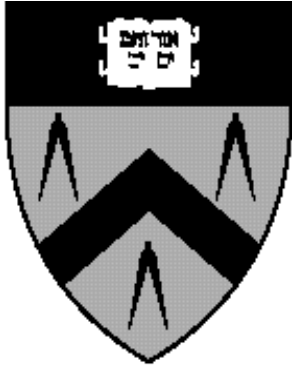


School of Architecture

2003–2004



BULLETIN OF YALE UNIVERSITY

Series 99 Number 6 July 30, 2003

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Open House

All interested applicants are invited to attend the School's Open House: Thursday, November 6, 2003.

Inquiries

Requests for additional information may be directed to the Registrar, Yale School of Architecture, PO Box 208242, 180 York Street, New Haven CT 06520-8242; telephone, 203.432.2296; fax, 203.432.7175.

Web site: www.architecture.yale.edu/

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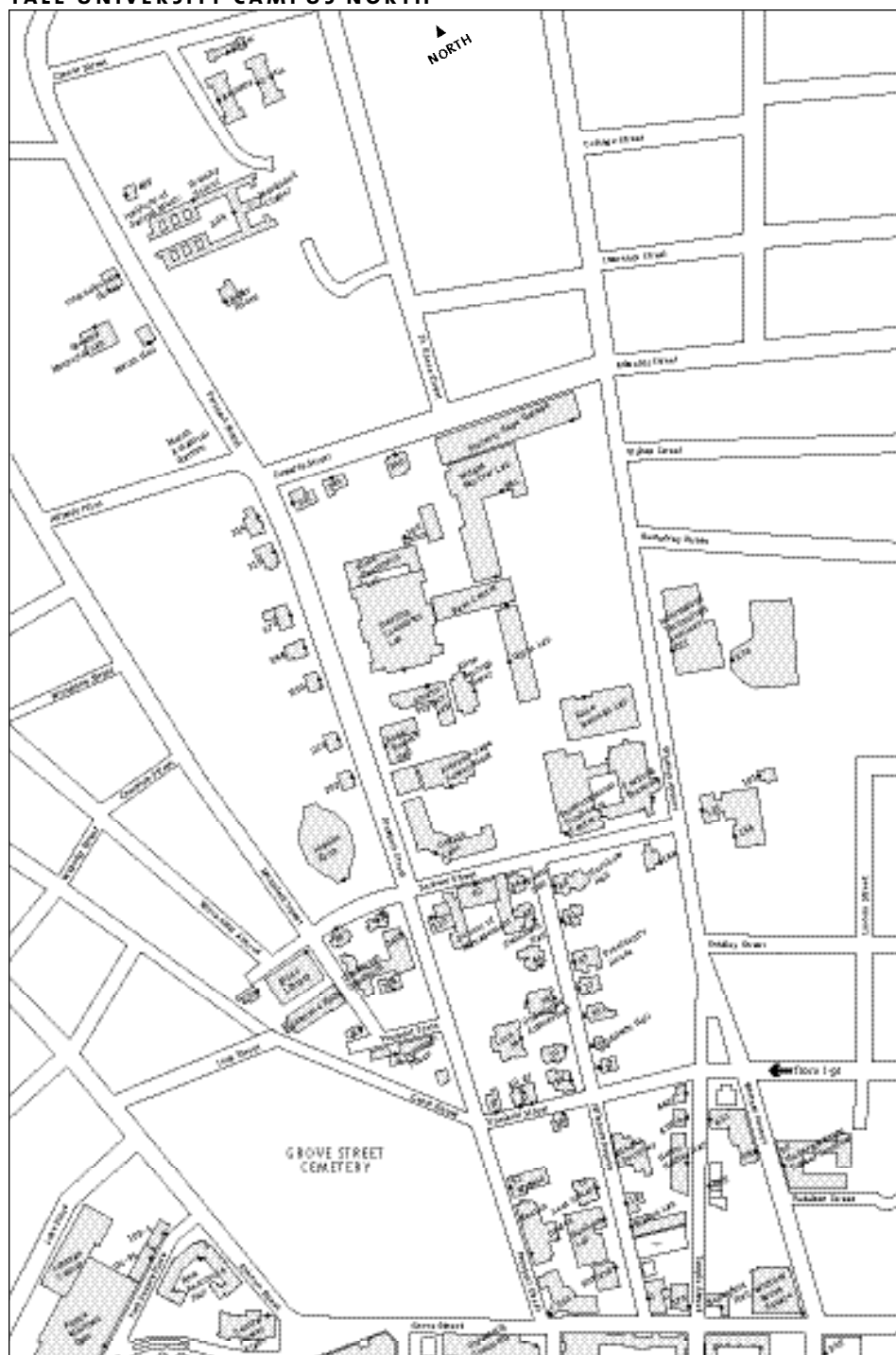
School of Architecture

2003–2004

BULLETIN OF YALE UNIVERSITY

Series 99 Number 6 July 30, 2003

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



Travel Directions

to Yale University School of Architecture Administrative Offices
Art & Architecture Building, 180 York Street, 3rd Floor

By Air

Tweed–New Haven Airport is served by USAirways (800.428.4322). Local taxi service, Metro Cab (203.777.7777), is available at the airport. Connecticut Limousine Service (800.472.5466) to New Haven is available from Bradley (Hartford), Newark, LaGuardia, and Kennedy airports.

By Car

Interstate 95 (from New York or Boston)

Take Downtown New Haven Exit 47 (Route 34). Proceed to Exit 3 (North Frontage Road). At the first traffic light turn right onto York Street. Proceed three blocks to the corner of York and Chapel streets. Parking facilities are located on York Street between Crown and Chapel streets. The Art & Architecture Building is on the northwest corner of York and Chapel Streets.

Interstate 91 (from points north or west)

Take Downtown New Haven Exit 1 (Route 34). Continue as above.

By Train

Take Amtrak or Metro-North to New Haven. From the New Haven train station take a taxi to 180 York Street (corner of York and Chapel streets).

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Calendar

FALL 2003

Sept. 2	Tues.	Registration for all students, 9 A.M. – 5 P.M.
Sept. 3	Wed.	<i>Fall-term classes begin, 8.30 A.M.</i> Advanced Studio lottery, 11 A.M.
Oct. 13–17	Mon.–Fri.	Midterm week.
Nov. 6	Thurs.	Open House for prospective applicants.
Nov. 25	Tues.	Fall recess begins, 5.20 P.M.
Dec. 1	Mon.	Classes resume, 8.30 A.M.
Dec. 5	Fri.	<i>Fall-term classes end, 5.20 P.M.</i>
Dec. 8–12	Mon.–Fri.	Design jury week.
Dec. 15–19	Mon.–Fri.	Course examination week.
Dec. 19	Fri.	Winter recess begins, 5.20 P.M.

SPRING 2004

Jan. 5	Mon.	Closing date for M.Arch. II (post-professional) applications for admission in 2004.
Jan. 12	Mon.	Registration for all students, 9 A.M. – 5 P.M.
Jan. 12	Mon.	<i>Spring-term classes begin, 8.30 A.M.</i> Advanced Studio lottery, 11 A.M.
Jan. 12	Mon.	Closing date for three-year M.Arch. I and M.E.D. applications for admission in 2004.
Mar. 1–5	Mon.–Fri.	Midterm week.
Mar. 5	Fri.	Spring recess begins, 5.20 P.M.
Mar. 22	Mon.	Classes resume, 8.30 A.M.
Apr. 1	Thurs.	Open House for accepted applicants.
Apr. 23	Fri.	<i>Spring-term classes end, 5.20 P.M., unless otherwise noted.</i>
Apr. 26–30	Mon.–Fri.	Design jury week.
Apr. 26–June 25	Mon.–Fri.	Fieldwork, first-year building project.
May 3–7	Mon.–Fri.	Course examination week.
May 24	Mon.	University Commencement.
June 25	Fri.	<i>M.Arch. I, first-year spring-term 506b and 851b classes end, 5.20 P.M.</i>

The President and Fellows of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*.

Her Honor the Lieutenant Governor of Connecticut, *ex officio*.

George Leonard Baker, Jr., B.A., M.B.A., *Palo Alto, California*.

Edward Perry Bass, B.S., *Fort Worth, Texas*.

Roland Whitney Betts, B.A., J.D., *New York, New York (June 2005)*.

Gerhard Casper, LL.M., PH.D., LL.D., *Atherton, California*.

Susan Crown, B.A., M.A., *Chicago, Illinois*.

Charles Daniel Ellis, B.A., M.B.A., PH.D., *New Haven, Connecticut*.

Holcombe Tucker Green, Jr., B.A., LL.B., *Atlanta, Georgia*.

Jeffrey Powell Koplan, B.A., M.D., M.P.H., *Atlanta, Georgia (June 2009)*.

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts (June 2004)*.

The Rt. Rev. Victoria Matthews, B.A., M.DIV., TH.M., *Edmonton, Alberta, Canada*.

Indra Nooyi, B.S., M.B.A., M.P.P.M., *Greenwich, Connecticut*.

Barrington Daniel Parker, Jr., B.A., LL.B., *Stamford, Connecticut*.

John Ennis Pepper, Jr., B.A., M.A., *Cincinnati, Ohio*.

Theodore Ping Shen, B.A., M.B.A., *Brooklyn Heights, New York (June 2007)*.

Janet Louise Yellen, B.A., PH.D., *Berkeley, California (June 2006)*.

The Officers of Yale University

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Provost

Susan Hockfield, B.A., PH.D.

Vice President and Secretary

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Vice President and General Counsel

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Vice President for Development

Charles James Pagnam, B.S.

Vice President and Director of New Haven and State Affairs

Bruce Donald Alexander, B.A., J.D.

Vice President for Finance and Administration

Robert Loren Culver, B.A., M.A., M.P.A.



School of Architecture Faculty and Administration

Executive Officers

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John D. Jacobson, B.A., M.ARCH., *Associate Dean.*

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Walter DeSalles Harris, Jr., B.ARCH., M.ARCH., PH.D., *Professor Emeritus of City Planning.*

Herman David John Spiegel, B.S.ARCH., M.ENG., *Professor Emeritus of Architectural Engineering.*

Professors

James W. Axley, B.S., M.ARCH., M.S., PH.D., *Professor.*

Thomas H. Beeby, B.ARCH., M.ARCH., *Professor (Adjunct).*

Deborah Berke, B.F.A., B.ARCH., M.U.P., *Professor (Adjunct).*

Kent C. Bloomer, B.F.A., M.F.A., *Professor (Adjunct).*

Turner Brooks, B.A., M.ARCH., *Professor (Adjunct).*

Peggy Deamer, B.A., B.ARCH., M.A., PH.D., *Associate Dean and Associate Professor.*

Keller Easterling, B.A., M.ARCH., *Associate Professor.*

Alexander D. Garvin, B.A., M.ARCH., M.U.S., *Professor (Adjunct).*

Steven Harris, B.A., B.F.A., M.ARCH., *Professor (Adjunct).*

Michael R. Haverland, B.ARCH., M.ARCH., *Assistant Professor (Adjunct).*

Dolores Hayden, B.A., M.ARCH., *Professor and Professor of American Studies.*

John D. Jacobson, B.A., M.ARCH., *Associate Dean and Professor (Adjunct).*

Fred H. Koetter, B.ARCH., M.ARCH., *Professor (Adjunct).*

Keith A. Krumwiede, B.A., M.ARCH., *Assistant Professor.*

Edward Mitchell, B.A., M.ARCH., *Assistant Professor (Adjunct).*

Eeva-Liisa Pelkonen, M.ARCH., M.E.D., *Assistant Professor.*

Alan J. Plattus, B.A., M.ARCH., *Professor.*

Alexander Purves, B.A., M.ARCH., *Professor.*

Joel Sanders, B.A., M.ARCH., *Associate Professor (Adjunct).*

Michael S. Silver, B.A., M.ARCH., *Assistant Professor.*

Robert A.M. Stern, B.A., M.ARCH., *Dean and J.M. Hoppin Professor of Architecture.*

Chaired Visiting Professorships

FALL 2003

Greg Lynn, *William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.*

Michael Hopkins, *William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.*

Demetri Porphyrios, *William Henry Bishop Visiting Professor of Architectural Design.*

Rafael Viñoly, *Eero Saarinen Visiting Professor of Architectural Design.*

Peter Eisenman, *Louis I. Kahn Visiting Professor of Architectural Design.*

SPRING 2004

Leon Krier, *William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.*

Julie Eizenberg, *William Henry Bishop Visiting Professor of Architectural Design.*

Zaha Hadid, *Eero Saarinen Visiting Professor of Architectural Design.*

Frank O. Gehry, *Louis I. Kahn Visiting Professor of Architectural Design.*

Affiliated Faculty

Karsten Harries, B.A., PH.D., *Mellon Professor of Philosophy (Department of Philosophy).*

Vincent J. Scully, Jr., B.A., M.A., PH.D., *Sterling Professor Emeritus of the History of Art (Department of the History of Art).*

