ARCHITECTURE
ELECTIVE COURSES _
SPRING 2021
This course will explore contemporary issues of urbanism from three directions: faculty presentations and discussion of the past one hundred years of memorable civic design, including current challenges, complemented by the use of film as an artistic means to reflect provocatively the idea of the city, or alternatively to act as an agent of persuasion. Issues addressed will include the region, urban transformations, patterns of urban development, the public realm versus the private realm, and various scales of design consideration.

Topics for discussion will include:

- Film as a unique mode of understanding and exploring “space, time and architecture,” as reflected through different movements in modern and “postmodern” art.
- The urban landscape, and its architecture, as the subject of the moving picture.
- Film as a persuasive medium used to further, or alternatively to question, the “project” of modernity.
ARCH 425/525
Introduction to Design Entrepreneurship
Professor Joseph M Cole, AIA, MBA
3 Credit Hours
Thursday_ 1:10-3:40 pm
Format: Online Synchronous

This course will serve as an introduction to the fundamentals of entrepreneurship for design-oriented companies. Students will gain an understanding of business principals centered on structure, people, and systems. Living case studies of companies of various sizes and disciplines will be presented and analyzed. Emphasis will be placed on the initial steps of starting a business from ideation to pursuing your first customer. The course will provide students with a foundation for understanding how design-thinking and creativity are best applied in the role of a startup company. Students will be introduced to the cultural value of entrepreneurialism, encouraging them to see ways in which their visions for a more promising future can become wiser and more actionable. This course seeks to expand the purview of design to include a broader understanding of business practices.

This course will be conducted through online lectures. In our course, students will be assigned to teams based on their entrepreneurial interests. They will work on a semester-long, multi-part assignment of developing a business idea that they will eventually “pitch” at the end of the semester. This class is ideal for students of all creative disciplines who are interested in eventually owning or managing a design-oriented business.

The instructor, Joseph M. Cole, is a licensed Architect and entrepreneur. Joseph earned an MBA with a concentration in Entrepreneurship and Marketing at the Goizueta Business School at Emory University. While pursuing his MBA, Joseph researched business startups and business incubators in Southeastern Asia. As a professional, Joseph has served in a variety of roles, including Project Architect for tech, media, and startup companies, Director of Design Operations, and Founding Principal of his own architecture and design firm.
This course is essentially a photography course that allows students to actively use photography as a means to study the daily life and culture of places. No prior knowledge of photography or special equipment is required, and assignments can be easily completed with a smart phone camera. Brief on-line synchronous lectures and related discussion introduce students to noted photographers who have used photography to capture the daily life of places, landscapes and the people who live in those landscapes. Each lecture focuses on how a particular photographer observes place and uses photographs to capture the time periods and places they came to know well through repeated visits to practice their art. During the first few weeks of class, students are expected to explore several places and then select 2-3 places they wish to study over the course of the semester. Each week students are expected to visit and photograph one of their selected locations.

Class session types include: Field Visits for self-directed photography of places, On-line synchronous lecture/discussion to introduce the viewpoints and techniques of noted photographers, and informal on-line small group sessions to review and discuss photography projects in progress. Major course projects are two curated digital collections of photographs taken by the student. Students are expected to do some photography on-their own outside of class hours.

ARCH 425/525 _Place, Photography + Culture
Professor Tracy Moir-McClean
3 credit hours
Tuesday _ 9:50am-12:20pm
Format_ Hybrid


ARCH 450/550 _ A History of Now in Ten Parts: Interrogating Present Practices
_Professor George Dodds, PhD
3 credit hours
Tuesdays _ 1:10am-3:40pm
Format_ In Person

“Turning and turning in the widening gyre / The falcon cannot hear the falconer; Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world...” W.B. Yeats, The Second Coming, 1919.

