books required for the course. They are *The Situationist City* (Simon Sadler), *Wittgenstein's Vienna* (Alan Janik and Stephen Toulmin), *Programs and Manifestoes on 20th-century Architecture* (Ulrich Conrads), and *Concerning the Spiritual in Art* (Wassily Kandinsky). These books are available for purchase in the Tulane Bookstore.

Completion Requirements: One class presentation on a subject from the course; one major term paper; attendance mandatory
AHST 451 (Required/Elective)
Topics in the History of Urban Design (3)

Credits: 3

Type of Course: Seminar

Instructor: Filson, Harmon, Staff

Prerequisites: Successful Completion of DSGN 320

Course Description: This course will examine the history of Rome as everything from a mythical construct to a somewhat tortured 20th century city dealing with almost crippling expansion and social issues. Rome as a layered, living palimpsest gives us a rich canvas inviting creative exploration and analysis. The course will examine the major historical influences emanating from Rome along with those powerful forces that impacted Rome over the last 30 centuries. The course will be augmented by a series of weekly "CityWalks" that will explore the physical contexts of the layered historical events that make up the story of this unique city.

Pedagogic Objectives: Rome is a profound example of the evolution of cities in western culture. The intertwining of the cultural, political, social, economic, religious, and artistic values and concerns is a phenomenon unequaled in the world. Students will be expected to attend lectures and participate in weekly discussion sessions. Students will keep a journal of lecture notes, discussion topics, and related work.

Required Texts: The City as "Text"

Completion Requirements: Grading will be based on performance, assignment and test results, and a final paper.
AHST 630 (Elective)
Representing Culture and Ethnicity in the Public Sphere

Credits: 3

Type of Course: Lecture/Seminar

Instructor: Robert Gonzalez

Prerequisites: none

Course Description: 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.
AHST 631 (History/Theory Advanced Elective)
Housing in the 20th Century

Credits: 3
Type of Course: Seminar
Instructor: Associate Professor Scott Bernhard
Prerequisites: AHST 300 distribution requirements

Course Description: This course is an introduction to the physical and theoretical issues surrounding the creation of multifamily housing in the 20th Century. The course is a seminar following a chronological sequence of development in housing ideas throughout the United States, Western Europe, and post-war Japan. Concepts in housing are discussed academically and then exercises in implementation are pursued and discussed. These exercises are offered as a series of brief design/planning problems supported by lectures and readings and form part of the basis of evaluation in the course.

Pedagogic Objectives: The assignments of the course attempt to familiarize the students with the specific design implications of different housing strategies through the (hypothetical) schematic implementation of those ideas on real sites in New Orleans.

Required Texts: Modernity and Housing Peter Rowe
Modern Housing Prototypes, Roger Sherwood
6000 Years of Housing, Norbert Schoenauer

Completion Requirements: Students must complete weekly readings, answer weekly questions, prepare for weekly discussions, and complete a midterm examination, final examination, and final analytical project in three "analytical/research exercise" phases at equal intervals though-out the semester.
AHST 633/652 (Elective)
Masters of Architecture

credits 3

type of course Seminar

instructor Goodwin

prerequisite Enrollment in the Masters of Architecture I program

course description Architectural theories and designs emerge from the preoccupations of a culture-at-large. It is the thesis of this course that our culture is at a point of paradigm shift (Thomas Kuhn, Structure of Scientific Revolutions), a situation that offers a rare and exciting opportunity in the development of architectural theory and design. Specifically, we seem to be entering the third stage of a 2000-year-old dialectical process that could synthesize or reconcile the holistic, spiritual world view of the Middle Ages with the dualistic, materialist world view of the Modern Era. Such a paradigm shift is evident in a number of ways, and we will refer to developments in physics, philosophy, literary theory, environmental studies, feminism, evolutionary psychology, and popular culture in order to clarify the current situation. We will discuss the foundations of architectural theory in epistemology, ontology, and aesthetics, and will devote particular attention to rationalism, empiricism, phenomenology, existentialism, and poststructuralism. We will also consider the distinction between objectivist and subjectivist theories of aesthetics and the idea of avant-garde and kitsch cultures.

With this background of study on the historical and philosophical context of the current situation in architectural theory, we will endeavor to develop a coherent new theory of architecture that is consistent with the emerging paradigm.

pedagogic objectives The course seeks to introduce students to contemporary discursive issues in architecture. It also seeks to propose an architectural theory that can serve as an effective basis for design decision-making; that theory is not something one studies (vita contemplativa), but rather something one does in architecture (via vita activa).

requirements Attendance
Essays
In-class quizzes

texts Literary Theory: An Introduction, Terry Eagleton
The Reenchantment of Science, David Ray Griffin, editor
Theorizing a New Agenda for Architecture, Kate Nesbitt, editor
The Passion of the Western Mind, Richard Tarnas
The Moral Animal, Robert Wright
AHST 633-01, LAST 695-05 (Elective)  
Un-documented Border Crossings

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<td>Type of Course:</td>
<td>Seminar</td>
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<tr>
<td>Instructor:</td>
<td>Robert Alexander González, Assistant Professor</td>
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<td>Prerequisites:</td>
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Course Description:  
Un-documented Border Crossings offers an opportunity for students to examine the spatial and socio-cultural conditions that continuously shape the US-Mexico borderlands, a rapidly changing landscape that has been the subject of immense media scrutiny. The borderlands offer insight into how unique fungible space develops in response to numerous forces, including: import-export commerce and numerous proposals for neutral “free zones,” despite continuing inhumane labor practices and dire ecological conditions; border city communities that represent waves of cultural exchange and acculturation; and ongoing bi-national, territorial conflict that has resulted in the deaths of hundreds of illegal border crossers who faced hostile surveillance practices. Attempting to make sense of the paradoxes and challenges that this living laboratory presents, professionals representing an array of fields have initiated several art and architectural programs, like In-Site in San Diego-Tijuana and USC’s Border Cultures Project in Los Angeles, to document and analyze the border. Building upon their research, this seminar will concentrate on pinpointing the unique building types and spatial practices that are found in the borderlands but that have not been fully studied. Students will be asked to help shape a “documenting” process, and in the end, they will help shape a forthcoming special issue on the US-Mexico borderlands for the journal Aula: Architecture & Urbanism in Las Américas. This is the first of a series of seminars that will explore themes that will be published in this Tulane-based academic journal.

Pedagogic Objectives:  
Our goals this semester are: (1) learning to think more critically about the factors that have historically influenced how we study and understand the borderlands; (2) learning to ask better questions about how cultures and ethnicities emerge in the context of a contested border and with relation to physical space; and (3) becoming more familiar with important debates and the historiography of border culture, US-Latin American relations, and border settlements, in order to inform the production of a special journal issue about the border.

Required Texts:  
Reader

Completion Requirements:  
Weekly reading reports, Paper draft, Final Paper, Final Presentation
AHST-731-02 (Elective)
The Avant-Garde in the Tropics: Constructing “Other” Modernisms

Credits: 3
Type of Course: Seminar
Instructor: Robert Alexander González, Assistant Professor
Prerequisites: none

Course Description: This seminar introduces the study of Latin American modern architecture, not simply as a product of nation-states bounded by geo-political borders (country by country), but as part of a transnational phenomenon that encompasses all of the Americas and beyond. Projects that range from the newly constructed capital city of Brasilia to Mathias Goeritz's avant-garde experimental theater "El Eco" in Mexico City to the borderland condition of cities like Tijuana and Laredo will be considered, not simply as built artifacts, but as key texts of modern discourse. We will study these and other examples as we identify various themes (i.e. nationalism, internationalism, tropicalism, utopianism, etc.) that have emerged as discursive architectural production. As we examine these key themes in the built environment we will consult texts from various disciplines to locate architectural production in its historical and social context. The notion of "constructing 'other' modernisms" posits Latin American modern architecture as an alternative to U.S. and European mainstream modernist projects, a position that will be considered throughout the course of the semester. Similarly, the notion of the "avant-garde in the tropics," which emphasizes the manner "the tropics" has often been treated as a synecdoche—as a word used to represent all of Latin America—will also be critically reconsidered in the seminar. Through the examination of cities, monuments, buildings and world's fairs the course will present a survey of the principle modern structures of Latin America in the context of various nation-building campaigns, art movements, and social and cultural programs. The survey is thematic, rather than chronological. As a way of trying to locate some of the issues discussed in class in the local context of New Orleans, students will participate in the construction of an image-text "tourist" map that depicts the Latin American New Orleans cultural landscape. Ultimately, the goal of this project raises the question: to what extent is New Orleans a "Caribbean", "Latin American" or "tropical" city?

Pedagogic Objectives: Our goals this semester are: (1) learning to think more critically about the factors that have historically influenced how we study and understand Latin American Architecture and Urbanism; (2) learning to ask better questions about the interrelation of mainstream modernism and what we might consider "other" modernist outcomes; (3) becoming more familiar with the individual scholars and schools of thought that have played a central role in the development of Latin American architecture; and (4) identifying physical settings with can be used to provisionally reconsider what we mean by "Latin American", "Caribbean" and "tropical" architecture.

Required Texts: Reader
Completion Requirements: Reading response paper, Essay draft, Final essay, Final presentation
ATCS-110  (Required)  
Technological Systems I

Credits: 4

Type of Course: Technological Systems

Instructor: Byron Mouton

Prerequisites: -

Course Description: This course introduces students to building materials and standard construction methods through a series of lectures, presentations and reading assignments. Two exams will be given and two wall section exercises will be required of the class. The exercises urge the students to synthesize the material presented in the lectures and to develop standard detailing and working document procedures. Evaluation of the exercises is to be based on each student’s demonstration of technical virtuosity and graphic clarity.

Pedagogic Objectives: While there are many systems of construction which are hybrid and synthetic by their nature, this course, borrowing from Semper, divides construction into two types: the tectonic and the stereotomic. Following an introduction to foundation systems, the first portion of the course introduces students to stereotomic systems characterized as “monolithic or telluric construction which, though assembled from parts, tends to function as a single entity” (i.e. masonry systems). Secondly the course introduces students to tectonic systems of building which are characterized as “assembled of many discreet parts bound together and acting in concert” (i.e. light wood framing). Each of these basic system types has its own properties and constructional exigencies, as well as distinct implications in design. Following the introductions to the systems, students will quickly learn that they are often developed with a mutual reliance upon each other. The course elucidates these characteristics in relation to design.

Required Texts:  

Completion Requirements: Evaluation in the course is based on two examinations (a midterm and a final each worth 30% of the semester grade) and
two wall section drafting exercises (each worth 20% of the semester grade). The first wall section exercise examines light wood framing and the second explores CMU and bar joists commercial construction. Participation in class site visits and construction demonstrations is mandatory.

In-class participation is an essential part of the course, and attendance at all class meetings is required. More than three unexcused absences is cause for administrative withdrawal or a failing grade in the course.
ATCS 310 (Required)
Technological Systems II

Credits: 3

Type of Course: Lecture

Instructor: Bruce Goodwin

Prerequisites: ATCS 110, DSGN 102

Course Description: The course is an introduction to the design of structural systems for buildings.

Pedagogic Objectives: The objective of the course is to give students sufficient knowledge and understanding of structural systems, components, and materials that they are able to design buildings whose structures are efficient, economical, and integrated with the rest of the building design.