Visiting Faculty

Leslie Lu, B.A., M.ARCH., *Visiting Professor.*

Catherine Lynn, B.A., M.A., PH.D., *Visiting Assistant Professor.*

Critics, Lecturers, and Instructors

Thomas Auer, B.SC., *Lecturer.*

Donald J. Baerman, B.A., *Lecturer.*

Diana Balmori, B.A., PH.D., *Lecturer.*

Patrick Bellew, B.SC., *Lecturer.*

Phillip G. Bernstein, B.A., M.ARCH., *Lecturer.*

Peter K. Blackburn, B.DES., M.ARCH., *Lecturer.*

John P. Blood, B.ARCH., M.ARCH., *Critic.*

Laura Boyer, B.A., M.ARCH., *Lecturer.*

Karla Britton, B.A., M.A., PH.D., *Lecturer.*

Paul B. Brouard, B.A., M.ARCH., *Critic.*

William E. Butler, B.A., B.ARCH., *Critic.*

Peter Chow, B.ARCH., M.ARCH., *Lecturer.*

Peter de Bretteville, B.A., M.ARCH., *Critic.*

John C. Eberhart, B.S., M.ARCH., *Critic.*

Susan Farriacielli, B.F.A., M.I.D., *Lecturer.*

Martin J. Finio, B.ARCH., *Critic.*

Bryan Fuermann, B.A., M.A., PH.D., M.DES.S., *Lecturer.*

Mark F. Gage, B.ARCH., M.ARCH., *Critic.*

Deborah Gans, B.A., M.ARCH., *Critic.*

Kenneth Gible, B.ARCH.ENG., *Lecturer.*

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 Philip Grausman, B.A., M.F.A., *Critic*.
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 Sophia Gruzdzys, B.ARCH., M.ARCH., *Critic*.
 Robert Haughney, B.S., *Lecturer*.
 Brian Healy, B.A., M.ARCH., *Critic*.
 Gavin Hogben, B.A., M.A., DIPL.ARCH., *Critic*.
 Adam Hopfner, B.A., M.ARCH., *Critic*.
 Andrea Kahn, B.A., M.ARCH., *Critic*.
 Lauren Kogod, B.F.A., M.S., *Lecturer*.
 Amy Lelyveld, B.A., M.ARCH., *Critic*.
 M.J. Long, B.A., M.ARCH., *Critic*.
 Christopher Mahoney, B.F.A., M.F.A., *Instructor*.
 John McMorrough, B.ARCH., M.ARCH., *Critic*.
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 S. Edward Parker, B.S., M.ARCH., *Lecturer*.
 Gregg Pasquarelli, B.S., M.ARCH., *Critic*.
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 Catherine Teale, B.A., B.F.A., M.F.A., *Lecturer*.
 Susana Torre, DIPL.ARCH., *Lecturer*.
 Ingalill Wahlroos-Ritter, B.A., M.ARCH., *Lecturer*.
 Roberta Weinberg, B.ARCH., *Lecturer*.
 Carter S. Wiseman, B.A., M.A., *Lecturer*.

Administrative Staff

Jennifer Castellon, *Senior Administrative Assistant, Lectures, Exhibitions, and Special Events*.
 Sharon Sweet DeLuca, B.A., *Financial Aid Administrator*.
 Lisa Dabkowski, B.S., *Systems Administrator*.
 Maria H. Huling-Hickey, *Senior Administrative Assistant to Registrar/Admissions and Financial Aid Offices*.
 Grazyna Kirsch, *Registrar and Admissions Administrator*.

Robert Liston, B.S., *Systems Administrator*.

Lisa Maloney, B.A., *Business Manager*.

John-Albert Moseley, B.A., *Administrative Assistant*.

Jan F. Sielaff, B.A., *Senior Administrative Assistant to Dean's Office; Alumni Affairs Administrator*.

Daniel Staffieri, *Systems Administrator*.

Rosemary Suggs, *Administrative Assistant to Business Manager and Faculty*.

Arts Library

Katherine Haskins, B.A., M.L.S., PH.D., *Director*.

Christine de Vallet, B.A., M.L.S., *Assistant Director*.

Helen Chillman, B.A., M.L.S., *Slide Librarian*.

Beverly T. Lett, B.A., M.Div., *Library Services Assistant*.

Tanya Allen-London, B.A., M.A., *Library Services Assistant*.

Todd Robie, B.A., *Visual Resources*.

Jae Rossman, B.A., M.L.S., *Special Collections Librarian*.

Mary Shetler, B.A., *Library Services Assistant*.

Charles Summa, B.A., M.A., *Library Services Assistant*.

Susan J. Williams, B.A., M.A., *Visual Resources Curator*.

The William B. and Charlotte Shepherd Davenport Visiting Professorship

Established through the generosity of Professor Shepherd Stevens (B.F.A. 1922; M.A.HON. 1930), this endowed chair is named in honor of Professor Stevens's uncle and aunt, William B. (B.A. 1867; M.A.HON. 1887) and Charlotte Shepherd Davenport. Since 1966, the School has invited the following distinguished architects to join the faculty for limited periods of time under the Davenport Professorship:

James Frazer Stirling, *Fall 1966–1984*.

Robert Venturi, *Spring 1966–1970*.

Moshe Safdie, *Spring 1971*.

Cesar Pelli, *Spring 1972*.

Lewis Davis, *Spring 1974*.

Samuel Brody, *Spring 1974*.

Henry N. Cobb, *Spring 1975*.

Hugh Hardy, *Spring 1976*.

Giancarlo DeCarlo, *Spring 1978*.

Stanley Tigerman, *Spring 1979*.

Peter Eisenman, *Spring 1980*.

Aldo Rossi, *Spring 1981*.

John Hejduk, *Spring 1982*.

Frank O. Gehry, *Fall 1982*.

Helmut Jahn, *Spring 1983*.



Paul A. Kennon, *Spring 1984*.
 Taft Architects: John Casbarian, Danny Samuels, Robert Timme, *Fall 1984*.
 Raimund Abraham, *Spring 1985*.
 Frank O. Gehry, *Fall 1985*.
 Andrew MacMillan, *Spring 1986*.
 Rob Krier, *Fall 1986*.
 Mario Botta, *Spring 1987*.
 Tadao Ando, *Fall 1987*.
 Bernard Tschumi, *Spring 1988*.
 Frank O. Gehry, *Fall 1988*.
 Demetri Porphyrios, *Spring 1989*.
 Frank O. Gehry, *Fall 1989*.
 Bernard Huet, *Spring 1990*.
 Michael D. Sorkin, *Fall 1990*.
 Leon Krier and Demetri Porphyrios, *Spring 1991*.
 Mary Miss, *Fall 1991*.
 Tod Williams and Billie Tsien, *Spring 1992*.
 Daniel Libeskind, *Fall 1992*.
 George Baird, *Spring 1993*.
 Stanley Tigerman, *Fall 1993*.

Michael Wilford, *Spring 1994*.

Eric Owen Moss, *Fall 1994*.

Frank Stella and Robert Kahn, *Spring 1995*.

Michael Wilford, *Fall 1995*.

Robert Mangurian and Mary-Ann Ray, *Spring 1996*.

Volker Giencke, *Fall 1996*.

Samuel Mockbee, *Spring 1997*.

Eric Owen Moss, *Fall 1997*.

Charles Gwathmey, *Spring 1999*.

Frank O. Gehry, *Fall 1999*.

Greg Lynn, *Spring 2000–2003*.

Douglas Garofalo, *Fall 2000*.

Demetri Porphyrios, *Fall 2001*.

Leon Krier, *Fall 2002*.

The William Henry Bishop Visiting Professorship

The Bishop Professorship was established through the bequest of William Henry Bishop (B.A. 1867), for the appointment of a distinguished visiting architect to the faculty of the School of Architecture. Since 1973, when the first appointment was made, the following architects have held this professorship:

Henry N. Cobb, *Spring 1973*.

Sir Leslie Martin, *Spring 1974*.

Cesar Pelli, *Fall 1974*.

Richard Meier, *Spring 1975*.

David N. Lewis, *Fall 1975*.

Donald Stull, *Fall 1975*.

Gerhard M. Kallmann, *Spring 1976*.

Noel M. McKinnell, *Spring 1976*.

Bruce Goff, *Fall 1976*.

David N. Lewis, *Spring 1977*.

Richard Meier, *Fall 1977*.

Henry N. Cobb, *Spring 1978*.

Robert A.M. Stern, *Fall 1978*.

Mary Jane Long, *Spring 1979*.

Frank O. Gehry, *Fall 1979*.

Jaquelin Taylor Robertson, *Spring 1980*.

Charles Moore, *Fall 1980*.

Richard Weinstein, *Spring 1981*.

Charles Gwathmey, *Fall 1981*.

Gerhard M. Kallmann, *Spring 1982*.

Arata Isozaki, *Fall 1982*.

Jonathan Barnett, *Spring 1983*.
 Diana Agrest, *Fall 1983*.
 Mario Gandelsonas, *Fall 1983*.
 Stanley Tigerman, *Spring 1984*.
 Fred H. Koetter, *Fall 1984*.
 Carles Vallhonrat, *Spring 1985*.
 Ada Karmi – Melamede, *Fall 1985*.
 William Turnbull, Jr., *Spring 1986*.
 Rodolfo Machado, *Fall 1986*.
 Andres Duany and Elizabeth Plater – Zyberk, *Spring 1987*.
 Mario Gandelsonas, *Fall 1987*.
 Werner Seligmann, *Spring 1988*.
 George J. Ranalli, *Fall 1988*.
 Andreas Brandt, *Spring 1989*.
 John Whiteman, *Fall 1989*.
 Mario Gandelsonas, *Fall 1990*.
 Charles Gwathmey, *Spring 1991*.
 Michael D. Sorkin, *Fall 1991*.
 Peggy Deamer, *Spring 1992*.
 Homa Fardjadi, *Fall 1992*.
 Steven Peterson, *Fall 1993*.
 Thomas Hall Beeby, *Spring 1993 – 1997*.
 Ray Huff, *Fall 1994*.
 Steven Izenour, *Fall 1995*.
 Merrill Elam, *Fall 1996*.
 Jose Antonio Acebillo, *Fall 1997*.
 Raimund Abraham, *Fall 1998*.
 Julie Eizenberg and Hendrik Koning, *Spring 1998*.
 Demetri Porphyrios, *Fall 1999 – 2000*.
 Colin St. John Wilson, *Spring 2000*.
 Glenn Murcutt, *Spring 2001*.
 Brigitte Shim, *Fall 2001*.
 Lise Anne Couture, *Spring 2002*.
 Glenn Murcutt, *Fall 2002*.
 Will Bruder, *Spring 2003*.
 Demetri Porphyrios, *Spring 2003*.

The Eero Saarinen Visiting Professorship

The Saarinen Professorship was established in 1984 through the generosity and efforts of the architect Kevin Roche in honor of Eero Saarinen, who received his B.Arch. from Yale in 1934. This endowed chair enables the School to invite a distinguished architect

to teach a design studio each term. Since 1984, the following architects have held this professorship:

Kazuo Shinohara, *Fall 1984*.

Richard Rogers, *Spring 1985*.

James Ingo Freed, *Fall 1985*.

Sverre Fehn, *Spring 1986*.

William E. Pedersen, *Fall 1986*.

Denise Scott Brown and Robert Venturi, *Spring 1987*.

Josef Kleihues, *Fall 1987*.

Hugh Hardy and Malcolm Holzman, *Spring 1988*.

Michael Dennis, *Fall 1988*.

Arduino Cantafora, *Spring 1989*.

Mario Gandelsonas, *Fall 1989*.

Juan Navarro – Baldeweg, *Spring 1990*.

Henry Smith – Miller and Laurie Hawkinson, *Fall 1990*.

Eric Owen Moss, *Spring 1991*.

Thomas Mayne, *Fall 1991*.

Albert Pope, *Spring 1992*.

Toshiko Mori, *Fall 1992*.

Juhani Uolevi Pallasmaa, *Spring 1993*.

Ada Karmi – Melamede, *Fall 1993*.

Karen Bausman, *Spring 1994*.

Stephen Kieran, James Timberlake, and Samuel Harris, *Fall 1994*.

Craig Hodgetts and Ming Fung, *Spring 1995*.

Homa Fardjadi, *Fall 1995*.

Eric Owen Moss, *Spring 1996*.

David Turnbull, *Fall 1996*.

Daniel Hoffman, *Spring 1997*.

Steven Izenour, *Spring 1998*.

Cecil Balmond, *Fall 1998*.

Philip Johnson with Peter Eisenman, *Spring 1999*.

Cesar Pelli, *Fall 1999*.

Zaha Hadid, *Spring 2000*.

Craig Hodgetts and Ming Fung, *Fall 2000*.

Andres Duany and Leon Krier, *Spring 2001*.

Henry Smith-Miller, *Fall 2001*.

Zaha Hadid, *Spring 2002*.

Cecil Balmond, *Fall 2002*.

Winy Maas, *Spring 2003*.



The Louis I. Kahn Visiting Professorship

Established through the generosity of friends and admirers of Louis I. Kahn to honor his memory and service to the School. This professorship enables the School to invite distinguished architects to teach in the design studio. Since 1999, the following architects have held this professorship:

Daniel Libeskind, *Fall 1999*.