“It is a hopeless endeavor to make the form and content of earlier architectural epochs usable for our time; in this, even the strongest artistic talent must fail. ...[O]utstanding builders fail to achieve an effect because their work does not serve the will of the age.”—Ludwig Mies van der Rohe, Time, Work, Age,

“This culture was permeated with a curious and distancing sense of replay. It was image-saturated to a previously unimaginable degree. Herein lay a problem for the American fin-de-siècle. When the whole world, including the images of its culture, comes to us ticketed and labeled in advance, the habit of surprise is overtaxed; novelty seeks a faster turnover and a coarser vividness.” Robert Hughes, The Shock of the New (1981/1990: 411).

Writing shortly after the end of “the war to end all wars,” in the midst of the most devastating global pandemic since the plagues of the European Renaissance, W.B. Yeats had reason to believe that all of civilization was coming apart at the seams. At almost the same time, but writing from and in a very different place, Ludwig Mies van der Rohe offered in the Novembergruppe’s broadsheet G, that all is lost unless one designs a baukunst (building art) that expresses the will particular to one’s own epoch. Following WWII, the Korean and Vietnam wars, the great English art and architectural critic/historian Robert Hughes made the eight-part BBC television series, The Shock of the New (1980) released the following year as a best-selling book, in which he traced the history of a century equally obsessed with new-ness and mass-destruction – the mechanization of culture and the culture of painting. The 20th century began with many still reading by candle light; towards its end, it seemed on a path bent on global immolation. And Hughes chronicled this two decades BEFORE anyone had ever heard of an “internet,” Al-Qaeda, or The War on Terror.

“The History of Now” is offered as a sort of modest sequel to Hughes’s The Shock of the New; it will interest those who keep abreast of currents in architectural practice and are left wondering where and how these headwaters originated. That said, this seminar is neither an exercise in “contact tracing” nor is it a study in futurology. Its goal is simple, albeit difficult: to gain a better understanding of how we got to this place (or rather these many places). For example, how post-war architectural practice during the boom-years of the 1950s and 60s, which once seemed homogeneous in character and intent to the revisionist critics of the 1970s and 80s, could now seem so heterogeneous in both practice and purpose? Why, today, does so much of practice for the top 1%, that once seemed purposed largely on fulfilling a utilitarian agenda under the misnomer “functionalism,” seem largely unmoored from utile concerns (and right angles for that matter). Each week’s theme will focus on a recent event “ripped from the headlines,” (digital or print) and traced back through the recent histories and theories of architecture and its allied arts, circling back to present practices – discursive and professional.

The ten themes listed below are very general. Students will choose the readings within these areas and their own specific research project within one of these ten themes. Final projects will be a researched/document blog post

In recent decades, architectural theorists have called on architects to claim their role in the design and planning of large infrastructure projects, but few point to historical examples in which this synergy was achieved. In this context the landscapes constructed by the Tennessee Valley Authority (TVA) are an exceptional, and thus valuable, example.

The TVA was a New Deal agency, conceived in the financial distress of the Great Depression as a mechanism to “jump start” the local economy by taming the often unnavigable river with a series of dams and locks. For the TVA, however, control of the water began on the land and it engaged in multiple programs to limit erosion, support farming and forestry and develop sites for recreation along the river. In addition, the dams were (and still are) used to produce electric energy, which also impacted the surrounding landscape. Together these projects are one of the largest and most visible infrastructure undertakings in the history of the United States. Architects and landscape architects were involved in every phase of this project – from the design of housing to the landscaping of the dam reservations.

What did this architecture entail? What did the landscape architects design? How did these designs contribute to the larger project? These are the topics at the heart of this seminar. We will study the scope of the TVA project through reading, images, maps and site visits. We will also discuss its historical context and contemporary importance. Students will be expected to read assigned essays, present a case study, participate in discussion and prepare a position paper on the role of architecture in infrastructure.
This course is a research based seminar that will explore novel material systems and robotic fabrication processes for architectural construction. Students will engage in the design development and fabrication of large-scale composite prototypes. This seminar will function as a design/build elective. Content will include hands-on training of robotic fabrication processes and computational design techniques through tutorials and research projects. Students will explore generative design, form-finding, structural performance, material behavior, fabrication constraints and biological principles within an integrated computational design framework.

Though no digital skills are required it is suggested that students complete ARCH 321 prior to taking this course. An interest in physical making is also suggested.