Required Texts: Allen and Iano  *Fundamentals of Building Construction: Materials and Methods*
Allen and Iano  *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*
Ching  *A Visual Dictionary of Architecture*

Completion Requirements: There are two requirements for completion of the course. The first is a series of daily quizzes (50% of the grade in the course). The second is the design and clear representation in a scale model of the structural system of the student's concurrent studio design project, also 50% of the grade in the course.
ATCS-320 (Required)
Technological Systems III (Thermal Issues and Site Design)

Credits: 3

Type of Course: Lecture

Instructor: Crosby

Prerequisite: Technological Systems I [ATCS 110]
Integrated Technology I [ATCS 410]

Course Description: In this introduction to the thermal environment of building and site, the role of architecture in mediating the extremes of the environment is presented. A qualitative and quantitative comparison of the environmental effects of architectural decisions is undertaken for the four major climate zones in the United States. The course presents methods for the incorporation of environmental considerations at all levels of the design process; strengths that optimize natural energy use are emphasized. Passive design for heating and cooling, and balancing these for annual performance with requirements described in bioclimatic terms. Day lighting (natural light) is also a critical component of this semester’s work along with an introduction to the (LEED) program in environmental design.

Pedagogic Objectives: The major objective of this course is to provide the student with a knowledge base of appropriate information to inform and shape bioclimatic design decision-making. This occurs at the scale of the site, the massing arrangement (form), and the building’s enclosure (envelope). These issues are addressed in connection with the sun (day lighting), the wind patterns (heating or cooling), and the site contours (sectional strategies). Links between human perception and technical considerations are stressed. The relationship of architecture to larger issues of environmental conservation is developed through the completion of each exercise. Students are introduced to exemplary solutions through extensive use of case studies.

Required Texts: G.Z. Brown Sun, Wind, and Light
Victor Olgyay Design with Climate

Completion Requirements: The final grade will be based on completion of four exercises, a midterm exam and a final exam. The exams are cumulative.
Exercise 1: Site/Contours, Building Massing/ Landscaping, Sun and Wind/ Climate Analysis
Exercise 2: Building Design, Passive Heating/ Cooling, Contours/ Grading
Exercise 3: Energy Calculations, Building Systems, Sun Screens
Exercise 4: Building Finalization, A.D.A./ LEED evaluation
ATCS 332-01 (Elective)
Professional Concerns APFC 332 (Elective)
Stewards' Cottage for A Studio in the Woods:
A GREENBuild Project
Fall Semester 2006

Credits:
3 (ATCS 332-01)
3 (APFC 332)

Type of Course: Studio

Instructor: E. Eean McNaughton, FAIA, NCARB

Prerequisites: Completion of Design Requirements thru Third Year

Course Description: In the Spring Semester of 2005, students in Professor McNaughton’s design studio prepared designs for the Steward’s Cottage to be built at A Studio in the Woods. David Siegel’s design was selected for development into construction documents and specifications. In the fall semester of 2006, students in these courses developed the Siegel design and prepared construction drawings and specifications for use in the construction of the cottage.

A Studio in the Woods is a unique institution created by Lucianne and Joe Carmichael to provide a place for artists to work in a protected natural environment. Located on River Road in Lower Coast Algiers, the land holds some of the last dense forest within the City of New Orleans. Lucianne and Joe have generously given A Studio in the Woods to Tulane University in order to ensure the continuation of this haven for artists and the preservation of the endangered land.

The Stewards’ Cottage is a case study in the design and construction of sustainable residential architecture. The goal is to achieve a platinum performance level using the US Green Building Council’s LEED-H for Homes Pilot Rating System. The cottage is to be “off the grid”.

These courses were highly structured and managed like a professional office. The courses were limited to six (6) students. Students were divided into two groups of three (3) students each. Drawings were done in AutoCAD.

Pedagogic Objectives: 1. Develop and understanding of how the architect must make decisions regarding constructability and affordability without compromising design.

Gain technical experience in design using wood construction.

Develop drawings for use in construction.

Experience continued communication with the client during the development of the design and construction documents.

Experience interaction between the architect and consultants. Understand the necessity of engaging experts in the disciplines of geotechnical and soil analysis, foundation design, building structure, HVAC systems, plumbing, electrical power, and lighting.

Required Texts: None Required. Students accessed the library for books and resource materials. Examples, from Professor McNaughton’s professional office, of construction drawings and specifications for small designs using wood construction were also a valuable resource.

Completion Requirements: Complete Construction Documents and Specifications
ATCS 420 (Required)
Integrated Technologies II

Credits: 3
Type of Course: Lecture
Instructor: Bruce Goodwin
Prerequisites: ATCS 410, DSGN 310
Course Description: The course is intended to help students integrate structural and technological systems into a comprehensive design project.

Pedagogic Objectives: The objective of the course is to provide students with a knowledge and understanding of structural and technological components and systems, and to enable them to design buildings whose systems are efficient, economical, and integral with the overall building design.

Required Texts:
Allen and Iano *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*
Ramsey and Sleeper *Architectural Graphic Standards, Student Edition*

Completion Requirements: There are three requirements for the course. The primary emphasis of the course is its integration with the Design Studio, so the skillful and comprehensive integration of structural and technological systems into the student's Studio project is the first requirement of the course and accounts for half of the semester grade. The second requirement is a series of research projects involving the documentation and analysis of precedents relating to the design of structural and technological systems. These projects constitute 30% of the semester grade. The third requirement is a series of brief quizzes. There is a quiz at the beginning of, and sometimes at the end of, each class period. Quizzes cover either the assigned reading or material discussed in class, or both, and constitute 20% of the grade for the course.
APFC 432 URBANbuild: Management and Professional Practice
[these courses are co-requisites]

Credits: 6

Type of Course: Lecture/Seminar/Studio

Instructor: B. Mouton, D. Harmon, S. Richards

Prerequisites: If 'none' put 'none.' Otherwise, please note.

Course Description: 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 underserved 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).
ATCS 632 URBANbuild: Materials, Research, Fabrication & Construction
APFC 432 URBANbuild: Management and Professional Practice
[these courses are co-requisites]

Credits: 6

Type of Course: Lecture/Seminar/Studio

Instructor: B. Mouton, D. Harmon, S. Richards

Prerequisites: If 'none' put 'none.' Otherwise, please note.

Course Description: 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).
ATCS 630 (Elective)  
Innovations in Building Materials and Methods

Credits: 3
Type of Course: Seminar
Instructor: Patrick Rhodes
Prerequisites: none

Course Description:

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 end-goal products for the semester will be: 1.) a digital catalog of material findings, including specifications, cost/value, availability/resources for acquisition, environmental impact, relevant technologies and applications; 2.) a materials sample library – a collection of physical materials.

Pedagogic Objectives:

The overarching purpose of this course is to gain exposure and develop attitudes regarding available material technologies. Innovation in architecture is a slow process of introduction and acceptance. Typically the inclusion and application of new material technologies occurs years, if not decades, after that of other industries. The two greatest obstacles in material experimentation and development in architecture are: 1.) lack of first hand exposure and 2.) lack of training in research and speculative testing. The first task is to explore the material field. We can by no means hope to be exhaustive in our knowledge of materials, and we should be cautious to believe that newer = better. But we should be equipped in how to ask questions and find answers, both in terms of locating proper resources and in interrogating the accepted limits of a condition or convention.

Required Texts:


Completion Requirements: Paper, Powerpoint Presentation

Criteria Fulfilled: Speaking and Writing Skills, Critical Thinking Skills, Graphics Skills, Research Skills, Use of Precedents, Human Diversity, Sustainable Design, Building Materials and Assemblies
ATCS 633 (Required Elective)
Case Studies in Building Materials and Methods (Rome Course)

Credits: 3

Type of Course: Lecture/Seminar

Instructor: Harmon, Filson

Prerequisites: Successful Completion of DSGN 320

Course Description: A field research seminar employing material observation and analysis to trace the arc of technology from the ancient to the contemporary city. A central question – Why is Rome relevant? – will underpin the contemporary inquiry and discourse. The course will explore the foundations of technological innovation through Case Study investigations of Roman constructions. Assignments will revolve around a series of questions intended to dismantle and isolate elemental aspects of various construction technologies to be understood in greater detail. Drawing, modeling and additional web-based research will be utilized throughout to not only document but to translate information for contemporary use. Class discussions will address innovation and civilization and will rely on quantitative as well as qualitative information.

Pedagogic Objectives: This course is intended to engage students in contemporary issues of architecture and technology through the investigation of historical and perhaps timeless examples. As a research seminar, students are expected to be individually motivated, to develop personal lines of inquiry and investigation, and to make significant contributions to class discussions. Through this course students are expected to develop a greater capacity for critical observation, have an increased knowledge base of fundamental elements and principles, and to develop as creative thinkers.

Required Texts: none

Completion Requirements: Grading will be based on participation, assignments and final documentation and presentation. Attendance is mandatory.
<table>
<thead>
<tr>
<th><strong>Course Information</strong></th>
<th><strong>Details</strong></th>
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<tbody>
<tr>
<td><strong>Course Name</strong></td>
<td>APFC 410 (Required)</td>
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<tr>
<td><strong>Course Title</strong></td>
<td>Concerns of the Profession</td>
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<td><strong>Credits</strong></td>
<td>3</td>
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<tr>
<td><strong>Type of Course</strong></td>
<td>Lecture</td>
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<td><strong>Instructor</strong></td>
<td>Filson/Zwirn</td>
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<tr>
<td><strong>Prerequisite</strong></td>
<td>Must be in either of the final two years of the professional curriculum</td>
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<tr>
<td><strong>Course Description</strong></td>
<td>The primary goal of this course is to reflect and examine the integrated issues—economic, social, ethical, political and legal—relating to the professional context in which architects practice. The fundamental questions is: “How is architecture shaped by this array of forces?”</td>
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<tr>
<td><strong>Pedagogic Objectives</strong></td>
<td>The principle objectives of the course are to expose the student to the professional context defining the practice of architecture. The course examines the roles and relationships of the larger design and construction industry and analyzes the processes by which an architectural project develops. There is an emphasis on the understanding of the role and definition of the professions and their responsibility to our society.</td>
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<td><strong>Required Texts</strong></td>
<td>The Architect’s Handbook, Student Edition. In addition to readings provided by the instruction, each student should be reading the Times-Picayune, the NYTimes or the Wall Street Journal each day.</td>
</tr>
<tr>
<td><strong>Completion Requirements</strong></td>
<td>The course is organized around a weekly lecture on Tuesday and specific weekly topics/examples to be researched and discussed in each week. Students will be required to develop a series of exercises relating to marketing, zoning and building code analysis, contractual issues, project management and the forces/issues noted in the course description.</td>
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**Course Title:** APFC 420 (Required: Linked to DSGN 320)  
**Course Name:** Professional Issues and Concerns II / BIM Project Management

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<tr>
<th>Credits:</th>
<th>3 Credits</th>
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<tr>
<td>Type of Course:</td>
<td>Lecture/Practicum</td>
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</table>
| Instructor:       | Ronald Filson  
Professor and Dean Emeritus |
| Prerequisites:    | The course is co-requisite with DSGN 320, ATCS 420, APFC 420 and ADGM 410 allowing a “cross-over” of course material. |
| Course Description: | The major innovation of recent curricular restructuring is the introduction of the Comprehensive Third Year. The major goal of this course is to reflect and examine the integrated issues relating to architectural design, structures, technology, theory and criticism and the professional context we work in. This course will specifically explore various dimensions of this professional context in concert with the ongoing studio projects. Students will be exposed to the legal and contractual aspects of the architectural project early on as they will investigate many aspects of the regulatory environment that shapes the project. During the semester lectures and seminar discussions regarding project management approaches will “shadow” the studio project. Analysis of the economic forces impacting design will integrated into these discussions. |
| Pedagogic Objectives: | The principle objectives of the course are to expose the student to the professional context defining the practice of Architecture. The course examines the roles and relationships of the larger design and construction industry and analyzes the processes by which an Architectural project develops. There is an emphasis on the understanding of the role and definition of the professions and their responsibility to our society. Additionally, Building Information Modeling is examined in relation to emerging project organization and management systems. |
| Required Texts:   | Various professional journals and websites |
| Completion Requirements: | The course is organized around a weekly lecture on Tuesday and specific weekly topics/examples to be researched and discussed in three practice sessions each week. Students will be required to develop a series of exercises related to zoning and building code analysis, contractual issues, project management topics and the economic systems shaping the project. |
APFC 433 (Elective)
Architecture and the Underserved

Credits: 3

Type of Course: Seminar

Instructor: Patrick Rhodes

Prerequisites: none

Course Description: The purpose of this seminar is to give students the capability to identify, develop, fund and implement community-based design-build projects at the local, national and global level. Students will learn to recognize and address critical needs facing underserved communities while increasing their understanding of alternative forms of practice including university-community partnerships and nonprofit, community-based organizations.