Tod Williams and Billie Tsien, *Fall 2000*.

Peter Eisenman, *Fall 2001–2002*.

Frank O. Gehry, *Spring 2002*.

Tod Williams and Billie Tsien, *Spring 2003*.



History and Perspectives of the School

HISTORY

Architecture as an art was taught at the Yale School of the Fine Arts in the late nineteenth century. Precedence for this pioneering in art education was set as early as 1832 when the Trumbull Art Gallery (the first university-connected gallery in the country) was opened. This event signaled a commitment to education in the arts that culminated in 1869 with the opening of the Yale School of the Fine Arts, under the direction of John Ferguson Weir.

The appointment in 1905 of a full-time professor of architecture to the faculty of the School of the Fine Arts led to the establishment in 1916 of a Department of Architecture with Professor Everett Victor Meeks at its head. The department offered a three-year course leading to a certificate, with an optional fourth year of advanced work. In 1930 the professional nature of the program was made more explicit when the department ended its dependence on the Sheffield Scientific School by undertaking instruction in mathematics and structures.

In the same year the department moved to Weir Hall, an example of Yale's eclectic approach to architecture at that time. Originally designed by George Douglas Miller, it was completed under the guidance of Professor Meeks. In 1953 the School of Art and Architecture, as it had become known, moved to the new Art Gallery wing designed by Louis I. Kahn, in collaboration with the office of Douglas Orr. But the burgeoning School soon outgrew these quarters and, in 1963, relocated across the street into the Art & Architecture building designed by Paul Rudolph.

An important milestone for architecture in the School's history was the conferring in 1942 of the first Bachelor of Architecture degree in lieu of the Bachelor of Fine Arts in Architecture. Awarding of the Master of Architecture degree followed in 1947.

In response to pressure generated by accelerating urbanization, studies in city planning were introduced at the School in 1941, leading to the establishment in 1950 of a Master of City Planning degree. In 1961, a Department of City Planning was established and, in 1963, an additional degree program, Master of Urban Studies, was begun.

The School of Art and Architecture in 1959 emerged with full graduate status, requiring the prior possession of a Bachelor of Arts or Science degree for admission. In 1967 the Department of Architecture made its graduate status more explicit when it commenced offering a master's rather than a bachelor's as its first professional degree in architecture.

Since the relocation in 1963, changes at the School, as throughout the entire academic world, have been rapid and sometimes abrupt. In 1966 the degree of Master of Environmental Design was inaugurated; in 1969 the School of Art and Architecture was reconstituted as the Faculty in Art and the Faculties in Design and Planning, each with its own dean. The School stopped offering degrees in City Planning and Urban Studies after the end of the 1971–72 academic year, incorporating aspects of these courses of

study most closely related to the physical and spatial concerns of architectural design into the curricula in architecture and in environmental design.

On May 6, 1972, the Yale Corporation made definitive its 1969 action creating two autonomous schools out of the School of Art and Architecture by designating a School of Art and a School of Architecture. The two schools, though working in close association, are administratively separate. The School of Architecture offers a three-year program leading to the degree of Master of Architecture and a two-year post-professional option also leading to the degree of Master of Architecture. The School also offers a two-year program for advanced, independent research leading to the degree of Master of Environmental Design. The School of Architecture and the School of Management offer a joint-degree program leading to a degree of Master of Architecture and Master of Business Administration (M.B.A.).

PERSPECTIVES

The task of architecture is the creation of human environments. It is both an expression of human values and a context for human activity. Through the design process, architecture addresses the interrelated physical, behavioral, and cultural issues that underlie the organization of built form. The student of architecture is called upon to direct sensitivity, imagination, and intellect to the physical significance of these fundamental issues in designing a coherent environment for people. Architectural design as a comprehensive creative process is the focus of the Yale School of Architecture.

The objectives of the School of Architecture reflect the view that architecture is an intellectual discipline, both an art and a profession. The program, therefore, is based on the following intentions:

1. to stimulate artistic sensitivity and creative powers,
2. to strengthen intellectual growth and the capacity to develop creative and responsible solutions to unique and changing problems, and
3. to help the student acquire the individual capabilities necessary for the competent practice of architecture and lifelong learning.

Students in the Yale School of Architecture have opportunities to become well acquainted with a wide range of major contemporary design approaches. The School does not seek to impose any single design philosophy, but rather encourages in each student the development of discernment and an individual approach to design. The School adopts as basic policy a pluralistic approach to the teaching of architecture.

The Yale School of Architecture offers graduate-level professional education and advanced research opportunities in architecture and allied design fields. An undergraduate major in architecture is offered exclusively to Yale College students. In order to further the pursuit of a variety of interests within the study of architecture, the curriculum offers opportunities for study in several interrelated fields.

In addition to the design studios, courses in building technology and practice; materials and production; visual representation; history and theory; and urbanism and landscape serve as a basis for developing a comprehensive approach to architectural design.

Building technology courses explore, as an integral part of the architectural design process, the physical context; the properties of natural forces; and building systems. In the area of practice, courses are concerned with issues related to the professional context of architecture and its practices and, in particular, with the architect's responsibility for the built environment.

In the area of materials and production, courses are concerned with materials in their application to buildings and the human environment.

Visual representation courses offer an opportunity to explore the tools of visual analysis and expression in architectural design.

Courses in history and theory examine attitudes concerning the design of buildings, landscapes, and cities that may contribute to a design process responsive to its broadest social and cultural context.

The area of urbanism and landscape involves the study of aesthetic, economic, political, and social issues that influence urban-built environments. This area deals with the relation of buildings to their urban contexts and natural environments.

Urban studies are also supported through the extracurricular programs of the Yale Urban Design Workshop and Center for Urban Design Research. Students in the School of Architecture may participate with faculty and students from the School and throughout the University in the symposia, seminars, and research and design projects organized through these programs. In particular, the Urban Design Workshop extends the work of the School into the areas of community design and outreach, providing design assistance to groups and municipalities throughout the region (see page 114).

The diversity of course offerings in the School, therefore, represents a concern for design which ranges in scale from the individual building to the urban landscape. Students are also encouraged to take courses in other departments and schools in the University.

Advanced studies and research in architecture and urbanism are supported throughout the curriculum, but they are a primary focus in the M.E.D. and post-professional (M.Arch. II) programs. The M.E.D. program provides opportunities for exceptionally qualified students to pursue advanced research in architecture and urbanism through course work and independent studies guided by faculty from the School and the University. Emphasis is placed on rigorous methods of research and scholarship leading to a substantial written thesis. In the post-professional M.Arch. program, advanced studies in architecture and urbanism are supported by course work and design studios.



Degree Programs

PROFESSIONAL AND GRADUATE STUDIES

Master of Architecture I

FIRST PROFESSIONAL DEGREE

Peggy Deamer, *Director of Graduate Studies*

The M.Arch. I curriculum is planned and structured to provide not only a disciplined approach to the mastery of the fundamentals of architecture, but also adequate flexibility and latitude to permit a progressively increasing degree of student options and initiatives as career goals take shape.

A three-year, full-time residency requirement applies. The School retains the Bachelor of Architecture degree solely to accommodate those few students who, in exceptional circumstances, may be admitted without the requisite underlying B.A. or B.S. degree. The School's Master of Architecture program is fully accredited by the National Architectural Accrediting Board.

Entering students, with a sound liberal arts background assumed, are required to follow a curriculum in which their creative powers are stimulated through a sequence of problem-solving exercises involving basic and architectural design, building technology, and an introduction to design methodologies, as well as courses in architectural theory and the planning, design, and development of the urban landscape. Architectural design problems start at the scale of basic human functions and by the second term progress to building design. During the second term and until mid-June, a community building project is undertaken, which provides construction experience and the opportunity to carry a design through the building process. Third and fourth terms stress the development of design concepts in preparation for work in the advanced elective studios. During the fifth and sixth terms students are at liberty to choose one elective advanced design studio, through a lottery system, from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students may undertake an independent design thesis in lieu of one elective advanced studio in their final term.

Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Course areas (falling within the broad categories of building technologies; architectural practice and construction; architectural history and theory; visual studies; digital media design; and planning, design, and development of the urban landscape) support and augment the pivotal studio offerings. Courses offered by other schools and departments within the University may be taken for credit. Emphasis throughout the program is on architectural design and decision making.

Any courses taken for credit outside the normal fall or spring Yale schedule must have prior approval from the Rules Committee.

NAAB ACCREDITATION

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes two types of degrees: the Bachelor of Architecture and the Master of Architecture. A program may be granted a six-year, three-year, or two-year term of accreditation, depending on its degree of conformance with established educational standards.

Master’s degree programs may consist of a preprofessional undergraduate degree and a professional graduate degree, which, when earned sequentially, comprise an accredited professional education. However, the preprofessional degree is not, by itself, recognized as an accredited degree.

The four-year, preprofessional degree, where offered, is not accredited by the NAAB. The preprofessional degree is useful for those wishing a foundation in the field of architecture, as preparation for either continued education in a professional degree program or for employment options in fields related to architecture.

Yale’s three-year M.Arch. I degree program is fully accredited by the NAAB.

COURSE OF STUDY*

M.Arch. I: Total Requirement: 108 credits

First Term (Fall)

Required:	Credits:
501a Architectural Design	6
601a Structures I	3
661a/861a 3-D Form and Materials	3
701a Modern Architecture	3
801a Intro to Visual Studies	3
	<u>18</u>

Second Term (Spring)

Required:	Credits:
502b Architectural Design	6
506b Building Project	3
602b Structures II	3
802b Freehand Drawing	3
851b Intro to Digital Media	3
902b Intro to Urban Design	<u>3</u>
	21

Third Term (Fall)

Required:	Credits:
503a Architectural Design	6
633a Environmental Systems	3
704a Case Studies in Architectural Theory	3
903a Intro to Planning and Development	<u>3</u>
	15

Fourth Term (Spring)

Required:	Credits:
504b Architectural Design	6
648b Systems Integration	3
703b Contemp. Arch’l Theory	3
Elective†	3
Elective†	3
	<u>18</u>

* In course titles, *a* designates fall term, and *b* designates spring term. The School reserves the right to change the prescribed course of study as necessary.

† Two of the electives must be in History and Theory, and one in Urbanism and Landscape. These designated electives may be taken in any term(s), and may be selected from listings in the History and Theory and Urbanism and Landscape areas in this bulletin, or from other Yale University departments (with instructor’s permission). In

*Fifth Term (Fall)*

Required:	Credits:
511a–519a Adv. Design Studio	9
655a Arch. Practice & Mgmt.	3
Elective [†]	3
Elective [†]	3
	<u>3</u>
	18

Sixth Term (Spring)

Required:	Credits:
512b–524b Adv. Design Studio	9
Elective [†]	3
Elective [†]	3
Elective [†]	3
	<u>3</u>
	18

A number of studios and support courses are required during the six-term curriculum. The studio program progresses from elements of design to complex design problems. Required courses in structures, materials, environmental systems, history and theory, urban, and visual studies support these studios. Electives in these and other areas of study complete the curriculum.

If an entering student can demonstrate competence and passing grades, from an accredited school, in the material covered in support courses required *at any time during the three-year course of study*, that student may be exempted from those classes. Permission must be obtained from the study area coordinators *within one week of the start of the first term of the student's curriculum*. A transcript, course syllabus, and a notebook or examples of work accomplished must be presented to the study area coordinator.

order to satisfy the elective requirements, courses not listed in the Architecture Bulletin must be approved by the area coordinators. Students not on academic warning or probation may substitute independent elective course work. (See the *Rules and Regulations of the School of Architecture* for procedures and restrictions.)

*First Term (Fall)*

501a, Architectural Design. 6 credits. First-term students bring to the School a wide range of experience and background. Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. Experiential, social, and material concerns are introduced together with formal and conceptual issues. Problems focus upon the fundamentals of human activity. Keller Easterling, coordinator; Martin Finio, Gavin Hogben, John McMorrough, Eeva-Liisa Pelkonen.

601a, Structures I. 3 credits. An introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover structural classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, and simple framework systems. Discussion sections explore the applications of structural theory to the design of wood and steel systems for gravity loads through laboratory and computational exercises and design projects. Homework, design projects, and midterm and final examinations are required. James Axley.

661a/861a, 3-D Form and Materials. 3 credits. This course examines the ways in which the understanding and perception of objects and the spaces they define is conditioned by the materials from which they are fabricated. It is assumed that specific materials privilege specific forms and that the visual and material properties of objects are inti-

mately connected. Technical notebooks, exercises, and a final project are required. Each student is required to study one material in the depth allowed by a term's work. Kent Bloomer, coordinator; Paul Brouard, Susan Farriacielli, Christopher Mahoney, Edward Parker, Dean Sakamoto.

701a, Modern Architecture. 3 credits. Architecture and urbanism from about 1876 to the present, with emphasis on the work of the great modern architects, and the contemporary revival of vernacular and classical architecture and American planning traditions. Vincent Scully.

801a, Introduction to Visual Studies: Formal Analysis. 3 credits. This course studies the object of architecture — canonical buildings in the history of architecture — not through the lens of reaction and nostalgia but through a filter of contemporary thought. The emphasis is on learning how to see and to think architecture by a method that can be loosely called “formal analysis.” Beginning with the Renaissance, the analyses move through history and conclude with examples of high modernism and postmodernism. Reading assignments and one formal analysis are assigned each week. Peter Eisenman.

Second Term (Spring)

502b, Architectural Design. 6 credits. The second-term studio is divided into two parts. Before spring recess, a specific building type and one or two brief design problems are the vehicles for developing basic skills in formal composition, program organization, and building construction. Considerations of typology, precedent, and their transformation inform the creative process. After spring recess, the class concentrates on the Building Project, the design of a structure for a nonprofit organization. Alan Organschi, coordinator; Turner Brooks, Brian Healy, Keith Krumwiede, Amy Lelyveld.

506b, Building Project. 3 credits. Weekly sessions develop the building and management skills needed for the Building Project. The experience focuses on the means of understanding the process, practice, and scope of the profession. The course involves client contact, programming, design, budgeting, working documentation, and actual construction. It integrates work with a nonprofit client, design of neighborhood infrastructure, and public service practice. The project extends beyond the normal end of spring term; all first-year students are required to work on the project from April 29 through June 21. For more information, see the section on the Building Project on the Web: www.architecture.yale.edu. Herbert Newman, Building Project coordinator; Paul Brouard, director; Adam Hopfner and faculty.

602b, Structures II. 3 credits. A continuation of an introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover more advanced principles of mechanics, reinforced concrete beams and columns, and the behavior and case studies of continuous framework, plate and grid, membrane, and shell structural systems. Discussion sections explore the application of structural theory to the design of more ambitious systems for gravity and lateral loads through computational exercises and



design projects. Homework, design projects, and midterm and final examinations are required. Prerequisite: 601a. Anne Gilbert.

802b, Freehand Drawing. 3 credits. This freehand drawing course emphasizes linear description of volumes. Perceptual analysis of interior and exterior spaces and three-dimensional visualization of architectural form are stressed. Philip Grausman, coordinator; William Butler, Catherine Teale.

851b, Introduction to Digital Media. 3 credits. Digital media as a design and communication tool have changed the way space is conceived, perceived, and visualized in the design process. This course introduces fundamentals of 2-D imagery and 3-D space visualization techniques using computer applications. Static and dynamic presentations, proportional and measured modeling, and representative narratives are examined. This course is taught from May 10 until June 25. John Eberhart.

902b, Introduction to Urban Design. 3 credits. An introduction to the history, analysis, and design of the urban landscape. Emphasis is placed on understanding the principles, processes, and contemporary theories of urban design, and the relations between individual buildings, groups of buildings, and the larger physical and cultural contexts in which they are created and with which they interact. Case studies are drawn from New Haven and other cities. Karla Britton.

Third Term (Fall)

503a, Architectural Design. 6 credits. The studio concentrates on a medium-scale institutional building, focusing on the integration of program, site, composition, form, structure, and other issues relevant to this size building. Interior spaces are studied as well as methods of construction. Large-scale models and drawings are developed to explore design issues. Alexander Purves, coordinator; Peter de Bretteville, Keith Krumwiede, M.J. Long, Alan Organschi.

633a, Environmental Systems in Buildings. 3 credits. Introduction to fundamental principles of thermodynamics; heat transfer; fluid dynamics; environmental chemistry; toxicology; and thermal, aural, and visual comfort. These principles are applied to build an understanding of global, regional, community, site, and building-scale environmental problems that impact architectural design. Formulation of methods for the analysis and design of environmental technologies is used to resolve these problems. Topics include: the global, regional, and local environmental context; thermodynamics and heat transfer in global, community, and building systems; psychrometrics; bioclimatic design of building systems; airflow in and around buildings; ventilation and indoor air quality; passive and active heating, cooling, and ventilating systems; energy and material resource conservation for buildings and communities; lighting; and acoustics. The course is presented in a lecture, discussion section format. Homework, computational labs, design projects, short quizzes, and a final exam are required. Thomas Auer, Patrick Bellew, Paul Stoller.

704a, Case Studies in Architectural Theory, 1680–1980. 3 credits. History of Western architectural theory, 1680–1980, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in seminar sections. Topics include architecture of the Enlightenment, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, new monumentality, critiques of modernism, and various currents of postmodernism. Lauren Kogod.

903a, Introduction to Planning and Development. 3 credits. This course demonstrates the ways in which financial and political feasibility determine the design of buildings and the character of the built environment. Students propose projects and then adjust them to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and the widest variety of participants in the planning process. Subjects covered include housing, commercial development, zoning, historic preservation, parks and public open space, suburban subdivisions, planned communities, and comprehensive plans. Alexander Garvin.

Fourth Term (Spring)

504b, Architectural Design. 6 credits. The studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of dwelling and that of the neighborhood. The dwelling necessarily addresses issues of domesticity and individual accommodation. The neighborhood addresses issues of community, group form,

and the public realm, as well as the formation of public space, blocks, streets, and squares. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies. Edward Mitchell, coordinator; Michael Haverland, Andrea Kahn, Leslie Lu.

648b, Systems Integration and Development in Design. 3 credits. An integrated seminar and design studio in which students develop the technical systems that will transform preliminary design proposals from earlier studio work to built form. The development of structural form and detail, articulation of construction and construction methods, integration of mechanical systems, selection and detailing of materials, and the manipulation of surface, light, and air are approached systematically as elements of design — elements used not only to achieve technical goals in a sustainable manner but also to reinforce and re-inform the formal origins of the work in a more poetic sense. The studio work is complemented by a seminar that surveys mechanical systems used in larger buildings, using both case studies and visits to buildings in use and under construction. Design project work, case study presentations, short quizzes, and homework are required. Martin Finio, coordinator; James Axley, Peter Chow, Glenn Gregg, Robert Haughney, John Jacobson, Craig Razza, Edward Stanley, Byron Stigge, Paul Stoller, Barry Svigals, and faculty.

703b, Contemporary Architectural Theory. 3 credits. A survey of theoretical and critical literature on contemporary architecture. The course explores the texts of Marxism and the Frankfurt School, post-structuralism, psychoanalysis, feminism, and urban geography with regard to architectural discourse. Peggy Deamer, John McMorrough, Eeva-Liisa Pelkonen.

Electives. 3 courses, 3 credits each.

Fifth Term (Fall)

511a–519a, Advanced Design Studio. 9 credits. (See descriptions under Study Areas and Course Descriptions.)

655a, Architectural Practice and Management. 3 credits. The process by which an architectural design becomes a building requires the designer to control many variables beyond those purely aesthetic. This course provides an understanding of the fundamentals of organizing and managing architectural projects and examines accompanying issues of practice and the profession. Using the project process as an armature, lectures explore the role and function of the architect, the legal environment, evolving types of practice, fees and compensation, building project teams, and planning and executing a project. Phillip Bernstein.

Electives. 2 courses, 3 credits each.



Sixth Term (Spring)

512b–524b, Advanced Design Studio 2-13. 9 credits. (See descriptions under Study Areas and Course Descriptions.)

Electives. 2 courses, 3 credits each.

PORTFOLIO REQUIREMENT

In addition to the 108 satisfactorily completed course credits, a student, in order to receive an M.Arch. degree, must complete the portfolio requirement described below, which is administered by the Design Committee. This requirement applies to all students entering the School.

Students are required to maintain an up-to-date portfolio of work from studio courses; this includes the best work of the student's choice and comprehensive coverage of work from each studio project for all terms the student is enrolled. The portfolio must be submitted for evaluation at the end of the third term and before graduation.

This portfolio should not exceed 15 by 20 inches and may not contain slides, tapes, or videos. The portfolio may *not* be submitted in digital format, on line, or on disk. Each project should be clearly labeled, stating the name of the project, term, date, and instructors.

Students are encouraged, but not required, to supplement their design studio work with projects from other courses. Such work may be accommodated in a separate section of the portfolio or in a second book.



M.ARCH. I COURSE OF STUDY REGULATIONS

1. No more than one design studio may be taken in any one term.
2. A course load in the first two terms that exceeds the designated credit hours may be taken only in exceptional circumstances and as determined by the Rules Committee. A course load in the remaining terms that exceeds the designated credit hours by 3 credits per term may be carried with the approval of the Rules Committee.
3. Students may choose to continue their work in the School for a seventh term. The optional term may consist of an elective studio and/or elective courses.

ADVANCED STUDIES

The Advanced Studies Programs include two groups of students: (1) those holding professional degrees in architecture who seek a second, master's-level degree in this discipline (M.Arch. II, the post-professional program); (2) those holding degrees in architecture or undergraduate degrees in related disciplines who seek a nonprofessional research-based master's degree in the areas of architecture and urbanism (M.E.D.). These programs are intended to prepare students for careers in teaching, research, and (for those holding professional degrees) professional practice.

With a number of courses available in the area of history and theory, and with access to a wide variety of Yale courses outside the School of Architecture, advanced studies

students are able to expand their understanding of the broader cultural context of architecture and to develop their research interests through interdisciplinary study. Advanced studies students are also given opportunities to organize symposia, exhibitions, publications, and seminars. Thus, to an exceptional degree, they are able to shape the curriculum to their own specific interests in collaboration with other students and faculty in the School.

Master of Architecture II

POST-PROFESSIONAL DEGREE

Eeva-Liisa Pelkonen, *Director of Post-Professional Studies*

The M.Arch. II program is for students holding a first professional degree in architecture who are interested in developing a stronger theoretical basis for their understanding of architecture as it relates to design processes. Because the program combines two years of studio-based activities with a variety of opportunities (both course-related and individually conceived) to extend their understanding of architectural design and its meaning within a broader cultural and social context, post-professional students are given considerable freedom and support to develop an increasingly reflexive, critical, and speculative relationship to their work.

Students in the M.Arch. II (post-professional) program take the post-professional required advanced studio (523a) in the first term and choose one elective advanced design studio, through a lottery system, from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians, in each of the remaining three terms. These studios are the same ones offered to M.Arch. I third-year students. In lieu of one announced advanced studio, in the final term, post-professional students are permitted, with the approval of the Design and Rules Committees, to design an appropriate independent studio thesis. This studio may combine written and studio material.

COURSE OF STUDY*

This degree requires the successful completion of two academic years (four terms of 18 credits each) of study and an accumulation of no fewer than 72 credits in courses, studios, or workshops.

M.Arch. II: Total Requirement: 72 credits

First Term (Fall)

Required:	Credits:
523a Post-Pro Arch.	
Design Studio	9
Elective†	3
Elective†	3
Elective†	3
	<u>3</u>
	18

Second Term (Spring)

Required:	Credits:
512b–524b Adv. Design Studio†	9
703b Contemp. Arch. Theory	3
Elective†	3
Elective†	3
	<u>3</u>
	18

* In course titles, *a* designates fall term, and *b* designates spring term. The School reserves the right to change the prescribed course of study as necessary.

† Students not on academic warning or probation may substitute independent elective course work and advanced studios. (See the *Rules and Regulations of the School of Architecture* for procedures and restrictions.)

Third Term (Fall)

Required:	Credits:
511a–519a Adv. Design Studio†	9
717a, Issues in Arch. & Urb.	3
Elective†	3
Elective†	<u>3</u>
	18

Fourth Term (Spring)

Required:	Credits:
512b–524b Adv. Design Studio†	9
Elective†	3
Elective†	3
Elective†	<u>3</u>
	18

First Term (Fall)

523a, Post-Professional Architectural Design Studio. 9 credits. This studio is specially designed for incoming post-professional students to introduce them to the School's educational program and faculty. Each student is given the opportunity to examine in depth a sequence of design problems. Fred Koetter, Edward Mitchell.

Electives. 3 courses, 3 credits each.

Second Term Curriculum (Spring)

512b–524b, Advanced Design Studio. 9 credits.

703b, Contemporary Architectural Theory. 3 credits. A survey of theoretical and critical literature on contemporary architecture. The course explores the texts of Marxism and the Frankfurt School, post-structuralism, psychoanalysis, feminism, and urban geography with regard to architectural discourse. Peggy Deamer, John McMorrough, Eeva-Liisa Pelkonen.

Electives. 2 courses, 3 credits each.

Third and Fourth Terms (Fall and Spring)

511a–519a (fall) and 512b–524b (spring), Advanced Design Studio. 9 credits per term.

717a, Issues in Architecture and Urbanism. 3 credits. Current issues in architecture and urbanism, explored through seminars and case studies introducing methods and theories of architectural research. Fred Koetter.

Electives. 2 courses fall term and 3 courses spring term, 3 credits per course.

PORTFOLIO REQUIREMENT

In addition to the 72 satisfactorily completed course credits, a student, in order to receive an M.Arch. degree, must complete the portfolio requirement described below, which is administered by the Design Committee. This requirement applies to all students entering the School.

Students are required to maintain an up-to-date portfolio of work from studio courses; this includes the best work of the student's choice and comprehensive coverage of work from each studio project for all terms the student is enrolled. The portfolio must be submitted for evaluation at the end of the second term and before graduation.