Learning while doing, students will establish program parameters for the new New Orleans Community Design Center. Goals will include creating relationships with community members through meetings and events, creating a framework for the collection and dissemination of design related data and resources, initiating workshops such as a community-based design studio, and researching the feasibility, availability and cost effectiveness of prefabricated building systems in the rebuilding process.

The class will be both lecture and seminar based, consisting of presentations, discussions, case studies, workshops, and field trips. Emphasis will be placed on the development, implementation and value of innovative technologies and systems in dealing with community-based design issues. Through the course of the semester, students will learn about each aspect of community-based project development. g the practice of community-based design through case study of projects and practitioners.

Peagagoic Objectives

- How to form and manage a nonprofit organization.
- How to identify need.
- How to build and maintain relationships with clients.
- How to enlist and manage volunteers.
- How to build awareness for and publicize projects and initiatives.
- How to identify and take advantage of potentially beneficial partnerships.
- How to fundraise, including how to write a grant.
- How to implement a design-build project.
- How to work responsibly and ethically.
APFC 610 (Required Elective)
Inverting the Iceberg: Ethics, Efficacy and Architecture in the Globalized Economy

credits
3

type of course
Seminar

instructor
Owen

prerequisite
Enrollment in the architecture program or by permission of instructor

course description
The course is an interdisciplinary seminar, deliberately crossing the boundaries among professional practice, theory, and pedagogical studies, and bringing into play 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. Based upon an ongoing research project that examines the involvement of the architectural profession and academy in global economic and political shifts, the course seeks, through readings, discussion and case studies, to unpack and excavate assumptions about propriety and transgression in the day-to-day practices of architecture. Today, how do we decide what is the “right thing” to do?

In particular, the course examines the effects of the sometimes antagonistic, sometimes collusive, sometimes collaborative relationship between profession and academy in the development of these assumptions. Inquiry into the political economy of the relations between practitioners and critics, between publications and public relations, intellectual ethics and democratic practices is central to the course.

pedagogic objectives
The course appeals to the intellectually adventurous. It is written not only to heighten the architect’s awareness of the various paradigms for practice – those proscribed in the academy and/or practice – but to enable the student to consider the foundational ethics of theory and practice, that is, the underlying ideologies associated with the criticism and production of architecture. Students are asked to reflect on their own positions relative to the culture of architecture as well.

completion requirements
class participation
case study and presentation
final paper
APFC 620-01 (Elective)  
Legal Concerns of Architecture

Credits: 3 credit hours

Type of Course: Seminar

Instructor: J. Nicole Heyman, Esq.

Prerequisites: None

Course Description: Examines the legal system’s role in the design and construction process. Focuses on basic principles of contract and tort law, application of legal principles to performance issues, and other legal principles impacting the design and construction process.

Pedagogic Objectives: Provide students an understanding of legal principles involved in the design and construction process. The course’s goal is to give students tools to make them more effective in their given roles, not to make them lawyers. Students will gain an in-depth comprehension of the complexities of the profession. Upon completion of the course, students will have the ability to recognize and analyze potential areas of problems in terms of contract, tort liability and ethical issues of architecture. Emphasis will also be placed on the principal contract relationships (Owner-Contractor, Contractor-Subcontractor, Owner-Architect, Architect-Engineer) and the problems that most typically arise out of these relationships.

Additional handout materials provided in class.

Completion Requirements: Mid Term Examination  
In Class Participation and Exercises  
Final Research Paper and Presentation

-Awareness: familiarity with specific information including facts, definitions, concepts, rules, methods, processes, or settings. Students can correctly recall information without necessarily being able to paraphrase or summarize it.

-Understanding: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.

-Ability: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.
APFC 630 (Elective)
Architecture and Social Engagement

Credits: 3
Type of Course: Seminar
Instructor: Dr. Stephen Verderber
Prerequisites: None

Course Description: 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” in post-Katrina New Orleans. 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 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 in the aftermath of Hurricane Katrina. The seminar consists of discussions, readings, field trips, midterm, and one independent project. Special emphasis will be on New Orleans’ post-Katrina housing crisis.

Pedagogic Objectives: 1. To acquire an overview of the broad periods of constancy and change in the history of architecture as they have impacted the predesign phases of the building planning process. 2. To independently produce a predesign program document to be used as the basis for the design and construction of buildings. 3. To identify the major steps in the building planning and delivery process, from early feasibility analysis to ribbon cutting day. 4. To learn about the language of the architect, the design process, and inherent ethical paradoxes. 5. To independently conduct a post occupancy evaluation of a community and/or building-in-use. 6. To successfully synthesize the classroom aspects of the course with “reality” through multiple site visits. 7. To comprehend the contents, scope, and legal ramifications of a set of architectural contract documents and specifications for a built building. 8. To acquire an appreciation of current and future trends on the relationship between programming and sustainability in architecture, and their relevancy to society.
AVSM 110/120 (Required)  
Digital Media I

Credits: 2

Type of Course: Studio/Workshop

Instructor: First Year Studio Instructors

Prerequisites: Completion of AVSM 110

Course Description: This course is organized as a workshop within the studio. (Digital Media I) focuses on 2D computer graphic skills. A portfolio assignment is used to teach the Adobe Programs: Photoshop, Illustrator, and In-Design. These programs allow students to compose a professional presentation of their work. Using In-Design the students layout a portfolio, including drawings, photographs of models, and text that describes their projects and design ideas. Part of this workshop includes working with digital photography. Primarily photographing architectural models to be part of the portfolio: lighting, composition, and camera placement are taught to compliment the project.

Pedagogic Concerns: Digital Media I is the first computer course in the school’s digital media sequence. The 2D programs taught use representational graphic skills as a foundation for structuring a computer knowledge that will assist in understanding the more complex 3D modeling programs that will be taught in Second, Third and Fourth Year. This course continues the idea of “learning to see” as presented in the fall semester (Visual Media I).

Required Texts: Adobe: Photoshop, Illustrator, In-Design

Completion Requirements: The final grade will be based on class participation, successful completion of the workshop, and the quality and nature of the final portfolio. A letter grade will be assigned based on a review (studio walkthru) by all instructors.
AVSM 320-01 (Elective)
Visual Thinking

Credits: 3 hours

Type of Course: Seminar

Instructor: Alan Lewis

Prerequisites: None

Course Description: As modes of representation have directly affected the design process and manifestation of architecture, there is an ongoing challenge to maintain awareness of the role of representations as they evolve and to develop visual skills and analytical abilities that have the potential to transcend these changes. The course will place emphasis on the instrument of observation as a means of critical thinking.

Through the use of drawing and analytical exercises and writings regarding formal compositional issues, drawing techniques, color theory and optics, students will be challenged to consider the significance of these as they apply to a broader awareness of visual thinking to their own architectural critique and design process. Concurrently, theories of the relationships of architecture with other disciplines of fine arts, landscape architecture and environmental design will be explored through both conceptual and intuitive systems of investigation. A research project will be conducted by each student and will focus on a significant contemporary trans-disciplinary design project. Topics to be explored will include the elemental issues from course readings and presentations and will encourage development in both more universal positions as well as independent interpretations.

Pedagogic Objectives: To establish a basis of understanding of graphic and verbal vocabularies associated with visual design through the use of diagramming, studio fundamental drawing and interpretive exercises incorporating fine arts, architecture, landscape architecture and urban design resources.

To develop an awareness of relationships between the fine arts and the architectural project, landscape design and urban intervention through the use of seminal writings on art and architectural theory.

To encourage a utilization of freehand drawing and diagramming as an essential technique for self-communication, the critique and in the design process.

To reinforce the intuitive visual thinking and communication skills inherent in designers.


Completion Requirements: Students must fulfill to a satisfactory level of performance in the weekly readings, participation in class discussions, preparations of a powerpoint presentation during the term, and the production and presentation of and interaction during the reviews of in and out of class drawing and analytical assignments, quizzes related to reading materials, and seminar lecture sessions. All coursework is produced in sketchbooks.
AVSM 330 (Elective)
Building Drawings

credits 3

type of course Architectural Drawing (Studio)
instructor Barron

prerequisite Enrollment in the architecture program or by permission of the instructor

course description Through a series of exercises, basic techniques of drawing and observation are discussed and practiced. The course tends to appeal to students whose drawing skills are weak, though there are usually 15-20% who draw well but want to improve. The exercises focus on drawing as an exercise in precise thinking and description rather than in expression. Contour drawing is considered the fundamental technical drawing convention but gesture and tone drawings are covered in detail as well. Perspective drawing is covered and all three drawing types (contour, gesture and tone) are employed to explore architectural issues of construction (contour), form and spatiality (gesture) and light (tone).

pedagogic objectives To categorize architectural drawing in terms of academic drawing, which de-emphasizes creativity and self expression in favor of observation and submissiveness to physical “facts.” The intent also is to champion the concept the drawings are essential to the making of architecture through a process. The title of the course “Building Drawings” refers to the subject of the drawings, that is, the architecture of everyday objects and of buildings themselves; and to the constructed, evolutionary aspect of drawings and (by implication) of architecture itself.

completion requirements Daily contour drawings in class; assignments of 3 drawing types
3 drawings done outside class
1 final drawing to be used in presentation of last project
AVSM 331 (Rome)
Architectural Drawing

Credits: 3
Type of Course: Seminar/Studio
Instructor: Filson, Harmon, Staff
Prerequisites: Successful Completion of DSGN 320

Course Description: Studying and analyzing the Architecture of Rome through the media of drawing is a time honored effort. This course will address a number of related concerns. Students will research and analyze drawings of Rome from the earliest examples to the Renaissance with work by Piranesi and others to the 17th and 18th century sketchbooks of noted travelers and many contemporary examples from the 20th century. Students will execute a prescribed number of sketches per week, often as part of the program’s weekly CityWalks. We will explore digital techniques and opportunities for innovative analytical positions. Students will maintain an ongoing portfolio of work that will be reviewed and exhibited ant the end of the course.

Pedagogic Objectives: Outcomes of the course will include an awareness and understanding of the significance of interpreting the architectural and urban realm developed from both an investigation in the tradition of architectural drawing and the experience of moving throughout the city and, in one’s own hand, documenting its significance. Students will keep a sketchbook throughout the semester that will be combined with similar requirements for other courses into a final portfolio.

Required Texts: Rome as “Text”
Completion Requirements: Grading will be based on the portfolio and assignments done in the course of the semester.
AVSM 340 (Elective)
PAINTING: COLOR AND LIGHT

Credits: 3

Type of Course: Seminar/Studio

Instructor: Amy Weiskopf

Prerequisites: none

Course Description:
The main emphasis in this introductory studio painting course will be on the interplay of color and light. To understand color we have to see light and to paint light we have to understand color.

To achieve this skill, we will use mostly still life and paint directly from life. Then, in order to translate these visual perceptions onto canvas in two dimensions, we will study the basic principles of color theory (primary, secondary, tertiary and complementary colors) and learn to apply these lessons to mixing color.

At the same time we will 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.
AVSM 346 (Travel Elective)
Visual Media—Vienna-Prague-Basel-Berlin Summer Course

Credits: 3
Type of Course: Lecture/Seminar/Studio
Instructor: Ila Berman, Byron Mouton
Prerequisites: DSGN 320

Course Description

"During long periods of history, the mode of human sense perception changes with humanity's entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well."

*Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

INFORMATIONAL MAPS and THE MATERIAL SURFACE of EXPERIENCE:
In her article on Adolf Loos entitled: "On Adolf Loos and Josef Hoffman: Architecture in the Age of Mechanical Reproduction," Beatriz Colomina refers to a number of oppositions: "Information is the other of Experience;" "Culture is the other of Civilization;" "the Individual is the other of Society;" that she employs to describe the divisions or disjunctions in Loos's architecture. These sets of oppositions are not simply specific to Loos's work. They refer to larger ideological shifts that occurred at the end of the 19th, and beginning of the 20th century in Vienna at the dawn of modernism. Terms such as "culture" and "style," whether attributed to Vienna's bourgeois classical past or the Secessionists overwrought material surfaces [in the work of Wagner, Olbrich, Hoffman, Klimpt, and Moser for example] should, according to Loos, be displaced by the factual and economical language of modern civilization. Information (such as that contained within the "map" or "plan") shall, in the modern world, dominate and displace the thickness of material surfaces and their experience.

In "The Metropolis and Modern Life," Georg Simmel also refers to the transformation of the subject brought upon by the "intensification of nervous stimulation" produced by the modern metropolis. That such intensification produces a thinking subject dominated by "intelligence" rather than perceptual sensitivity. Simmel's intelligent subject is akin to Loos's "civilized" man (see "Ornament and Crime"), one who is dominated by information rather than experience.

One's first introduction to Vienna, Prague and Berlin happens through information—writings, history, theory, maps and images. The first four provide information, the last, an image or snapshot, an experiential "sampling," of the places students will encounter. Information, like the architectural drawing, attempts to give an overview, a distant type of perception or knowledge about a place. The map of the city, like the architectural plan, is mediated and unreal in the sense that it is dominated by the intellect—by codes, structures, geometries and modes of formal organization rather than by experiential material qualities. While the former makes one somewhat efficient by organizing the journey (just as it refers to the organization of the city), the latter is what "fills out" the travel experience and eventually displaces or subsumes the initial map. One's experience of the city, or the urban fabric, happens from within rather than without. While the map gives us a set of distant inertial points of reference, the experience of moving through the city is dominated by a close-range mode of perception that operates nomadically through changing points of orientation, shifting directions, scales, and speeds. It is linear (in the sense of being continuous), sequential and durational rather than planimetric and synchronic.

European urban theorists (such as Walter Benjamin and Georg Simmel) often likened the modern city to the cinematic apparatus because they believed that the latter most closely emblematized the type of temporal and spatial collage, the radical shifts and disjunctions, that the modern city supported. In your experience of the cities you encounter, you should be
aware of the way in which you understand the metropolis through the apparatus of the camera, where sequences, rhythms, structures, speed and orientation are continuously reconstructing your understanding of space.

For Loos, as well as for Mies and Corb, the white wall (in combination with the pure transparency of glass), signified in the modern a desire for clarity, truth, rationality, fact, and necessity. The tattooed surface, for Loos, was considered to be either primitive (as in the pagan tattoo) or a mark of degenerate excess (as in the decorative impulses of 19th century eclecticism and Viennese Secessionism). That it referred to the surface rather than to forms, and to the materiality of that surface (its superficiality) rather than to the depths of ideas. The highly articulated surface emphasized ground rather than figuration, skin rather than structure.

If according to Semper, the surface and tectonic materiality of the wall is the primary condition for building, it is perhaps within this tradition that German architects such as Sauerbruch and Hutton and Swiss architects such as Herzog & deMeuron and Peter Zumthor are working. In the architecture of Herzog & deMeuron, for example, contradictory impulses are conflated as the dimensional rigidity of Cartesian forms are imbued with thick artificial skins—cladding as clothing. The condition of the frame is always dominant in the mechanical repetition of elements yet there is an immediate visceral impact given by the articulation of the surface, the opacity that it produces and the continuity effected as the skin wraps around the frame.

Yet this surface can also only be understood in relation to its material, spatial and tectonic conditions—the material strategies and tectonic details that build up the layers of architectural information that support these opaque and highly articulate surfaces.
AVSM 383 (Elective)  
Cinematic Architecture- Digital Film Making

<table>
<thead>
<tr>
<th>Credits:</th>
<th>3</th>
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<tbody>
<tr>
<td>Type of Course</td>
<td>Lecture</td>
</tr>
<tr>
<td>Instructors:</td>
<td>Crosby/ Toten</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>None</td>
</tr>
<tr>
<td>Course Description:</td>
<td>This course will introduce architecture students to film studies, particularly as it applies to the visualization, adaptation, and creation of space. Issues of film history, including the technological and social development of film related matters, will also be considered. Throughout the course, topics of interest will be used to make comparisons between architecture and film. As the course progresses, students will shoot and edit their own short productions using digital video technology.</td>
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Pedagogic Objectives:  
“I build a film” Stanley Kubrick  
By viewing, critiquing, and making: students will explore the design process through visual thinking. The technology used in digital filmmaking allows students to view, edit, and make a short digital film. The first half of the course will analyse films, concentrating on cinematic/architectural similarities, the second half of the course will experiment with digital film making equipment. Topics of interest will be used to make comparisons between architecture and film. These ideas will be the starting point for experimenting with the following topics.  
Cinematic Idea/ Architectural Idea  
Theory, structure, framing, movement, and time.  
Cinematic Process/ Architectural Process  
Linear/ Non-linear, storyboards, and drawing.  
Cinematic Space/ Architectural Space  
Light, soft/deep focus, mise-en-scene, color and texture.  

Through the process of **Making The Idea** (cinematic or architectural) and by understanding the design process as both linear and non-linear a new way of seeing (visual thinking) will give the student confidence in their design work.

Required Texts:  
Class handouts and reading assignments.

Completion Requirements:  
The final grade will be based on class participation (20%), successful completion of weekly production assignments (40%), and the quality and nature of the final production project (40%).
ATCS-320 (Required)
Technological Systems III (Thermal Issues and Site Design)

Credits: 3
Type of Course: Lecture
Instructor: Crosby
Prerequisite: Technological Systems I, Integrated Technology I
Course Description: In this introduction to the thermal environment of building and site, the role of architecture in mediating the extremes of the environment is presented. A qualitative and quantitative comparison of the environmental effects of architectural decisions is undertaken for the four major climate zones in the United States. The course presents methods for the incorporation of environmental considerations at all levels of the design process; strengths that optimize natural energy use are emphasized. Passive design for heating and cooling, and balancing these for annual performance with requirements described in bioclimatic terms. Day lighting (natural light) is also a critical component of this semester’s work along with an introduction to the (LEED) program in environmental design.

Pedagogic Objectives: The major objective of this course is to provide the student with a knowledge base of appropriate information to inform and shape bioclimatic design decision-making. This occurs at the scale of the site, the massing arrangement (form), and the building’s enclosure (envelope). These issues are addressed in connection with the sun (day lighting), the wind patterns (heating or cooling), and the site contours (sectional strategies). Links between human perception and technical considerations are stressed. The relationship of architecture to larger issues of environmental conservation is developed through the completion of each exercise. Students are introduced to exemplary solutions through extensive use of case studies.

Required Texts: G.Z. Brown *Sun, Wind, and Light*
Victor Olgyay *Design with Climate*

Completion Requirements: The final grade will be based on completion of four exercises, a midterm exam and a final exam. The exams are cumulative.
Exercise 1: Site/Contours, Building Massing/Landscaping, Sun and Wind/Climate Analysis
Exercise 2: Building Design, Passive Heating/Cooling, Contours/Grading
Exercise 3: Energy Calculations, Building Systems, Sun Screens
Exercise 4: Building Finalization, A.D.A./LEED evaluation
ATCS 410 (Required)
Building Technology (Integrated Technologies I)

credits
3

type of course
Lecture and discussion sections

instructor
Klingman

prerequisite
DSGN 110, 120

course description
This is the final semester of building technology, incorporating environmental issues, construction, and building and site design. Strategies that optimize natural energy use are emphasized. Subject areas included daylighting, electric lighting, HVAC Systems and architectural acoustics. Both quantitative and qualitative analyses are undertaken. In addition, plumbing systems, fire-safety systems, and building transportation systems are addressed. Building construction materials and systems are recapitulated in terms of systems integration. Course requirements include lectures, reading assignments, quizzes and examinations, and a series of exercises utilizing previous design projects.

pedagogic objectives
The primary pedagogic aim of the course is to complete the introduction to technology topics, while engendering the facility in the integration of building systems. To this end major building systems and construction systems are reviewed in the course lectures and several exercises are structured to integrate these systems. Some exercises use a previous studio design project in the specific case studies and the design ramifications of systems decisions are examined. Often design changes are necessary to accommodate and fully integrate the various systems. The students’ knowledge and abilities are also tested in the Comprehensive Design Studio (DSGN 320), a required studio conducted parallel to ATCS 410.

completion requirements
Each subject component is accomplished by an exercise. Some continue with “test buildings” with respect to the topic. The “test buildings” are designed by teams of two students through drawing and models. Instructors review the exercises through an “in-progress” session in studio. At the conclusion of each exercise, the class meets in discussion sections to review the work. A midterm and final exam complete the course requirements.
ATCS 420 (Required)  
Integrated Technologies III  
[linked to DSGN 320]

Credits: 3

Type of Course: Lecture/Lab

Instructor: John Klingman

Prerequisites: 3rd year status

Course description: This is the final semester of building technology, incorporating environmental issues, construction, and building and site design. Strategies that optimize natural energy use are emphasized. Subject areas included daylighting, electric lighting, HVAC Systems and architectural acoustics. Both quantitative and qualitative analyses are undertaken. In addition, plumbing systems, fire-safety systems, and building transportation systems are addressed. Building construction materials and systems are recapitulated in terms of systems integration. Course requirements include lectures, reading assignments, quizzes and examinations, and a series of exercises utilizing previous design projects.

Pedagogic Objectives: The primary pedagogic aim of the course is to complete the introduction to technology topics, while engendering the facility in the integration of building systems. To this end major building systems and construction systems are reviewed in the course lectures and several exercises are structured to integrate these systems. Some exercises use a previous studio design project in the specific case studies and the design ramifications of systems decisions are examined. Often design changes are necessary to accommodate and fully integrate the various systems.

The students’ knowledge and abilities are also tested in the Comprehensive Design Studio (DSGN 301), a required studio conducted parallel to Technology 331.

Completion requirements Each subject component is accomplished by an exercise. Some continue with “test buildings” with respect to the topic. The “test buildings” are designed by teams of two students through drawing and models. Instructors review the exercises through an “in-progress” session in studio. At the conclusion of each exercise, the class meets in discussion sections to review the work. A midterm and final exam complete the course requirements.

Required Texts:  
*Sun, Wind and Light*, 2nd ed., Brown and DeKay

Completion Requirements: Exercises: 6 @ 12.5% 
Mid-term Exam @ 12.5% 
Final Exam @ 1
ATCS 430 (Required Elective)  
Sustainability and Tectonics

Credits: 3

Type of Course: Lecture/Seminar

Instructor: John Klingman

Prerequisites: completion of required tech sequence

Course Description: In this course sustainability is first investigated regarding issues at the scale of the site, linking the design of place and building. Subsequently sustainability at the scale of building systems and materials is the major focus. The second focus of the course is tectonics, consideration of the physical manifestation of architecture, including the logical and appropriate 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 degree of expression is the topic. This includes the interplay between concepts of sustainability and their manifestation tectonically. Biweekly field trips to construction sites are a unique aspect of the course.

Pedagogic Objectives: While the concept of sustainable design is widely lauded, fundamental principles and techniques of implementation are less clearly understood. The same is true with respect to a mastery of architectural tectonics. The intent of this course is both to increase knowledge of the subject areas and to investigate the means by which this knowledge can contribute to one’s design capabilities.