This portfolio should not exceed 15 by 20 inches, and may not contain slides, tapes, or videos. The portfolio may *not* be submitted in digital format, on line, or on disk. Each project should be clearly labeled, stating the name of the project, term, date, and instructors.

Students are encouraged, but not required, to supplement their design studio work with projects from other courses and extracurricular work. Such work may be accommodated in a separate section of the portfolio or in a second book.

M.ARCH. II COURSE OF STUDY REGULATIONS

1. No more than one design studio may be taken in any one term.
2. Only in exceptional circumstances, as determined by the Rules Committee, may more than 18 credits be taken during either of the first two terms. A 21-credit load may be carried during either of the remaining two terms, with the approval of the Rules Committee.
3. The post-professional student entering the School with a B.Arch. or equivalent degree is required to be in residence for a minimum of two years. Eighteen credit hours of study, which must include one studio, are required each term. Each student is permitted to substitute no more than one independent studio for scheduled elective studios, during the final terms. (See *Rules and Regulations of the School of Architecture* for procedures and restrictions.)

Master of Environmental Design

TWO-YEAR HISTORY/THEORY PROGRAM

Eeva-Liisa Pelkonen, *Director of M.E.D. Studies*

The M.E.D. program is a two-year research-based program of advanced architectural studies culminating in a written thesis/independent project. This full-residency program leads to a degree of Master of Environmental Design. The M.E.D. is a nonprofessional degree, which does not fulfill requirements toward the professional licensing examination.

The program is intended for students, including postgraduate and mid-career professionals, who seek an academic setting to improve scholarship and research skills, to explore a professional or academic specialization, and to sharpen critical and literary expertise. The program provides the foundation for a career in writing, teaching, curatorial work, or critically informed professional practice, or may provide a foundation for Ph.D. studies. The alumni of this thirty-year-old program include Steven Izenour, a partner at Venturi and Scott-Brown Architects; Blair Kamin, the architectural critic of the *Chicago Tribune*; and William Mitchell, dean of the MIT School of Architecture.

The M.E.D. program is aimed at qualified applicants with a graduate or undergraduate degree in architecture or a related discipline who exhibit a strong capability for independent research. The main criterion for admission to the program is a well-defined proposal for independent study which should engage one or more of the study areas listed below. The proposal should outline a study plan that the candidate can accomplish in four academic terms and that can be supported by faculty expertise available to students in the M.E.D. program.

Applicants interested in the M.E.D. program are encouraged to contact the program director and/or other committee members to discuss their educational goals and proposed study topic area well in advance of the application deadline. An interview is not required, but is strongly recommended for informational purposes on both sides.

AREAS OF STUDY

Environmental Design is broadly defined as the study and research of the aggregate of objects, conditions, and influences that constitute the constructed surroundings. Those studying in the M.E.D. program are encouraged to understand the larger cultural and intellectual factors — social, political, economic, technical, and aesthetic — that shape the environment. The M.E.D. program fosters an interdisciplinary approach to architectural research, which takes advantage of the extensive array of resources at Yale University.

The program supports research at the intersection of theory and practice. The three areas listed below indicate recent research topics as well as the scholarly expertise of students and faculty in the M.E.D. program. Students are encouraged to engage in a wide array of methodologies, tools, and topics.

History, Theory, and Criticism of Architecture and Urbanism: History and theory of architecture and urbanity; architectural criticism; history of building types; study of design methods; contemporary architectural culture.

Ecologies and Economies of the Built Environment: Study of the ecological, economic, and cultural forces that shape the environment; globalization and its effect on built landscapes; infrastructures and settlement patterns; urban geography; notation and mapping techniques.

Multimedia Research: Digital media as a tool for research, design, and visualization; motion picture documentation; use of digital tools in fabricating building components; study of network geography.

COURSE OF STUDY*

The program of study is a combination of required classes, electives, and independent research. A total of 72 credits is required for completion of the M.E.D. program, allocated as 18 credits each term. A minimum of 21 credits is assigned to electives and 6 to the required M.E.D. courses. A maximum of 45 credits is assigned to independent research (M.E.D. 103a and b). The electives and course distribution is determined in consultation with the student's primary adviser and the director of the program.

Course Requirements for the M.E.D. Program

M.E.D. students are required to take Case Studies in Architecture and Urbanism (102a) in their first term. Contemporary Architectural Theory (101b) is required in their second term. All other course work is distributed among electives chosen from School of Architecture and other Yale University courses. (See descriptions of courses in the M.Arch. curriculum as well as in the bulletins of other schools of Yale University.) All M.E.D. students are required to take M.E.D. 103a or b each term to develop their independent project.

* In course titles, *a* designates fall term, and *b* designates spring term. The School reserves the right to change the prescribed course of study as necessary.

Note: Design studios offered in the M.Arch. program are closed to M.E.D. students. Exceptions are considered only if the design studio is directly related to a student's research, and are subject to approval by the M.E.D. chair, the dean, and the studio instructor.

M.E.D.: Total Requirement: 72 credits

First Term (Fall)

Required:	Credits:
M.E.D. 102a Case Studies in Architecture and Urbanism	3
M.E.D. 103a Independent Research and Electives	$\frac{15}{18}$

Second Term (Spring)

Required:	Credits:
M.E.D. 101b Contemp. Arch. Theory	3
M.E.D. 103b Independent Research and Electives	$\frac{15}{18}$

Third Term (Fall)

M.E.D. 103a Independent Research and Electives	18
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Fourth Term (Spring)

M.E.D. 103b Independent Research and Electives	18
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First Term (Fall)

M.E.D. 102a, Case Studies in Architecture and Urbanism. 3 credits. Application of the concepts and methods of various approaches to architectural scholarship and research, using existing works of architecture as case studies. Methods include archival search, behavioral/institutional evaluation, and visual documentation and interpretive analysis. The specific focus of the seminar is on the skills of architectural analysis and writing a publication-quality research paper. Karla Britton.

M.E.D. 103a, Independent Research. 3–6 credits first term; variable credits remaining terms.† The proposal submitted with the admissions application is the basis of each student's study plan, which is developed in consultation with faculty advisers. Independent research is undertaken for credit each term, under the direction of a principal adviser, for preparation and completion of a written thesis. The thesis, which details and summarizes the independent research, is to be completed for approval by the M.E.D. committee by the end of the fourth term. M.E.D. faculty.

Electives. Variable courses, 3 credits each.

Second Term (Spring)

M.E.D. 101b, Contemporary Architectural Theory. 3 credits. A survey of theoretical and critical literature on contemporary architecture. The course explores the texts of Marxism and the Frankfurt School, post-structuralism, psychoanalysis, feminism, and urban geography with regard to architectural discourse. Peggy Deamer, John McMorrough, Eeva-Liisa Pelkonen.

† Variable credits are determined in consultation with the director of M.E.D. studies.

M.E.D. 103b, Independent Research. 3–15 credits. M.E.D. faculty.

Electives. Variable courses, 3 credits each.

Third and Fourth Terms (Fall and Spring)

18 credits each term.

M.E.D. 103a and b, Independent Research. Credits determined each term. M.E.D. faculty.

Electives. Variable courses, 3 credits each.

ADVISERS AND M.E.D. PROGRAM COMMITTEE

Students work closely with one or two advisers on their independent project. Advisers are primarily drawn from the School of Architecture faculty; additional advisers are drawn from other departments at the University as appropriate to the field of study. The following faculty members serve on the M.E.D. committee, which reviews all independent work each term.

Eeva-Liisa Pelkonen, Chair

Diana Balmori

Peggy Deamer

Keller Easterling

Karsten Harries (Department of Philosophy)

Dolores Hayden

Alan Plattus

M.E.D. COURSE OF STUDY REGULATIONS

Residence Requirement

Four terms must be spent in residence. Under exceptional circumstances, and with permission of the dean and the School's Rules Committee, students may apply for half-time status (9 credits per term), after successful completion of the first term (18 credits).

COMBINED DEGREE PROGRAMS

School of Architecture/School of Management

The Yale School of Architecture and the School of Management offer a joint-degree program in Architecture and Management. This program is especially oriented to individuals who wish to integrate the design, urban development, and management professions in pursuing careers in government or the private sector.

Joint-degree students in the three-year first professional M.Arch. program must complete all requirements for the degree, including six terms of design studio, with the first four terms taken consecutively. This is an accredited, professional degree and specific requirements may not be bypassed, except when waivers are granted for course work previously completed at other institutions. Students in this program will have their overall number of course credits required for the M.Arch. degree reduced from the normal 108 credits to 90 credits. This means they will take 18 fewer elective credits (six elective



courses). Normally this adjustment will allow the student to divide the final (fourth) year schedule between the two required advanced studios at the School of Architecture and courses at the School of Management.

Joint-degree students in the two-year post-professional M.Arch. program must complete 54 credits in the School of Architecture, including four advanced studios. They will complete the joint-degree program in three years, normally consisting of one full year in each school and a final year divided between the two schools.

At the conclusion of the required studies, the joint-degree program awards both a Master of Business Administration (M.B.A.) and a Master of Architecture. Withdrawal or dismissal from the School of Management will automatically obligate a student to complete all normal requirements for the M.Arch. degree (108 credits for first professional degree; 72 credits for post-professional degree option). The M.Arch. degree will not be awarded to joint-degree candidates until they have completed all requirements for both degrees.

Admissions are determined independently by the two schools. Students may apply to both schools at the same time and, if accepted, will begin their studies at the School of Architecture, since admission to the School cannot be deferred; or they may apply to the School of Management prior to their final year at the School of Architecture. Students enrolled at the School of Management may apply to the School of Architecture during their first year. Those who apply simultaneously should so indicate on both applications. Applications to the School of Architecture must be approved by the committee of the joint-degree program. Inquiries may be directed to the Registrar, School of Architecture, and to the Director of Student Services, Office of Student Services, School of Management.

M.Arch./M.E.D.

Yale School of Architecture students who are enrolled in the M.Arch. program and who are interested in continued advanced study in an area of specialization in architecture, environmental design, or planning/development, may apply for admission to the M.E.D. program. Students may take courses supporting areas of advanced study during the M.Arch. curriculum and, after receipt of the M.Arch. degree, may qualify for up to one term's advanced standing in the M.E.D. degree program.

UNDERGRADUATE STUDIES

The School offers an undergraduate major in architecture exclusively to students enrolled in Yale College. Students who desire this major must apply directly to Yale College.

Bachelor of Arts

Sophia Gruzdzys, *Director of Undergraduate Studies*

PRELIMINARY REGISTRATION FOR PROSPECTIVE MAJORS

Students who intend to declare architecture as their major must register with the director of undergraduate studies during the spring term of their sophomore year. The standard major, which is limited, provides a nonprofessional introduction to the visual, spatial, and intellectual basis of architecture.

APPLICATION TO THE ARCHITECTURE MAJOR

Yale College students, who may apply to enter the major during the fall term of their junior year, go through a review process for acceptance into the major.

INTRODUCTION TO ARCHITECTURE

The introductory courses to the study of architecture are open to all Yale College sophomores, juniors, and seniors, and are required prior to applying for the architecture major. With permission of the director of undergraduate studies, the prerequisite may be waived for students with sufficient experience in architecture or in relevant subjects; they may enter directly into the major.

THE STANDARD MAJOR

The purpose of the undergraduate standard major in architecture at Yale is to include the study of architecture within the broader context of a liberal arts education. While the core requirements focus on architectural design, the overall curriculum includes theory and history of architecture, leading to a bachelor of arts degree. In this manner students are prepared for advanced study in architecture, art, history of art, city planning and development, the social sciences, or public affairs.

REQUIREMENTS OF THE MAJOR

To graduate as a Yale College major in architecture, a student must complete a core of six courses (including three prerequisites). Nine additional courses are required for majors. A student must base his or her study in one of three areas of concentration, which are:

1. *Architectural Design*, which investigates the ways in which cultural ideas, information, actions, and locations may be visually communicated in the material fabric of architecture. Exercises in this concentration are predominantly studio-based.
2. *Theory, Criticism, and History of Architecture*, which examines written texts about architecture from classical antiquity to current debates. The students are expected to analyze rigorously and write theoretical and critical papers about the past, present, and future potential of architecture.
3. *Architecture and Urban Studies*, which examines written texts about architecture from classical antiquity to current debates. The students are expected to analyze rigorously and write theoretical and critical papers about the past, present, and future potential of architecture.

For full course descriptions, see *Yale College Programs of Study*.

THE INTENSIVE MAJOR

An intensive major may be offered to Yale College students under special circumstances. Interested students must apply by mid-January of their junior year for admission to the intensive major; application should be made to the registrar of the School of Architecture. During their senior year in Yale College, students with intensive majors take courses in the first-year professional degree program in the School of Architecture. Successful completion of the first-year program and receipt of a bachelor's degree qualify students to advance to the second year of the School's graduate program.



Study Areas and Course Descriptions*

DESIGN STUDIOS

Steven Harris, *Study Area Coordinator*

The architectural design studios are a critical part of the School's program for the Master of Architecture degree. The required design studios proceed through a structured series of design problems of varying complexity. The elective studios are taught by the School's design faculty and the chaired visiting professors.