Required Texts:  
- The Architect’s Studio Companion, 3rd or 4th ed., Allen and Iano 
- Studies in Tectonic Culture, Frampton 
- Sun, Wind and Light, 2nd ed., Brown and DeKay 
- Sustainable Architecture White Papers, Brown, Fox. and Pelletier, ed.

Completion Requirements:  
Assignments: 4 @ 12.5%  
Exercises: 4 @ 12.5%  
The four four/five page papers and four design development exercises are weighted equally for grading purposes.
ADGM 310-01 (Required)
Digital Media II

Credits: 3
Type of Course: Lecture/Lab
Instructor: Clare Olsen, Thaddeus Zarse
Prerequisites: none

Course Description: Moving beyond the notion of digital media as mere representation, this course seeks to engage the computer as a generative design tool. The course is structured around three main components: technical skills, theoretical context and design methodology. Working in parallel with DSGN 210, the assignments contribute directly to the development of studio work and design portfolio. Beginning with the fundamentals of 2D representation, students develop design techniques while integrating practical notions of structure, skin and perforation. Students learn to draw and model using Illustrator, AutoCAD, FormZ and Rhino.

Pedagogic Objectives: This course aims to empower students with the knowledge and skills to move freely within 2D and 3D modeling programs and to create 2d drawings from 3d models. In order to satisfy the technical and design components of the course, there are several short assignments, which are reviewed in pin-up format as a whole class. The instructors choose several projects to critique in greater detail. The theoretical component of the course includes tri-weekly discussions accompanied by a position paper related to course readings on digital theory. Participation in the discussions is mandatory.


Completion Requirements: includes seven technical assignments, four short position papers based on each reading and one final portfolio project. Attendance and participation are also evaluated as part of the final grade.
ADGM 320-01 (Required)
Digital Media III (linked to DSGN 220)

Credits: 3

Type of Course: Lecture/Lab

Instructor: Clare Olsen, Thaddeus Zarse

Prerequisites: ADGM 310-01

Course Description: As a continuation of ADGM 310, this course is structured around three main components: technical skills, design methodology and theoretical context. The technical components of the course include tutorials and exercises to develop modeling, rendering and animation skills. Programs covered include Adobe Illustrator, AutoCAD, FormZ, Rhino, Maya and a film editing program. Technical skills are augmented in conjunction with design skills developed through the parallel course, DSGN 220. In addition, the course focuses on contemporary architectural theory and practice through critical discussions of readings and case studies.

Pedagogic Objectives: In order to satisfy the technical and design components of the course, there are several short assignments, which are reviewed in pin-up format as a whole class. The instructors choose several projects to discuss in more detail. The theoretical component of the course includes discussions on contemporary practices and theory in a position paper due towards the end of the semester. Participation in the discussions is mandatory. The final project for this course is tied to the studio project.


Completion Requirements: includes five technical assignments, one five page position paper based on class readings, discussions and individual research and one final animation project. Attendance and participation are also evaluated as part of the final grade.
ADGM 414
Sequential Documentation
(course with Vienna-Prague-Basel-Berlin Summer Course)

Credits: 3

Type of Course: Lecture/Seminar/Studio

Instructor: Ila Berman, Byron Mouton

Prerequisites: DSGN 320

Course Description: Students are to explore a number of buildings on the trip by studying them as assemblies that layer and weave together space and material at a variety of scales. During the trip, students will be asked to research and focus on the experiences of spatial sequence and details of individual buildings they encounter. For each of the buildings to be studied, students should focus on documenting the rhythmic or contiguous series of spatial encounters.

- A contiguous series could explore the relationship of details of a building skin, for example, that are continuous yet change as they transform spatially (at the corner or soffit condition for example) or materially (as a series of contiguous layers as one moves from exterior to interior, for example).

Students are to gain as much visual information (drawings, photographs) about the assemblies as possible while on site and continue their research of these details through traditional means of documentation. Each of the details should be documented (photographically and in drawn form):

- frontally (where the picture plane is parallel to the surfaces being studied),
- sectionally (where the picture plane is perpendicular to the surfaces being studied in order to reveal the sectional layers of an assembly) and
- obliquely (spatially).

Students should use their sketchbooks to construct a series of precise analytical diagrams of both the projects studied as well as the ways in which these projects are to be presented visually in a sequenced collection of ‘experientially’ adjacent images. Photographic documentation should focus on issues of scale and orientation in relation to the modes of discovery and construction of the assemblies studied. Consider issues of layering, overlap, intersection, contiguity, alignment, repetition, variation and the various modes by which assemblies are woven together. Consider also proportional, scalar and dimensional relationships.

Pedagogic Objectives: The sequential documentation exercises will ask you to understand the architectures which you encounter in relation to their context and to produce a sequential presentation that describes and analyzes a continuous architectural series and sequence of events. Events may sometimes be of urban scale and density; sometimes of detailed scale and complexity.

Completion Requirements: Each student will be responsible for producing three (3) sequential collages / presentations. Two (2) of the three topics are identified below. One (1) additional topic of research is to be identified by each student, and no two students can select the same additional topic. Upon returning to the studio in New Orleans, in order to complete the ‘visual media’ and ‘digital media’ components of this program (6 credits), students will produce the following:

Output Requirements:

• one 4”x6” ‘Spatial Sequence’ - in the form of a flip book
• one digital ‘Spatial Sequence’ - in the form of a revolving collection of images
• one (or more) document / sketchbook - that is to be maintained and coordinated with the itinerary of the program. It is recommended that this document(s) be no smaller than 6” x 9” in format.
Our first introduction to distant cities happens through mediated information—the study of writings, history, urban and architectural theory, maps, diagrams and images. These provide an overview in advance, as well as selective experiential sampling of the environments to be encountered in the travel portion of the program. The map of the city, like the architectural plan, is mediated and unreal in the sense that it is dominated by information, organizational structures, and forms, rather than by experiential material qualities. These allow us to organize the journey in advance in relation to the organization and development of each city and their relationships to a larger geographical context, whereas the direct material experience of observation while traveling displaces, subsumes and transforms the knowledge provided by these initial maps. One's experience of the city, or the urban fabric, happens from within rather than without. While the map gives us a set of distant inertial points of reference, the experience of moving through the city is dominated by a close-range mode of perception that operates nomadically through changing points of orientation, shifting directions, scales, and speeds. It is linear, sequential and durational rather than planimetric and synchronic.

European urban theorists often likened the modern city to the cinematic apparatus because they believed that the latter most closely emblemated the type of temporal and spatial collage, the radical shifts and disjunctions, that the modern city supported. In understanding the new metropolis as watercity, the apparatus of the camera in conjunction with new digital media, allow for the documentation and reconstruction of space as a correlate to the urban sequences, rhythms, structures, speeds and orientations provided by the city. This course focuses on the mapping and transformation of the cities studied through the processes of digital mapping, modeling and montage as a way of indexing the cinematic sequences and surfaces of the cities being studied. These multi-media exercises are a form of urban research and documentation, introducing students to multiple modes of analyzing and mapping the urban case studies of this program.
ADGM 620 Elective
Digital Fabrication – Ornament and Digital Fabrication

Credits
4 hours

Type of Course
Seminar

Instructor
Ammar Eloueini

Prerequisites
Advanced Standing in the M.Arch, or consent of the instructor

Course Description
At present, new materials and fabrication processes are available to architects and designers who are utilizing form and structure far beyond historic possibility. Methods integrating digital media and technology, such as Computer Numerically Controlled (CNC) machines, have taken even the most traditional materials of steel and glass towards new construction previously unimaginable. These architecture forms, while integrating overall design, stand in direct contrast to the austerity of the 'box.' The question is posed as to how ornament is currently defined and understood within contemporary architectural practice.

This course is devoted to the design and fabrication of prototypes and full scale mock-ups. Students will be asked for individual designs from which they will explore the relationship between ornament and digital fabrication.

Two exercises will be considered for this seminar. The first is an exercise that is initiated from photographs. Each student will make a 3D computer model from a selected photograph. A special attention should be brought to the structure and ornamental qualities of the object. This object will then be fabrication thru digital techniques. The second exercise will focus on the design of an object that has a specific function (lamp, chair, fruit basket, vase…). The design will then be developed and fabricated.

Pedagogic Objectives
1. To engage the mind in a complex definition of architecture: using digital media, virtual environments in the elaboration of design.
2. To engage the student in the production objects in real space after manipulating these objects in virtual environments.
3. To encourage the student to confront culture, knowledge, and intuition in the making of architecture that goes beyond stylistic issues to satisfy larger conceptual, social, and human values.

Completion Requirements
Class participation and presentations
Fabrication of two prototypes/mock-ups at full scale using the cnc equipment
ADGM 520 (Elective)
Theories in Digital Media

Credits
4 hours

Type of Course
Seminar

Instructor
Ammar Eloueini

Prerequisites
Advanced Standing in the M.Arch program, or consent of the instructor

Course Description
This course is devoted to the reading and analysis of key theoretical and critical texts of the recent past related to Digital Media and the Information Age Technology. The focus of the course is the conceptual and formal ideas associated with computation, their application and development.

Pedagogic Objectives
1. To engage the mind in a complex definition of architecture: using digital media, virtual environments in the elaboration of design.
2. To engage the student in the production objects in real space after manipulating these objects in virtual environments.
3. To encourage the student to confront culture, knowledge, and intuition in the making of architecture that goes beyond stylistic issues to satisfy larger conceptual, social, and human values.

Completion Requirements
Class participation and presentations
Readings: The course will be structured around a reading for each week.
Papers: one paper will be submitted for the midterm, and a final paper will be submitted at the end of the semester.
ADGM 420/611 (Elective)
Advanced Topics in Digital Design and Fabrication Methods

Credits: 3 Units
Type of Course: Seminar
Instructor: Victor Jones

Course Description: A quality of virtual space is its precarious relationship with the material dimension of architecture. Coordinates, light and pattern are co-opted for weight, resistance and tactility. This seminar will explore the interchanges of these two universes through the research of and experimentation with a discrete set of digital input and output technologies. As designers we are challenged to form a productive relationship with digital design media. In what ways does the advent of this technology lead us to invention? How do we begin to formulate new processes and new relationships? Our goal is to position virtual space as it promises to transfigure the physical territories of material constructs. Our discussion will take place within the realm of possibility and the questions listed above will frame the discourse. Working with modeling software, Rhinoceros 3.0, the laser cutter will serve as the instrument of transformation in which a variety of sheet materials are manipulated to produce an array of spatial and tectonic affects.

Pedagogic Objectives: The pedagogic objectives of this seminar “Advanced Topics in Digital Design and Fabrication” provides students with hands on experience with the role of sheet materials and digital fabrication in architecture. Properties and principles of sheet materials are discussed in a comprehensive manner involving conceptual, philosophical, ethical and technological issues. Digital methods of design, fabrication, production and construction are also discussed in lecture and seminar format. The architectonic exercises involving material research take place in a workshop format.

Required Texts:
Massie, Annetta and Kipnis, Jeffrey. Mood River. Columbus, Wexner Center for the Arts, 2002

Completion Requirements:
Research – Readings are assigned throughout the semester and posted one week in advance prior to the Tuesday of discussion. Each student is required to post a question on the electronic portal prior to Tuesday’s class of the corresponding day of discussion. Your question is derived from the assigned reading. Each student is then required to prepare a response to a colleague’s posted question and discuss that response during the course meeting. Working in groups of two, a case-study presentation will be assigned and presented using Microsoft Powerpoint.
Fabrication – The seminar will begin with two brief exercises followed by a longer project to conclude the semester. Assignment three, the final exercise, will concentrate on the design an environment. This project will emphasize the design process from initial design strategies to final
built proposition. Assignments one and three will be produced in groups. Assignment two will be produced individually.

Portfolio - Each group will be required to submit a portfolio at the end of the semester. The work should be thoughtfully presented in an 8½” x 11” portfolio. It is important to take good care of all work produced and regularly document it throughout the semester.

Course evaluation is based on the following criteria:
- Assigned readings, response and discussion: 20%
- Assignments 1 & 2: 20%
- Case-study: 10%
- Final Design Assignment: 50%
RBST 340 (Elective)
DESIGN URBANISM - URBAN DESIGN STUDIES SEMINAR

Credits: 3

Type of Course: Seminar

Instructor: Alan Lewis

Prerequisites: none

Course Description: The tensions that exist between architecture and the city are historic and ongoing. As the city suffers from decentralization, fragmentation and neglect, architecture has a propensity toward isolation and self-intention. The possibilities of this paradox have been explored by architects for centuries and will ground the premise of this seminar that will engage in the contemporary issues associated with designing buildings and spaces within the transforming environments of the city.

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.

A research project will be conducted by each student from a body of significant works of architecture and urban interventions. Topics will range in period from ancient civilizations to modern cultures and will be the basis of a three-phase effort that develops from the universal to the personal and is divided into documentation, analysis and interpretation.

Pedagogic Objectives:

1. To establish a basis of understanding of formal urban design issues and the visual and verbal vocabularies associated with them through the use of interpretive exercises involving abstract field paintings, aerial photographs, figure ground drawings and contemporary representations of cities.

2. To develop an awareness of relationships between the city and the architectural project, landscape design and urban intervention through the use of seminal writings of the 20th Century on urban design, precedent analysis of both historic and contemporary models, and observations made during field trips.

3. To encourage a design ability to work beyond the project site and address the city through urban programming strategy and master planning exercises.

4. To reinforce architectural design skills through the use of complex urban project sites and program types.
RBST 430 (Elective)
Designs on Los Angeles: the Making of America's Second City

Credits: 3

Type of Course: Seminar

Instructor: Dr. Carol Reese

Prerequisites: none

Course Description: 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.
RBST 644 (Elective)
EUROPEAN URBAN WATERSCAPES

Credits: 3 Credits
Type of Course: Seminar
Instructor: Dipl. Ing. Mona El Khafif
Visiting Assistant Professor for Urban Design
Prerequisites: 'none.'

Course Description: To live with the water, to live from the water and to be in danger of the water is an economical and physical fate for many cities situated along European coastlines and riverfronts. EUROPEAN URBAN WATERSCAPES focuses on the latest urban developments in different cities, showing how urban design strategies and architecture are dealing with transformations caused by structural changes resulting from shifts from the industrial/technological age to an era defined by leisure, tourism and media. This seminar will investigate how cities can profit from this change by reconstructing their image, expanding their public space by occupying land supported by technical infrastructure and offering new urban programs for the contemporary city of the 21st century.

Water Cities all over the world are built, where nature permits, under specific and dynamic conditions of settlement. We can find cities in sediment-rich areas outside of the seawall in many types of places: in rocky outcrops, at the mouth of, or along the edges of, rivers or protected bays. These cities have canals and wharves for the exchange of goods, such as those found in Shanghai, Edo and Venice. During the period of increased technologcal expansion, water cities were also built at locations where technologcal infrastructure such as dikes and levees which enabled an artificial landscape to exist at the edges of, and even in areas once occupied by water. Almost all the Dutch water cities especially Amsterdam and Rotterdam belong to this artificial tradition. In addition, many cities have been built following the Dutch model as well as those benefiting from Dutch expertise—cities such as Copenhagen or St. Petersburg. From the 18th century on, drastically revised mercantile cities were developed along the coast, especially in North and South American Cities such as New York, Chicago, and Rio de Janeiro, as well as growing and highly productive European Cities such as Barcelona, Hamburg, Lisbon, Genoa, Amsterdam or Rotterdam. During this time, large docks were excavated in the ports to support industrial functions. In most cases the large infrastructural elements were conceived as a paradoxical combination of ballast and necessity. With the structural change from the industrial to the technological age these cities are moving the ports from the core of the city to deep sea ports such as in the latest developments of Rotterdam and Bilbao, in parallel with the economic shifts from industrial technology to the service industry, recreation and tourism. Today, these brown fields, which used to be barriers and industrial zones, are offering areas for new urban development in the hearts of cities.
At the same time, when these large-scale infrastructures were given back to the public interests and public spaces, cities in Europe were rediscovering the opportunities of urban design and architecture to renew the cities images, programs and needs for a growing population such as recreation and housing. New motives like the importance of tourism, leisure industry and an increasing 3rd sector economy are combined with public interests like multifunctional and high density housing projects, which are offered along the new and old, most valuable land of the city: the water.

Pedagogic Objectives:
The seminar EUROPEAN URBAN WATERSCAPES will include successful urban developments of old harbor areas to teach students the ways in which urban design strategies are used to transform the waterfronts of cities, as an urban catalyst for the larger redevelopment of the city. Students will investigate the specific design strategies and architectural solutions as responses to understanding the phenomenon of the water cities—cities built in wetlands or in the water. The seminar includes research on many cities such as Amsterdam, Rotterdam, Barcelona, Hamburg, Vienna, Bilbao, Venice, Genoa, Beirut and Alexandria, exposing students to successful urban developments to be used as models for research, analysis and design. Assignments attached.

Required Texts:
Bibliography attached

Completion Requirements:
Each student will be responsible for a project presentation during the semester, a final research and analytical paper of 20 – 25 pages (including graphic materials), weekly readings, seminar participation in discussions, and a special assignment at the end of the semester in relation to the development of the Mississippi riverfront. Students should meet with me for individual consultation on their work in progress during office hours. Grading structure 25% weekly seminar participation discussion/readings / interim assignments, 25% presentations of analytic projects in the seminar, 50% final project/paper.
RBST 691 (Elective), cross-listed in Art History, ARHS 685, and Latin American Studies, LAST 695c
Latin American Urban Imaginaries

Credits: 3
Type of Course: Seminar
Instructor: Carol McMichael Reese and Thomas Ford Reese
Prerequisites: Either a knowledge of Latin American history or one upper-division course in the history of art, architecture, or urbanism
Course Description: This course focuses on the development of three major cities of Latin America—Mexico City, Buenos Aires, and Panama—and particularly on the role that architecture, urbanism, and textual and visual representations played in promoting images of colonial power and, later, urban modernity.

Pedagogic Objectives: The goals of the course are to encourage participants (1) to gain broad general knowledge of Latin American urban history and development, as well as detailed understanding of specific local conditions; and (2) to think critically about the role of distinctive classes of media and genres of representation in the construction of historic and contemporary images of cities. 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, whether through, for example, architectural drawing, photography, political rhetoric, caricature, literature, or festival.

Required Texts: An ample number of readings have been selected that address issues and cities under consideration in each unit.

Sample units and assigned readings:
- City on Film, Donald James, “The Immaterial City”
- Urban Trajectories, Richard Morse, “Latin American Urban History”
- Monuments, Thomas Reese, “Type and Image”
- Social Space, Carol Reese, “The Urban Development of Mexico City”
- Performing the City, Reese and Reese, “Centennial of Mexican Independence”
- Urban Types, Olivier Debroise, “Photography in Mexico”
- Megalopolis, Nestor Garcia Canclini, “From National Capital to Global Capital”
- Apocalypse, Anny Brookbank-Jones, “Landscapes of Confusion”
- Imaginaries, James Scobie, “Social Structure and Cultural Themes”
- Tradition, Jeffrey Needell, “Optimism and Melancholy”
- Consumption, Roberto Amigo, “Centennial Iconography”
- Representation, Julie Taylor, “Tango”
- Spectacle, Laura Podalsky, “Specular City”
- Race, Citizenship, Labor, and Housing, Kurt Dillon, “Critical History”

Completion Requirements: Grades for the seminar will be determined on the basis of the following (1) participation in discussion as leaders and respondents, (2) four response papers, (3) mid-term exam, and (4) final exam
RBST 340 (Elective)
Design.Urbanism

Credits: 3 hours
Type of Course: Seminar
Instructor: Alan Lewis
Prerequisites: None

Course Description:
The tensions that exist between architecture and the city are historic and ongoing. As the city suffers from
decentralization, fragmentation and neglect, architecture has a propensity toward isolation and self-
intention. The possibilities of this paradox have been explored by architects for centuries and will ground
the premise of this seminar that will engage in the contemporary issues associated with designing buildings
and spaces within the transforming environments of the city.

Through the use of seminal writings on urban design ideology presented by architects and historians in the
20th century such as Bacon, Lynch, Koolhaus 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.

A research project will be conducted by each student from a body of significant works of architecture and
urban interventions. Topics will range in period from ancient civilizations to modern cultures and will be
the basis of a three-phase effort that develops from the universal to the personal and is divided into
documentation, analysis and interpretation.

Pedagogic Objectives:
To establish a basis of understanding of formal urban design issues and the visual and verbal vocabularies
associated with them through the use of interpretive exercises involving abstract field paintings, aerial
photographs, figure ground drawings and contemporary representations of cities.

To develop an awareness of relationships between the city and the architectural project, landscape design
and urban intervention through the use of seminal writings of the 20th Century on urban design, precedent
analysis of both historic and contemporary models, and observations made during field trips.

To encourage a design ability to work beyond the project site and address the city through urban
programming strategy and master planning exercises.

To reinforce architectural design skills through the use of complex urban project sites and program types.

Required Texts:

Allen, Stan, “Infrastructural Architecture”, Points + Lines: Diagrams and Projects for the City (Princeton

Branch, Melville C., Comparative Urban Design; Rare Engravings, 1830 -1843 (Arno Press, New York,
1978).

Frampton, Kenneth, Megaform as Urban Landscape (University of Michigan, Ann Arbor, 1999) pp. 13-42.


Completion Requirements: Students must fulfill to a satisfactory level of performance in the weekly readings, participation in class discussions, preparations of a powerpoint presentation on one reading during the term, and the production and presentation of and interaction during the reviews and preliminary reviews of the three phases of the research assignments.
Urban Design Directed Study: Community Workshops

Credits: 3

Type of Course: Seminar/Independent Study

Instructor: Grover E. Mouton, III

Prerequisites: None

Course Description: This special course will focus on the development of Urban Design recommendations for a 1500+ acre site in Mandeville, LA, followed by the opportunity for students to participate in community workshops established by the Tulane Regional Urban Design Center (TRUDC). The class will focus on design and policy development within a typical urban design agenda, working with city officials and existing site development issues in Mandeville and other Louisiana cities.

The city of Mandeville desires to develop an annexed property in line with its history of high quality of life, avoiding further compartmental development by integrating walkable neighborhoods with denser urban commercial and residential areas, while including a number of different housing types.

The students will directly consider public policy, spending time with the Mayor, city planning staff and city council persons. The site is important to the city, and as such, the students will have access to the development strategies prescribed by the city council. These strategies will be used to assess the city’s potential within the site for real time development. Consideration of the city codes as they relate to the site as well as recommending new design standards will be integral to the studio process.

Pedagogic Objectives: Students will work with existing site issues, and as their ability to interact with public entities develops and improves, they will earn the opportunity to take part in community urban design workshops organized by the TRUDC and supported by a Tulane-based research enhancement grant. Students will have the opportunity to explain their own developed scenarios for these sites, as well as working with nationally recognized urban designers and architects who will attend and participate in these workshops.

Building on the TRUDC’s existing relationships with certain LA mayors and urban design initiatives within their cities, a series of 2 ½ day charrettes will allow public input, design discussion and recommendations, and verbal and graphic representation of these solutions for the purpose of community review and governmental implementation. Such real-world projects in the timeframe of a charrette will allow students to conceive and develop fast yet effective design solutions for a given set of circumstances.