501a, Architectural Design. 6 credits. (Required in M.Arch. I first term.) First-term students bring to the School a wide range of experience and background. Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. Experiential, social, and material concerns are introduced together with formal and conceptual issues. Problems focus upon the fundamentals of human activity. Keller Easterling, coordinator; Martin Finio, Gavin Hogben, John McMorrough, Eeva-Liisa Pelkonen.

502b, Architectural Design. 6 credits. (Required in M.Arch. I second term.) The second-term studio is divided into two parts. Before spring recess, a specific building type and one or two brief design problems are the vehicles for developing basic skills in formal composition, program organization, and building construction. Considerations of typology, precedent, and their transformation inform the creative process. After spring recess, the class concentrates on the Building Project, the design of a structure for a nonprofit organization. Alan Organschi, coordinator; Turner Brooks, Brian Healy, Keith Krumwiede, Amy Lelyveld.

503a, Architectural Design. 6 credits. (Required in M.Arch. I third term.) The studio concentrates on a medium-scale institutional building, focusing on the integration of program, site, composition, form, structure, and other issues relevant to this size building. Interior spaces are studied as well as methods of construction. Large-scale models and drawings are developed to explore design issues. Alexander Purves, coordinator; Peter de Bretteville, Keith Krumwiede, M.J. Long, Alan Organschi.

504b, Architectural Design. 6 credits. (Required in M.Arch. I fourth term.) The studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of dwelling and that of the neighborhood. The dwelling necessarily addresses issues of domesticity and individual accommodation. The neighborhood addresses issues of community, group form, and the public realm, as well as the formation of public space, blocks, streets, and squares. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies. Edward Mitchell, coordinator; Michael Haverland, Andrea Kahn, Leslie Lu.

* In course titles, *a* designates fall term, *b* designates spring term, and *c* designates summer term. The School reserves the right to change the prescribed course of study as necessary.

506b, Building Project. 3 credits. (Required in M.Arch. I second term.) Weekly sessions develop the building and management skills needed for the Building Project. The experience focuses on the means of understanding the process, practice, and scope of the profession. The course involves client contact, programming, design, budgeting, working documentation, and actual construction. It integrates work with a nonprofit client, design of neighborhood infrastructure, and public service practice. The project extends beyond the normal end of spring term; all first-year students are required to work on the project from April 29 through June 21. For more information, see the section on the Building Project on the Web: www.architecture.yale.edu. Herbert Newman, Building Project coordinator; Paul Brouard, director; Adam Hopfner and faculty.

Elective Advanced Architectural Design Studios (Fall)

Elective studios are limited in enrollment. Selection for studios is determined by lottery.

510a, Advanced Design Studio. 9 credits. Program to be announced. Michael Hopkins, *Davenport Visiting Professor*.

511a, Advanced Design Studio. 9 credits. Program to be announced. Greg Lynn, *Davenport Visiting Professor*.

513a, Advanced Design Studio. 9 credits. Program to be announced. Demetri Porphyrion, *Bishop Visiting Professor*.

515a, Advanced Design Studio. 9 credits. Program to be announced. Rafael Viñoly, *Saarinen Visiting Professor*.

517a, Advanced Design Studio. 9 credits. Program to be announced. Peter Eisenman, *Kahn Visiting Professor*.

519a, Advanced Design Studio. 9 credits. Program to be announced. Alan Plattus.

521a, Advanced Design Studio. 9 credits. Program to be announced. Peggy Deamer.

523a, Post-Professional Architectural Design Studio. 9 credits. (Required in and limited to M.Arch. II first term.) This studio is specially designed for incoming post-professional students to introduce them to the School's educational program and faculty. Each student is given the opportunity to examine in depth a sequence of design problems. Fred Koetter, Edward Mitchell.

Elective Advanced Architectural Design Studios (Spring)

Elective studios are limited in enrollment. Selection for studios is determined by lottery.

512b, Advanced Design Studio. 9 credits. Program to be announced. Leon Krier, *Davenport Visiting Professor*.

514b, Advanced Design Studio. 9 credits. Program to be announced. Julie Eizenberg, *Bishop Visiting Professor*.



516b, Advanced Design Studio. 9 credits. Program to be announced. Zaha Hadid, *Saarinén Visiting Professor*.

518b, Advanced Design Studio. 9 credits. Program to be announced. Frank O. Gehry, *Kahn Visiting Professor*.

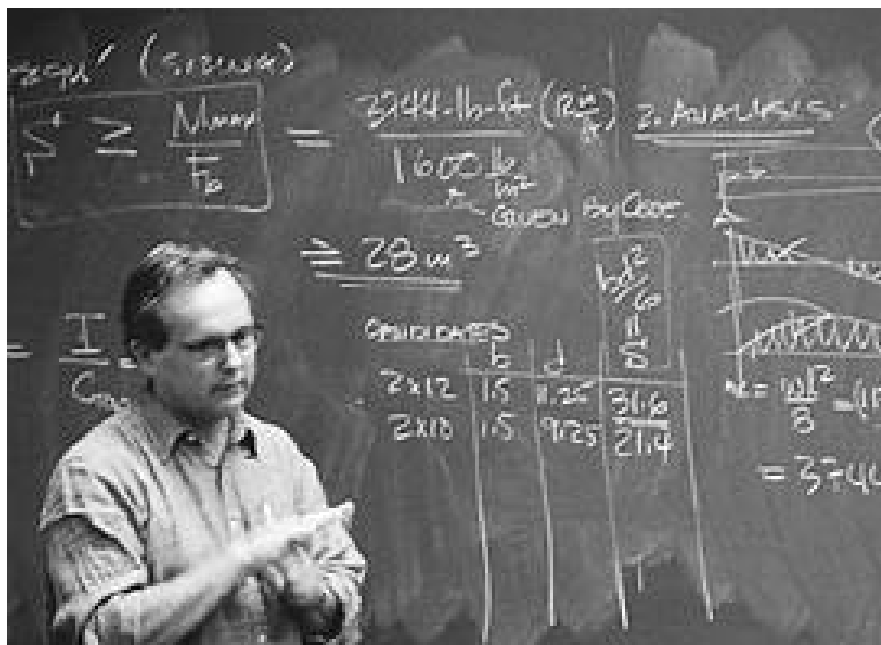
520b, Advanced Design Studio. 9 credits. Program to be announced. Gregg Pasquarelli.

522b, Advanced Design Studio. 9 credits. Program to be announced. Steven Harris.

524b, Advanced Design Studio. 9 credits. Program to be announced. Joel Sanders.

526b, Advanced Design Studio. 9 credits. Program to be announced. Keller Easterling.

599b, Thesis. 9 credits. Proposals for the Thesis option must be submitted by the beginning of the preceding fall term for review by the Design and Rules Committee. Students with approved proposals can enroll in 714a Case Studies in Architecture and Urbanism or take an Independent Study with an instructor of choice in the fall term as thesis preparation. Successful completion of 714a, including the submission of a complete program, documentation, and project statement for review and approval by the Design Committee, is the prerequisite for enrollment in this studio. Keller Easterling, coordinator.



BUILDING TECHNOLOGY AND PRACTICE

James Axley, *Study Area Coordinator*

Fundamental theory and methods of building technologies and the relationship between these technologies, architectural design, and the larger natural environment are explored in courses relating to materials, construction, and structural systems and the environmental technologies that provide healthy, productive, and comfortable environments while sustaining the natural resources of the planet. The courses listed under this study area attempt to relate academic education to architectural practice. Courses required for the M.Arch. I degree introduce students to fundamental analytic theory and its practical application, survey common technical systems used in buildings currently and in the past, and integrate the consideration of these technical systems into architectural design through a series of projects of increasing complexity. Advanced courses investigate specific technical systems in greater detail, survey emerging methods and technologies, and explore the relationship between building technologies and architectural design in current practice and writings.

601a, Structures I. 3 credits. (Required in M.Arch. I first term.) An introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover structural

classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, and simple framework systems. Discussion sections explore the applications of structural theory to the design of wood and steel systems for gravity loads through laboratory and computational exercises and design projects. Homework, design projects, and midterm and final examinations are required. James Axley.

602b, Structures II. 3 credits. (Required in M.Arch. I second term.) A continuation of an introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover more advanced principles of mechanics, reinforced concrete beams and columns, and the behavior and case studies of continuous framework, plate and grid, membrane, and shell structural systems. Discussion sections explore the application of structural theory to the design of more ambitious systems for gravity and lateral loads through computational exercises and design projects. Homework, design projects, and midterm and final examinations are required. Prerequisite: 601a. Anne Gilbert.

633a, Environmental Systems in Buildings. 3 credits. (Required in M.Arch I third term.) Introduction to fundamental principles of thermodynamics; heat transfer; fluid dynamics; environmental chemistry; toxicology; and thermal, aural, and visual comfort. These principles are applied to build an understanding of global, regional, community, site, and building-scale environmental problems that impact architectural design. Formulation of methods for the analysis and design of environmental technologies is used to resolve these problems. Topics include: the global, regional, and local environmental context; thermodynamics and heat transfer in global, community, and building systems; psychrometrics; bioclimatic design of building systems; airflow in and around buildings; ventilation and indoor air quality; passive and active heating, cooling, and ventilating systems; energy and material resource conservation for buildings and communities; lighting; and acoustics. The course is presented in a lecture, discussion section format. Homework, computational labs, design projects, short quizzes, and a final exam are required. Thomas Auer, Patrick Bellew, Paul Stoller.

635b, Exploring Glass. 3 credits. In examining the basic principles underlying the use of structural glass in buildings, this course covers the simple design of basic elements such as window walls, floor plates, beams, and columns. Seminars are arranged to encourage simple design proposals that are analyzed and discussed. This is balanced by formal presentations outlining design and construction methods. The very latest constructs in the field are explored and a glimpse into the future is offered. Limited enrollment. Ingalill Wahlroos-Ritter with Tim Macfarlane.

636a, Sustainable Design: Larger Issues and Detailed Methods. 3 credits. This seminar looks broadly at sustainable architectural design, reviewing environmental issues, key documents, and larger-scale strategies and, then narrowly, at the current and emerging detailed methods used to support design development of sustainable buildings, communities, and cities. Devised to complement 633a, Environmental Systems in Buildings,



this seminar reviews the evolution of the notion and need for sustainability; considers case studies of innovative community, urban, and regional-scale strategies of sustainable design; surveys recent sustainable design assessment methods, design guidelines, and standards; considers case studies of innovative buildings shaped by these methods; and provides a broad overview of advanced simulation methods used in the design development of these innovative buildings and communities. Limited enrollment. James Axley.

638a, Simulation and High-Performance Green Design. 3 credits. In the past two decades, thermal airflow and air quality performance simulations have played an increasingly important role in the design of high-performance green buildings and, most recently, in green campuses and communities. In the best of circumstances, these simulations tools have fostered innovation by enabling consideration of unprecedented capabilities. This seminar reviews the scope, development, applications, and limitations of these simulation tools; considers case studies of larger projects that have relied on these tools; introduces students to the underlying theory of these tools through the guided development of their own simulations tools; and engages students in the application of these tools to their own design projects. Limited enrollment. (Not offered in 2003–2004.) James Axley.

639b, Philosophy of Technology. 3 credits. How are boundaries set for the technological decisions in the practice of architecture? Architects wield enormous power but have little to guide them. By exploring the work of classical and modern philosophers (e.g., Aristotle, Kant, Heidegger, Marcuse) as well as architectural and social essayists, this

seminar explores diverse ethical attitudes toward the employment of technology in the built environment. By the conclusion of the term, each student will develop a personal philosophy of technology statement. To quote one of the course readings, “Technology is a branch of moral philosophy, not of science.” Limited enrollment. (This course satisfies the M.Arch. I History/Theory elective requirement.) Robert Silman.

640b, Architecture as Building. 3 credits. This course analyzes the major buildings of this century through detailed dissection of their methods of construction. Graphic display of the major systems that make up a contemporary work of architecture allows for a reconstruction of the design process and re-establishes the thought patterns that formed the design priorities. Emphasis is on the relation of systems of structure and enclosure with the required technical systems. Limited enrollment. (Not offered in 2003–2004.) Thomas Beeby.

648b, Systems Integration and Development in Design. 3 credits. (Required in M.Arch. I fourth term.) An integrated seminar and design studio in which students develop the technical systems that will transform preliminary design proposals from earlier studio work to built form. The development of structural form and detail, articulation of construction and construction methods, integration of mechanical systems, selection and detailing of materials, and the manipulation of surface, light, and air are approached systematically as elements of design—elements used not only to achieve technical goals in a sustainable manner but also to reinforce and re-inform the formal origins of the work in a more poetic sense. The studio work is complemented by a seminar that surveys mechanical systems used in larger buildings, using both case studies and visits to buildings in use and under construction. Design project work, case study presentations, short quizzes, and homework are required. Martin Finio, coordinator; James Axley, Peter Chow, Glenn Gregg, Robert Haughney, John Jacobson, Craig Razza, Edward Stanley, Byron Stigge, Paul Stoller, Barry Svigals, and faculty.