Required Texts:
- Juried Urban Design Competition Documents
- Mayors’ Institute on City Design Readings
- City of Mandeville Design Guidelines
- TRUDC Master Plan documents (Mandeville, XiaoZhaZhen)

Completion Requirements: Documentation of design work at local charrettes and on the Mandeville site will be emphasized in this directed study, particularly with regard to the level of involvement of each student, directly related to the predetermined number of credits to be earned.

Participation in each designated charrette is required, and documentation of design must be produced at a level ready for public presentation. Collaborative work is encouraged, but each student must produce the graphics associated with their participation. For the Mandeville presentation, two 40x60 final presentation boards are required of each small group, following a series of preliminary, interim, and penultimate review sessions. The final submissions will be kept on file with the Mandeville council, demonstrating a range of solutions from which to draw as the city moves forward with the project.
LNSP 340 (Elective)  
Site Planning

credits 3

type of course Lecture/lab

instructor McNaughton

prerequisite Enrollment in the architecture program or by permission of the instructor

course description Issues and principles of site planning and their relationship to architecture. The class addresses managing the topographic; vegetation and climatological natural realm, and the use of sensitive conversation at the time of building. Class periods are devoted to lectures, as well as to discussion of readings and student presentations of projects and reports assigned. Site visits and lectures by visitors.

pedagogic objectives To increase the student’s sensitivity to the use of the landscape in architectural design and to the organization of buildings in conjunction with the natural realm. As well, the course treats less natural, built urban contexts, and their effect on new building and other insertions.

completion requirements Written analysis.  
Final graphic project.  
Final Examination.
LNSP 330 (Elective)  
Natural Landscape / Built Form

Credits:        # (3)

Type of Course:  Seminar

Instructor:  Mark W. Thomas

Prerequisites:  none

Course Description:  It is the purpose of this course to introduce the student to the fundamental principles of landscape architecture, with emphasis on the interrelationship between architecture and the landscape in which it is placed. Particular focus is directed to plant material, the functional and aesthetic roles they play, and the environmental factors that affect landscape design. Additionally the process of landscape design development is examined, with a series of design exercises relating to specific sites on campus. These exercises cumulatively comprise a major semester project, which counts for approximately half of the semester’s grade. An overview of the history of landscape architecture is also covered through a series of class discussions, presentations, and student research papers.

Specific types of plant material are studied through field research exercises, which include plant identification, environmental requirements, growth characteristics, design applications, functional uses, etc. Local and regional plant species are emphasized through a series of “plant walks” during class periods. In addition to the study of specific plant species, comparisons are made to plant types found in other regions or climates, in order that students may apply the knowledge gained in this class to any other place. Field sessions also include analysis of and discussion about specific landscape designs visited by the class.

Pedagogic Objectives:  This course is intended to provide students with a greater understanding of the natural landscape and its relationship to built form. By undertaking class activities and assignments the student are actively engaged in a variety of landscape-related processes. It is the intent of this course to help future architects and preservationists to be able to approach projects in a more sensitive and environmentally responsible manner, resulting in higher quality design proposals, as well as knowing more about an important allied profession.

Required Texts:  bibliography provided to students

Completion Requirements:  The primary output goal of the class is the preparation of a landscape design project. Each student selects a specific site on campus, which becomes the subject of each class assignment. The project takes students through a series of exercises that result in a final landscape plan. Exercises include site analysis, concept and program development, design development, hardscape plan, planting plan, and rendered presentation plan. In addition to the semester landscape design project each student prepares a research paper, selecting a topic related to the history of landscape architecture. In addition to the written paper, each student prepares a brief PowerPoint presentation relating to the research topic to be given during class. Finally, each student is expected to keep a landscape journal containing all field notes, sketches, photographs, handouts, plant lists, quizzes, etc. Students are encouraged to exercise creativity in putting the landscape journal together, as it is intended to serve as a personal reference source for future school projects. The journal is graded on the basis of thoroughness, completeness, and creativity.
LNSP 431 (Elective)
Urban Landscapes & the Works of Roberto Burle-Marx

Credits: # (3)

Type of Course: Seminar / field studies

Instructor: Mark W. Thomas

Prerequisites: none

Course Description: This course is a broad survey of the landscape traditions of Brazil, and to a degree, Latin America in general. Beginning with the development of Brazil’s first public promenade, the course examines the evolution of urban landscapes, especially public parks and plazas, waterfronts, recreational facilities, and streetscapes. Students experience the romantic landscape designs typical of the Imperial era, the rigid formality of the Colonial era, the departure from traditional landscape design after the 1932 revolution, and then the recent tendency toward environmental conservation and restoration. In addition to the public parks and other urban landscapes, students visit a wide range of projects designed and executed by Roberto Burle Marx. One of the highlights of the course is a visit to “O Sítio”, which is Burle Marx’s home and studio, near Rio de Janeiro. Other works visited include a variety of his roof gardens, private residential landscapes, and large-scale public parks.

Pedagogic Objectives: It is intended that the students will develop an appreciation for the evolution in landscape design practices, not only within Latin America, but in general. Comparisons are constantly made between Brazilian landscapes experienced by the students and other examples in the U.S. and elsewhere. There is an emphasis placed on the transition from a Euro-centric approach to landscape design as is typified by the eclectic styles of 19th and early 20th century parks to the celebration of Brazil’s rich and unique indigenous landscape. Roberto Burle Marx is widely considered to be the driving force in a major shift in Brazilian landscape tradition, in which for the first time native species are celebrated and natural landscapes are more highly valued. His participation in the development of the Modern Movement is highlighted in the course, as are the other areas of creativity for which he was known, such as painting, jewelry design, textiles, tile work, folk art collection, and historic preservation.

Required Texts: bibliography provided to students

Completion Requirements: In addition to attending all field sessions, students are required to keep a field sketchbook, as well as photographically document sites visited. Each student is assigned a specific research topic for which he/she prepares a research paper and associated PowerPoint presentation. Photos are contributed to the TSA slide library as well.
ASTP-230-01 (Elective) Fall 2006
Architecture & Mysticism

Credits: 3.0
Type of Course: Seminar
Instructor: Professor Milton G. Scheuermann, Jr.
Prerequisites: None

Course Description: The concept of this seminar course was inspired by W. R. Lethaby’s 1891 book, Architecture Mysticism and Myth. Investigations will be made into the correlation between mysticism and the design process from ancient to contemporary buildings and sites; how ancient buildings relate to folk customs and specific beliefs of certain civilizations; and how ritualism has and continues to be an important part of the end result. Since this is a seminar course, it will be discussion and research intensive. Time will first be spent on discussing and defining what mysticism is, particularly as it relates to architecture and the allied arts. Students will construct a study list of universally known mystical buildings and sites and then research and make weekly reports on these. The list will be expanded by students early in the semester, as they work to develop necessary requirements defining the connections between architecture and mysticism. Students are expected to join in on the weekly discussions and reports of selected mystical buildings and sites. Several guests will be invited to enhance the course with their views and use of mysticism in their particular field of expertise. A major research or design project is required of each student, to be verbally presented, with visual and graphic elements, to the entire class at semester’s end. A bound written document of this research/design project will be required at the end of the course.

Pedagogic Objectives: This is a highly intensive survey and research course designed to allow the student to improve research skills 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.

Required Texts: Architecture Mysticism and Myth, W. R. Lethaby
The Atlas of Mysterious Places
Divine Proportion, Priya Hemenway
Mystical Themes in Le Corbusier’s Architecture in the Chapel of Notre Dame-du-Haut at Ronchamp: The Ronchamp Riddle (Mellen Studies in Architecture, V.2) by Robert Coombs

Completion Requirements: Three mini-research projects will be assigned for formal verbal and written presentations. Written reviews of visitors’ presentations are required. A final major research project will be chosen or assigned and then presented to the class in verbal form. A written version will be turned in at the end of the course. This written version will also include all graphic material presented in the verbal presentation. At the end of the course, all of the final written projects will be bound into a book and presented to the Architecture Library for its collection.
Credits: 3.0
Type of Course: Seminar
Instructor: Professor Milton G. Scheuermann, Jr.
Prerequisites: None

Course Description: This is a survey and research course dealing with the historical relationship 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. Each student will present three mini-reports in class on topics approved by instructor. In addition students will choose a major specific aspect for research, investigating a particular relationship of music and architecture during a certain historical period. Local architects, musicians, and art and literary scholars will participate by presenting their ideas of the relationships of these two art forms. No musical training is required.

Pedagogic Objectives: This is a highly intensive survey and research course designed to allow the student improve research skills to investigate the interdisciplinary qualities of the fusion of architecture and music. This involves experiencing both of those arts as a fusion into one design product. This will involve looking at certain buildings and listening to certain music in a different way from previous experiences. This fusion can only make better designers.

Required Texts: No specific texts are required. Instead, assignments of particular musical compositions, buildings to research, etc. will be given in class. A list of highly suggested concert venues in and outside New Orleans will also be given in class. A weekly list of musical performances and venues will be emailed to class members each week along with indications of important ones that should be attended and reviewed.

Completion Requirements: As mentioned above, students will be required to give three mini-reports on research projects. These reports will be given verbally with graphical and audio enhancements as required. In addition to the three mini-project reports each student is required to make a final major presentation in class of an appropriate subject involving the relationship of architecture and music. This should be a verbal, visual and audio presentation that will be limited to 20 minutes. The last three scheduled classes, prior to review week will be devoted to these final reviews. Final subject for your review should be decided no later than the fourth week of classes. The final written projects will be bound in a book to be presented to the Architecture Library.

Students will also be required to attend at least five live concerts, each at a different architecture venue, and must write a review of each one of the concert discussing how the music complimented the architecture and vice versa. These should be both positive and negative opinions. These reviews should be turned in the next class after the subject concert. Written responses to all of the visiting lecturers will also be required.
PRST 641  
Field Studies in Historic Preservation: North America  
Pittsburgh, The Laurel Highlands, and the National Preservation Conference

Credits: # (3)

Type of Course: Seminar / Field Studies

Instructors: Eugene D. Cizek, and Mark W. Thomas

Prerequisites: attend pre-program class sessions

Course Description: Each fall semester the Preservation Studies Program conducts a major field studies expedition to the annual conference of the National Trust for Historic Preservation. In addition to attending the conference, students visit a wide range of historic sites within the vicinity or region of the conference host city. The 2006 conference was held in Pittsburgh, which is exemplary in its excellent public policies that have redeveloped a formerly polluted industrial center, resulting in a very high-quality urban environment. Students were also able to explore the region surrounding Pittsburgh, concentrating on several distinct cultural landscapes as well as the city itself. The group visited a variety of historic towns, historical museums, historic houses and other buildings, public parks, botanical gardens, historic battlegrounds, and numerous examples of natural and cultural landscapes. One of the highlights of the travel experience was a visit to Fallingwater.

Pedagogic Objectives: Students had a great opportunity to attend sessions and meetings relating to many facets of historic preservation, as well as to network with other students and professionals. This conference is considered to be one of the best opportunities available for gathering information, contacts, and experience relating to the profession. There were numerous examples of how communities develop their local cultural resources in order to make the transition into the post-industrial era.

Among the issues considered in the subject matter of the class are historic preservation master planning, materials conservation, traditional building technologies, vernacular architecture, adaptive reuse, new construction in historic settings, environmental conservation, cultural resource management, sustainable architecture, socio-cultural issues reflected in natural and built environment, architectural history, historic preservation theory, etc. Examples of both successful and unsuccessful preservation efforts are comparatively analyzed and discussed. The goal is for students to develop a comprehensive overview of a wide range of issues relating to change, growth, and conservation of urban fabric and cultural landscapes.

Required Texts: bibliography provided to students

Completion Requirements: Attend all pre-travel sessions, attend all conference activities, keep travel journal of experience including field notes and sketches, photographic documentation of sites, preparation of research paper / essay, PowerPoint presentation by the entire class, contribution of digital images to TSA slide library
PRST 642
Field Studies in Historic Preservation: Latin America
Brazil, Uruguay, Argentina, Chile

Credits: # (3)

Type of Course: Seminar / Field Studies

Instructors: Eugene D. Cizek, and Mark W. Thomas

Prerequisites: attend pre-program class sessions

Course Description: This is a field studies course in which the travel component takes place during the summer semester. Students travel to the region of focus and engage in an intensive field studies program with an emphasis on historic preservation. Among the numerous sites visited are several UNESCO World Heritage Sites, as well as other historically significant cities and cultural landscapes. In the case of this particular program among the sites visited were Sao Paulo, Paraty, Ouro Preto, Tiradentes, Mariana, Congonhas, Rio de Janeiro, Recife, Olinda, Salvador, Cachoeira, Brasilia, Iguacu Falls, Montevideo, Colonia del Sacramento, Buenos Aires, Cordoba, Valparaiso, and Santiago. Sites ranged from colonial ports and mining cities to colonial era plantations, as well as several of South America’s largest and most modern metropolitan areas.

Pedagogic Objectives: Among the issues considered in the subject matter of the class are historic preservation master planning, materials conservation, traditional building technologies, vernacular architecture, adaptive reuse, new construction in historic settings, environmental conservation, cultural resource management, sustainable architecture, socio-cultural issues reflected in natural and built environment, architectural history, historic preservation theory, etc. Examples of both successful and unsuccessful preservation efforts are comparatively analyzed and discussed. The goal is for students to develop a comprehensive overview of a wide range of issues relating to change, growth, and conservation of urban fabric and cultural landscapes.

Required Texts: bibliography provided to students

Completion Requirements: Attend all pre-travel sessions, keep travel journal of experience including field notes and sketches, photographic documentation of sites, preparation of research paper / essay, PowerPoint presentation by the entire class, contribution of digital images to TSA slide library
PRST 642
Field Studies in Historic Preservation: Latin America
Brazil, Uruguay, Argentina, Chile

Credits: # (3)

Type of Course: Seminar / Field Studies

Instructors: Eugene D. Cizek, and Mark W. Thomas

Prerequisites: attend pre-program class sessions

Course Description: This is a field studies course in which the travel component takes place during the summer semester. Students travel to the region of focus and engage in an intensive field studies program with an emphasis on historic preservation. Among the numerous sites visited are several UNESCO World Heritage Sites, as well as other historically significant cities and cultural landscapes. In the case of this particular program among the sites visited were Sao Paulo, Paraty, Ouro Preto, Tiradentes, Mariana, Congonhas, Rio de Janeiro, Recife, Olinda, Salvador, Cachoeira, Brasilia, Iguacu Falls, Montevideo, Colonia del Sacramento, Buenos Aires, Cordoba, Valparaiso, and Santiago. Sites ranged from colonial ports and mining cities to colonial era plantations, as well as several of South America’s largest and most modern metropolitan areas.

Pedagogic Objectives: Among the issues considered in the subject matter of the class are historic preservation master planning, materials conservation, traditional building technologies, vernacular architecture, adaptive reuse, new construction in historic settings, environmental conservation, cultural resource management, sustainable architecture, socio-cultural issues reflected in natural and built environment, architectural history, historic preservation theory, etc. Examples of both successful and unsuccessful preservation efforts are comparatively analyzed and discussed. The goal is for students to develop a comprehensive overview of a wide range of issues relating to change, growth, and conservation of urban fabric and cultural landscapes.

Required Texts: bibliography provided to students

Completion Requirements: Attend all pre-travel sessions, keep travel journal of experience including field notes and sketches, photographic documentation of sites, preparation of research paper / essay, PowerPoint presentation by the entire class, contribution of digital images to TSA slide library
PRST 644
Field Studies in Historic Preservation: Southeast Asia
Thailand, Cambodia, and Vietnam

Credits: # (3)

Type of Course: Seminar / Field Studies

Instructors: Eugene D. Cizek, and Mark W. Thomas

Prerequisites: attend pre-program class sessions

Course Description: This is a field studies course in which the travel component takes place during the spring semester break. Students travel to the region of focus and engage in an intensive field studies program with an emphasis on historic preservation. Among the numerous sites visited are several UNESCO World Heritage Sites, as well as other historically significant cities and cultural landscapes. In the case of this particular program among the sites visited were Bangkok, Angkor Wat, Saigon, the Mekong Delta, Hue, Hoi An, My Son, and Hanoi. Sites ranged from Cham and Khmer archaeological sites to French colonial urban neighborhoods, as well as historic towns that managed to survive both war and post-war expansionism. One of the important aspects considered is the effects of war on historic sites and the interpretation of these acts as well as the renewal process.

Pedagogic Objectives: Among the issues considered in the subject matter of the class are historic preservation master planning, materials conservation, traditional building technologies, vernacular architecture, adaptive reuse, new construction in historic settings, environmental conservation, cultural resource management, sustainable architecture, socio-cultural issues reflected in natural and built environment, architectural history, historic preservation theory, etc. Examples of both successful and unsuccessful preservation efforts are comparatively analyzed and discussed. The goal is for students to develop a comprehensive overview of a wide range of issues relating to change, growth, and conservation of urban fabric and cultural landscapes.

Required Texts: bibliography provided to students

Completion Requirements: Attend all pre-travel sessions, keep travel journal of experience including field notes and sketches, photographic documentation of sites, preparation of research paper / essay, PowerPoint presentation by the entire class, contribution of digital images to TSA slide library
PRST 651/ DSGN 401
Studio in Building Preservation

Credits: # (6)

Type of Course: Studio

Instructor: Eugene D. Cizik and Mark W. Thomas

Prerequisites: none

Course Description: Design, Preservation, and New Construction in an Historic Context - The Studio in Building Preservation focused on a project known as “Passebon Cottage”. The project site is the Tréme neighborhood of New Orleans, and is a part of the African-American Museum of New Orleans. The studio experience combines the preservation of existing historic structures and design of new site elements, as well as a landscape master plan and a new museum building. Students had the opportunity to learn about both traditional building systems and issues of new design in an historic setting. The final result was a preservation master plan for the African American Museum, which addressed a variety of issues, including the adaptive reuse of several structures on the site, HABS format documentation of the Passebon Cottage along with a proposal for its restoration, interpretive exhibits for the museum, proposals for site development, fundraising programs for the museum, and cultural resource management for the organization, to name a few. At present the Passebon Cottage is undergoing restoration in accordance with the proposal prepared by the students.

Pedagogic Objectives: The purpose of the class is multifold, beginning with documentation techniques as per Historic American Buildings Survey standards. Since the structures on the site represent both traditional wood and masonry construction systems, students were able to learn about a wide range of conditions and issues relating to materials conservation, traditional building technology, and historical accuracy. In addition to the conservation of existing structures, there were a range of issues relating to new construction and design for an historic site. All students were required to do archival research as well. Since this is a real-world project, students had the opportunity to see how the process works when doing a project with a non-profit agency, and to experience the complex realities of dealing with government, contractors, museum staff, engineers, and other involved parties.

Required Texts: bibliography provided to students

Completion Requirements: Participation in all field exercises, preparation of field notes and sketches, preparation of HABS format existing conditions drawings, preparation of restoration proposals for existing structures, preparation of site plan / landscape master plan, preparation of design proposals for new site elements and structures, preparation of presentation boards and PowerPoint presentation, preparation of Historic Structures Report, and a series of written reports relating to several field trips conducted throughout the semester. Finally, students were required to make a public presentation of their work.
PRST 652 / DSGN 430
Studio in Urban Design/ Environmental Conservation
Historic Treme Neighborhood, New Orleans

Credits: # (6)

Type of Course: Studio

Instructor: Eugene D. Cizek and Mark W. Thomas

Prerequisites: none

Course Description: As a natural extension of the fall semester’s work in the Treme neighborhood, the studio class focused on a relatively small area known as the “Historic Treme”. At the request of the neighborhood organization, the studio shifted focus from site specific to a neighborhood scale. Students were involved with substantial archival and historical research, as well as community survey work. They were able to identify the major areas of community concern and address them in a well-planned proposal. One aspect of the preservation plan was to identify and connect a series of disjoint issues and projects within the area, providing a bigger perspective on the post-Katrina redevelopment of the area.

Students consulted with not only residents and community leaders, but with representatives of local, state, and federal government agencies. As a result their plan serves as an organizing mechanism for the residents and businesses of the area. Among the issues addressed were the current state of the Louis Armstrong Park, along with its National Park Service intervention, the new Urban Main Street program, a new welcome center and parking facility for out-of-town visitors, and recommendations for infrastructural and landscape improvements within the district. Less tangible issues were also addressed, such as policies that would help long-term residents to remain in their homes rather than being displaced due to gentrification. Proposals were also included that promote the conservation of cultural resources, such as historic architecture, music venues, the culinary arts, and other neighborhood specific phenomena.

Pedagogic Objectives: The preservation plan provided an excellent opportunity for the students to become involved with another real world project, gaining experience in a wide range of issues. Their plan was very enthusiastically received by the neighborhood’s residents, many of whom were at first skeptical. This type of community networking provided the students with the insight and sensitivity to propose thoughtful and practical solutions to the real concerns if residents. The quality of the work is not reflected in ambitious and grandiose schemes, but rather in its very realistic and careful approach. It is an example of the kind of urban design proposals that are really feasible, appropriate, and sensitive.

Required Texts: The Image of the City (Kevin Lynch), plus bibliography provided to students

Completion Requirements: Students are required to have completed the research component of the studio course, in which numerous case studies were identified and considered. All field documentation was completed, including photography, field sketches and notes, after which students were required to put together the Preservation Master Plan for the community, including a detailed illustrated publication, presentation boards, and PowerPoint presentation. The final product has been presented to the local neighborhood association for their consideration and adoption.
PRST 663 / AHST 458  
Survey of Modern and Contemporary Architecture of South America

Credits:  
# (3)

Type of Course:  
Seminar / field studies

Instructor:  
Eugene D. Cizek, Mark W. Thomas

Prerequisites:  
none.

Course Description:  
This is a survey course in which students visit numerous examples of buildings from the Modern Movement, along with some very exciting examples of contemporary work. They receive behind-the-scenes access to both famous and not as well known buildings, ranging in scale from high-rise towers to intimate single family residences. While there is an emphasis on the works of Oscar Niemeyer, projects completed by other influential Brazilian architects are also included, such as Lina Bo Bardi, Attilio Correa Lima, Jorge Ferreira, Marcos Konder, Rino Levi, and Affonzo Eduardo Reidy, to name several. The highlight of the course is a visit to Brasilia, which is a UNESCO World Heritage Site.

Pedagogic Objectives:  
It is the intention of this course to familiarize students not only with the specific examples of South American modernism, but with the language of the Modern Movement in general. They are encouraged to compare the relatively exuberant Brazilian manifestations of modernism with more familiar examples within the U.S. and Europe. Since much of contemporary architectural work exhibits a strong influence from the Modern Movement, it is important that students appreciate the aesthetic and technological innovations expressed in these now historic buildings. They are also introduced to historic preservation issues relating to modern buildings, as well as to DOCOMOMO, and become familiar with concerns for materials conservation, sustainability, regional adaptation (i.e., the tropicalization of Le Corbusier) and context. Finally, it is hoped that this course would help the students to develop a more critical eye for evaluating architectural design, whether contemporary or historic.

Required Texts:  
*When Brazil was Modern* (Lauro Cavalcanti) and *Contemporary Brazilian Architecture* (Roberto Segre)

Completion Requirements: In addition to attending all field sessions, students are required to keep a field sketchbook, as well as photographically document sites visited. Each student is assigned a specific research topic for which he/she prepares a research paper and associated PowerPoint presentation. Photos are contributed to the TSA slide library as well.