650a, Critical Architectural Systems. 3 credits. This course explores the most important characteristics of critical architectural systems regarding their relationship with the human and nonhuman environment, including required performance criteria, what materials are available to fulfill those criteria, and how they are incorporated into buildings. Course includes slide lectures, construction site visits, visits to buildings with severe problems, and critical evaluation of student projects and completed buildings. Limited enrollment. Donald Baerman, Laura Boyer.

655a, Architectural Practice and Management. 3 credits. (Required in M.Arch. I fifth term.) The process by which an architectural design becomes a building requires the designer to control many variables beyond those purely aesthetic. This course provides an understanding of the fundamentals of organizing and managing architectural projects and examines accompanying issues of practice and the profession. Using the project process as an armature, lectures explore the role and function of the architect, the legal environment, evolving types of practice, fees and compensation, building project teams, and planning and executing a project. Phillip Bernstein.

657b, Issues in Contemporary Practice. 3 credits. This course, in weekly seminars with practitioners from architecture and related fields, addresses the broad view of practice beyond core design and the practicalities of running architectural projects. Topics discussed answer such questions as what firms look for when they hire recent graduates; how clients select architects; how architects find commissions; how projects get publicized and published; what are the keys to selecting and working with good collaborators like engineers, consultants, and contractors; how to start your own practice; and how to work with owners and developers. Enrollment limited to graduating M.Arch. I and M.Arch. II students. Phillip Bernstein.

659a or b, Independent Course Work. 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See *Rules and Regulations of the School of Architecture*.)

The following courses offered elsewhere in the University may be taken for credit with permission of the instructor.

Drama 102a and b (full-year course), Scene Design. 3 credits each term. An introduction for all nondesign students to the aesthetics and the process of scenic design through critique and discussion of weekly projects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Ming Cho Lee and Michael Yeargan.

F&ES 262a/EVST 262a, Ecology and Environmental Problem Solving. A study of ecological principles and their potential application to problems in conserving biodiversity. Topics of study include: the biosphere; organizational hierarchies and time scales; individual behavior in an evolutionary contest; ecology of species interactions; ecological complexity; and linkages among species and ecosystem functions. The lecture course is accompanied by laboratory and field exercises. Students learn to use basic ecological sampling methods and to apply these techniques to understanding of ecological patterns. Students conduct experiments to understand relations between biodiversity and ecosystem functions. Oswald J. Schmitz.

F&ES 500a, Greening the Industrial Facility. 3 credits. Industrial environmental managers need to be familiar with the technological processes by which modern society accomplishes its purposes, their potential to cause environmental damage, prospects for improvement, and anticipated change, and to do so in local, regional, and global perspectives. This course intersperses lectures and field trips to provide an introduction to the environmental aspects of the production of materials, the manufacture of products, the construction of buildings and roadways, and the recycling of objects, components, and materials. Thomas E. Graedel.

F&ES 767b, Monitoring and Evaluation Techniques, Theory, and Methods Applied to Ecosystem Rehabilitation/Community Revitalization Interventions. 4–6 credits. This course is an introduction, exploration, and application of performance-based tracking of interventions to repair ecosystems and to revitalize their associated human communities. The underlying assumption is that one cannot occur without the other. Our task is to test that notion with qualitative and quantitative measures of real-life cases. Seminar members are grouped into three interdisciplinary, peer learning, service-oriented professional teams according to different organizational scales and different ecological approaches. Readings from the literature and case studies such as Chicago Wild and diffusion of innovation literature guide our effort. Studies and cases from Web sites are analyzed; data sets are collected for study locales. These studies and data sets are one source of theory, methods, and data for application to an actual, client-driven field analysis and diagnostic report that each team carries out. Field trips are made to the study sites. A binding thread in this effort is an interest in the use of generic “outdoor/environmental education” approaches as critical means for developing local knowledge and practices for rehabilitation/revitalization design and to monitor and sustain the system. William R. Burch, Jr., Colleen Murphy-Dunning.

MATERIALS AND PRODUCTION

Kent Bloomer, *Study Area Coordinator*

The Materials and Production study area emphasizes those aspects of architectural education that deal directly with properties of materials. Courses emphasize actual production, as opposed to design through representation, by examining the relationships between material, detail, joinery, and mass vs. crafted production. Particular emphasis is put on the relationship between tactility and visuality and, as digital construction becomes increasingly prominent, the new relationship between the computer and the physical world.

661a/861a, 3-D Form and Materials. 3 credits. (Required in M.Arch. I first term.) This course examines the ways in which the understanding and perception of objects and the spaces they define is conditioned by the materials from which they are fabricated. It is assumed that specific materials privilege specific forms and that the visual and material properties of objects are intimately connected. Technical notebooks, exercises, and a final project are required. Each student is required to study one material in the depth allowed by a term's work. Kent Bloomer, coordinator; Paul Brouard, Susan Farriacielli, Christopher Mahoney, Edward Parker, Dean Sakamoto.

670b, Materials and Information: Advanced Metal Casting. 3 credits. This seminar seeks the integration of old and new methods of material fabrication through the production of metal castings made from digitally generated EPS foam masters. The course explores the potential of computer-aided design and fabrication techniques through the creation of small fittings, architectural details, ornamental patterns, and building hardware, which are judged according to the rigor of their underlying geometry and visual

form. The class has direct access to a large-scale digital foam cutting machine and to a metal casting foundry. Knowledge of AutoCAD is a prerequisite. Limited enrollment. Michael Silver.

674a, Architectural Product Design. 3 credits. This studio course attempts to broaden the design experience by concentrating on the design and innovation of three-dimensional architectural objects not usually found within architectural commissions. Students are required to design and fabricate full-size, working prototypes of five small objects such as weather vanes, andirons, step stools, mailboxes, bird houses, bicycle racks, etc. Emphasis is on wood and metal, but all materials are considered. Issues of detail, scale, proportion, aesthetics, manufacturing, and commercial viability are explored. Limited enrollment. John Jacobson, Lindsay Suter.

676b, Elaboration: A Re-Materialization of Architecture. 3 credits. This seminar focuses on the critical relation between intention and detail in architecture. It is structured in the spirit of a studio course, though the focus rests on the isolated architectural “moment” as a means of investigating the potential for a larger resonant meaning of the whole. How a building meets the earth, what the nature of a wall is, and how a roof meets the sky all profoundly share in the way we experience architecture and the space it enfolds. Through the thoughtful consideration of these conditions, architecture becomes clarified. As the title suggests, it is only through labor—an incremental, methodical search and process—that this resonant clarity is achieved. Reading assignments, presentations, and discussion expand the debate. Limited enrollment. (Not offered in 2003–2004.) Martin Finio.

677b, Scale and Material. 3 credits. This seminar focuses on the pivotal role of scale and material selection in the development of an architectural idea. The class is conducted in a studio format that includes conceptual analysis of precedents, individual design assignments, and extensive use of drawings and models to both explore and represent the aesthetic potential of architectural detailing. In the process, the course addresses how circumstance affects the evolution of a design of a detail, building, landscape, neighborhood, or city. Limited enrollment. Brian Healy.

678b, Materials and Meaning. 3 credits. This seminar focuses on the potential for meaning in the use of materials through specifications, context, detailing, juxtaposition, and history. Special attention is paid to readily available manufactured products. Weekly readings, one class presentation, and two built projects are required. Limited enrollment. (Not offered in 2003–2004.) Deborah Berke.

679b, Digital Construction. 3 credits. Applying some of the most advanced computer-aided design and fabrication techniques available at Yale, this course explores the construction of one-half scale to full scale building details such as corners, windows, wall joints, and panels—using both a large format CNC mill and a six-axis digital foam cutting machine. Students investigate new ways of shaping material using molds, templates, and formwork generated by these new techniques. Plaster, concrete, and wood are the



primary medium of investigation. Knowledge in the use of AutoCAD, Maya, or FormZ is a prerequisite. Limited enrollment. Michael Silver

681b, Furniture Design and Fabrication. 3 credits. The final product of this design class, a finished, working, full-scale piece of furniture, is understood as a part of the set of courses addressing the role that the direct consideration of materials contributes to architectural design. The required materials, sequences, and programs emerge from an effort to relate the work of this class to questions of process and materiality in architecture more generally. So the attitude toward materials and their assembly should be prejudiced toward those that to some extent mimic architecture. The emphasis is on common materials joined and formed by standard procedures to serve unique purposes in unusual contexts and adapted to new programs. Limited enrollment. Peter de Bretteville.

682b, Aluminum Design and Production. 3 credits. The course follows the critical path of designing and producing a piece of furniture by combining aluminum castings and industrial stock. Input from a local foundry included. A completed work is an absolute requirement. Limited enrollment. Edward Parker.

683a, Computer-Aided Furniture Design. 3 credits. Applying some of the most advanced computer-aided design and fabrication techniques available at Yale, this seminar explores the construction of full-scale furniture designs built with open cell and EPS



foam. Students focus specifically on the use of the digital foam cutting machine and CNC mill. The designs produced in this seminar are judged according to their efficiency, economy of means, and formal rigor. The exploration of different material combinations and conventional fabrication techniques is encouraged. Knowledge of AutoCAD, Maya, or 3D Studio Max is a prerequisite. Limited enrollment. Michael Silver.

684b, Fabrication. 3 credits. This seminar focuses on new materials and new fabrication techniques. Some of the best architects in this century have been naturally attracted to various means of spatial and material production that do not necessarily originate within architectural convention. Mies, Kiesler, Loos, Aalto, Prouvé, Wachsmann, and the Eameses are among these architects, and the seminar considers not only their experiments but the design of their practice. In addition to historical study, the evening lectures feature architects reporting from the field about their fabrication research. These speakers visit the seminar on the morning after their talk. Final projects in the course take advantage of new rapid prototyping equipment available to the School. Limited enrollment. (Not offered in 2003–2004.) Keller Easterling.

699a or b, Independent Course Work. 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See *Rules and Regulations of the School of Architecture*.)

HISTORY AND THEORY

Eeva-Liisa Pelkonen, *Study Area Coordinator*

The relation among design, history, and theory is explored in a broad range of courses in which the analysis of buildings, cities, landscapes, and texts supports the articulation and criticism of fundamental concepts, methods, and issues. Historical and contemporary projects and writings are studied in context and as part of the theoretical discourse of architecture.

The introductory history and theory course (701a) provides an introduction to the history of modern architecture and its contemporary critique. This course is followed by 704a, *Case Studies in Architectural Theory, 1680–1980*, normally to be taken in the third term. All students must also take 703b, *Contemporary Architectural Theory*. In addition, M.Arch. I students must complete two elective courses in this study area, one of which should be in a non-Western subject.

Advanced courses may be taken at any time after the completion of 701a, or with permission of the study area coordinator to waive the introductory course. The required electives are not a prerequisite for other advanced courses, and those courses may not be substituted for it. All exceptions, waivers, and substitutions must be approved by the study area coordinator and the Rules Committee.

The elective requirement may be fulfilled by selecting from among the following courses: 639b, 749b, 751b, 753b, 755a, 757a, 759a, 760b, 762a, 764b, 765a, 766b, 767b, 770a, 775a, 777b, 789a, or 790a. Any other course must be approved by the study area coordinator.

701a, Modern Architecture. 3 credits. (Required in M.Arch. I first term.) Architecture and urbanism from about 1876 to the present, with emphasis on the work of the great modern architects and on the contemporary revival of vernacular and classical architecture and American planning traditions. Vincent Scully.

703b/M.E.D. 101b, Contemporary Architectural Theory. 3 credits. (Required in M.Arch. I fourth term; and in M.Arch.II and M.E.D. second term.) A survey of theoretical and critical literature on contemporary architecture. The course explores the texts of Marxism and the Frankfurt School, post-structuralism, psychoanalysis, feminism, and urban geography with regard to architectural discourse. Peggy Deamer.

704a, Case Studies in Architectural Theory, 1680–1980. 3 credits. (Required in M.Arch. I third term.) History of Western architectural theory, 1680–1980, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in seminar sections. Topics include architecture of the Enlightenment, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, new monumentality, critiques of modernism, and various currents of postmodernism. Lauren Kogod.

714a/M.E.D. 102a, Case Studies in Architecture and Urbanism. 3 credits. This colloquium/workshop provides the opportunity to develop structures and strategies for the writing of a thesis through an exploration of methods and intentions in various genres of architectural writings. The emphasis is on texts from the twentieth century, including aphoristic, biographical, historical, theoretical, critical, journalistic, technical, and analytical works. Requirements include attentive readings of representative texts and weekly writings for shared in-class critiques, as well as prepared questions for invited critics, theorists, and historians. (This course satisfies the M.Arch. I History and Theory elective requirement.) Karla Britton.

717a, Issues in Architecture and Urbanism. 3 credits. (Required in, and limited to, M.Arch. II third term.) Current issues in architecture and urbanism, explored through seminars and case studies introducing methods and theories of architectural research. Fred Koetter.

741a, Advanced Studies in Modern Architecture. 3 credits. A research seminar on selected topics in the history and theory of modern architecture. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Vincent Scully.

749b, Architecture in Berlin: 1890–1920. 3 credits. This seminar studies German architecture and its discourse in the crucial years 1890–1920. Primary topics of concern are the status of the metropolis, the struggle with commercial and consumer culture, the search for a modern architectural style, and the reform of the house. Also studied is the association of the Deutscher Werkbund as a forceful vehicle through which these problems were addressed and debated. (This course satisfies the M.Arch. I History and Theory requirement.) Limited enrollment. Lauren Kogod.

751b, Ornament Theory and Design. 3 credits. This course reviews the major theories governing ornament in Western architecture, with special emphasis on nineteenth- and twentieth-century arguments. The ultimate focus is on the language of ornament in the framework of building and urban space today. Readings, exercises, and individual final projects are required. (This course satisfies the M.Arch. I History and Theory elective requirement.) The colloquium theme for spring 2004 is an examination of the city from interdisciplinary and global perspectives. Limited enrollment. Kent Bloomer and visitors.

752b, Contemporary Architectural Discourse Colloquium. 3 credits. Organized by second-year M.E.D. students in collaboration with the program coordinator, this colloquium brings in guest speakers from other departments of the University and elsewhere to discuss their work around a selected topic in order to open architectural discourse to other disciplines and visa versa. The colloquium for spring 2004 is organized around the rubric of “The City: Permutations of Imagination, Representation, and Power” and will address the crisis of the city through a multidisciplinary and thematic approach. Limited enrollment. Eva-Liisa Pelkonen.



753b, Performance Criticism: Reynar Banham. 3 credits. The writings of Reynar Banham (1922–1988) challenge canonized histories of the modern movement (Pevsner, Hitchcock, and Johnson) as well as interrogate architecture vis-à-vis its performance as a technological, cultural, and economic product. This seminar examines the performance-based critical method of Banham, a central figure in the construction of post-war architectural discourse and founding member of the Independent Group, from his early reflections on the foundation myths of modern architecture through to his wide-ranging examination of architecture's erratic engagement with the changing material, cultural, and technological landscape of the twentieth century. The course includes lectures by the instructor but focuses on weekly readings and discussions of primary texts by Banham and other Independent Group players including Richard Hamilton, Alison and Peter Smithson, and Lawrence Alloway. Students are responsible for a written and oral presentation that assesses the performance of a contemporary project. (This course satisfies the M.Arch. I History and Theory requirement.) Limited enrollment. Keith Krumwiede.

755a, Eero Saarinen. 3 credits. This seminar focuses on the career of one of the most prolific and controversial architects of his generation, Eero Saarinen (1910–1961), whose buildings have been praised for their structural inventiveness and sculptural expressiveness yet criticized for their stylistic plurality and lack of concern for the urban fabric. The seminar consists of thematic sessions (technology, monumentalism, style, and media), guest lectures, field trips, and archival research taking advantage of the recent donation

of the Saarinen archives to Yale. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Eeva-Liisa Pelkonen.

756a, Furness and Richardson. 3 credits. This seminar offers a detailed study of the work of these two key figures in the development of American architecture in the late nineteenth century, including analysis of individual buildings focusing on issues of character, expression, ornament, and materials. Visiting lecturers and field trips. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Turner Brooks.

757a, The Construction of Exactitude: Modern Architecture and the Classical Tradition. 3 credits. This seminar aims to sharpen the understanding of classicism as a critical discourse within the evolution of Modern architecture during the twentieth century. Through close attention to certain key architectural works, literary and architectural figures, and texts, the course seeks to illuminate both the theoretical roots and the practical exercise of classical thought in an architecture culture conscious of its own modernity. (This course satisfies the M.Arch. I History and Theory requirement.) Limited enrollment. Karla Britton

759a, Architectonics of Formalism. 3 credits. This seminar investigates the theoretical underpinnings of the diverse strands of formalism in the architectural discussion of the 1970s and early 1980s. Passing from the analysis of structural theories of form, to its semantic configurations, and to its post-structuralist displacements, the seminar sheds light on the intellectual trajectory of a specific historical period after Modern architecture and within modernism. Special emphasis is given to the discussions around the *Oppositions* group and to the influence of French philosophy on formalist architecture. The seminar analyzes how formalist transformations build relationships to modernist precedent from which to “swerve.” Rossi’s *Teatro del Mondo*, the *Park de la Villette* competition projects, Isozaki’s *Electric Labyrinths*, Koolhaas’s *Exodus*, Stirling’s *Staatsgalerie*, and Hejduk’s *Masks* are some of the architectural objects the seminar studies. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Emmanuel Petit.

760b, Postwar Architecture. 3 credits. The course discusses the changing attitudes in architectural culture after World War II, informed by the critique and reevaluation of the modern movement. Particular attention is given to the main paradigms of the period: regionalism, new building technologies, and urbanism. Geographically the seminar addresses European and American debates as well as the new emerging architecture “scenes” in Japan and South America. Key issues that dominate these global debates are discussed as they range from the main problems of housing shortage, reconstruction, and rapid urban growth to the quest for meaning through the use of symbolic form and popular iconography. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Eeva-Liisa Pelkonen.

762a, Issues in Modern American Architecture: How Historicism Happened—American Modernism, 1945–1965. 3 credits. This seminar examines the development

of modern architecture as a new, largely American-trained generation of architects rose to prominence, including the architectural work of Philip Johnson, Louis Kahn, Eero Saarinen, Paul Rudolph, I.M. Pei, Edward Durrell Stone, Marcel Breuer, Minoru Yamasaki, and Morris Lapidus as well as the post-war work built in the United States by the pioneers of modernism, including Mies van der Rohe, Le Corbusier, Walter Gropius, and Alvar Aalto. The course includes lectures by the instructor and outside guests as well as verbal and written presentations by the students. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Robert A.M. Stern.

763b, Comparative Analysis of Architectural Form. 3 credits. This seminar examines the evolving geometric, technical, and philosophic structures that constitute architectural form from the Renaissance to the present. Computers, models, and drawing techniques are used as tools for analysis, and readings address larger cultural issues relating to the historic period. Students are expected to present case studies of specific buildings in both written and visual formats. Limited enrollment. Edward Mitchell.

764b, Modern American Urbanism. 3 credits. The development of American urbanism in the twentieth century. (This course satisfies the M. Arch. I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Robert A.M. Stern.

765a, History of Landscape Architecture: Antiquity to 1700 in Western Europe. 3 credits. This course presents an introductory survey of the history of gardens and the wider, cultivated landscape in Western Europe, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; issues of topography and geography; various uses of water; organization and availability of plant materials; and matters of garden decoration. Specific gardens or representations of landscape in each of the four periods under discussion—Ancient Roman; medieval; early and late Renaissance; and Baroque—are examined and situated within their own cultural context. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Bryan Fuermann.

766b, History of British Landscape Architecture: 1600 to 1950. 3 credits. This seminar examines the history of landscape architecture and of the idea of nature in Britain from 1600 to 1950. Topics of discussion include Italian and French influences on the seventeenth-century British garden; the Palladian country house and garden; naturalism and the landscape park as national landscape style; garden theories of the picturesque and of the sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design, and modernist landscape idioms. Comparisons of historical material with contemporary landscape design are made throughout the term. The collection of the Yale Center for British Art is used for primary visual material. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Bryan Fuermann.

767b, Alvar Aalto. 3 credits. This seminar explores Alvar Aalto's role within the Modern Movement by highlighting his friendship and intellectual exchange with its major figures (Gropius, Moholy-Nagy, Giedion, Barr); his involvement in various groups (Swedish acceptera-group, CIAM); and his contacts with other national cultures besides his native Finland (Sweden, Germany, Switzerland, and the United States). Particular attention is given to Aalto's contribution to the discussions around organicism, functionalism, and regionalism, and to his approach to the problems of housing, urban, and regional planning. Limited enrollment. (This course satisfies the M.Arch. I History and Theory elective requirement.) Eeva-Liisa Pelkonen.

768a, Writing on Architecture. 3 credits. The goal of this course is to train students in the principles and techniques of nonfiction writing as it applies to architecture. The course includes readings from the work of prominent architects and critics, as well as writing exercises of various kinds and sizes, from business letters and brief reviews of books and exhibitions, to opinion pieces and formal presentations of buildings and projects. The main focus of the course is an extended article on a building selected from a variety of types and historical periods, such as skyscrapers, private houses, industrial plants, gated communities, malls, institutional buildings, and athletic facilities. Limited enrollment. Carter S. Wiseman.

770a, Architecture on Stage: Critiques of Meaning. 3 credits. This seminar investigates the critiques of the mechanisms of meaning in the architectural discussion of the 1970s. Special emphasis is given to the Italian, French, and German concerns with positive models of significance in architecture, mainly by authors peripheral to Manfredo Tafuri and Michel Foucault. The discussion sheds light on a mode of questioning, which is intimately linked to the notion of "Postmodernism" in architecture. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Emmanuel Petit.

771b, Theories of Digital Technology: Architecture, Informatics, and the Post-Human. 3 credits. This seminar serves as a broad overview of developments in the history and theory of information technology by considering advances in art, science, mathematics, programming, and hardware design. Examining figures as diverse as Claude Shannon, Donald MacKay, Alan Turing, and John Von Neumann, the course explores how computers have opened up new ways of thinking about a variety of cultural practices and how these transformed practices feed back into the production of new tools. Artificial life, cellular automata, complexity theory, cyberspace, robotics, nanotechnology, and the post-human body serve as the underlying framework for discussion of the morphological and technical future of architecture in a post-critical context. Beginning with a series of lectures, programming exercises, readings, and guest speakers, students are asked to explore a chosen area of research and present their findings in a verbal presentation and a final paper. Limited enrollment. Michael Silver.

774b, Thematic Studies in Architecture: The Everyday, the Ordinary, and the Banal. 3 credits. This seminar considers the notion of the everyday as a critical political

construct. Readings from Lefebvre, Vico, and others are followed by analyses of domesticity, gender, and authority as manifested in the commonplace and contingent. Limited enrollment. Steven Harris.

775a, Modern Space and Domesticity, 1900–1940. 3 credits. The seminar is a simultaneous study of different concepts of space in the architecture of early modernism and of new concepts of domesticity through a case-study investigation of five or six canonic houses of the modern movement from roughly 1925 to 1940. This synthetic focus is approached through readings and through a series of model-making exercises that will investigate the literal making of parts of each of these houses with the aim of understanding the social and spatial implications of specific formal decisions. (This course satisfies the M. Arch I History and Theory elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Lauren Kogod.

777b, Kahn in Context. 3 credits. This seminar closely examines the work of Louis I. Kahn, with emphasis on his relationship to such other “romantic resisters” of orthodox Modernism as Frank Lloyd Wright, Eero Saarinen, Paul Rudolph, and Philip Johnson. Limited enrollment. (This course satisfies the M.Arch. I History and Theory elective requirement.) Carter S. Wiseman.

789a, Homebodies: Identity, Technology, and the Human Senses. 3 credits. This seminar explores the architectural implications of a wide range of overlapping cultural issues that are transforming the nature of contemporary domesticity. Analyzing dwellings built at different scales (freestanding houses, multiple dwellings, hotels and mobile homes) and located in a variety of geographic contexts (urban, suburban, and rural), the course considers some of the following questions. What role does architecture play in shaping human and, in particular, gender identities? How are changing notions of work and leisure coupled with the advent of new technologies impacting the domestic environment? How does residential design register prevailing social conceptions about the corporeal body and the human senses? By paying close attention to the complex relationship between space and human interaction, students evaluate the significant role domestic architecture plays in shaping how occupants relate with each other, with their neighbors, and with the outside world. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Joel Sanders.

790b, Modern Architecture and Urbanism in Latin America, 1920s–1960s. 3 credits. This seminar examines modernity and modernization in Latin American beginning with the period after the Mexican Revolution that led to a massive building of schools and concluding with the founding of Brasilia. The seminar consists of weekly lectures followed by discussion and presentation of analysis projects. In addition to a written paper in response to a research question, students select a building or urban design complex and produce a 2-D and 3-D analysis. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Susana Torre.

791c, Rome: Continuity and Change. 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This intensive four-week summer workshop takes

place in Rome and is designed to provide a broad overview of that city's major architectural sites, topography, and systems of urban organization. Examples from antiquity to the twentieth century are studied as part of the context of an ever-changing city with its sequence of layered accretions. The seminar examines historical continuity and change as well as the ways in which and the reasons why some elements and approaches were maintained over time and others abandoned. Drawing is used as a primary tool of discovery during explorations of buildings, landscapes, and gardens, both within and outside the city. Students devote the final week to an intensive independent analysis of a building or place. M.Arch. I students are eligible to enroll in this course after completing at least three terms. The course requires an additional tuition charge. Limited enrollment. Alexander Purves, Stephen Harby, and visitors.

799a or b, Independent Course Work. 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See *Rules and Regulations of the School of Architecture*.)

Courses 639b, 912b, 914b, and 925a, offered by the School in the Building Technology and Practice and in the Urbanism and Landscape study areas, also may be taken for elective credit in the area of History and Theory.

The following courses offered elsewhere in the University may be taken with the permission of the instructor. Permission of the study area coordinator is required for credit toward the elective requirement.

History of Art

HSAR 121A, Building the Western World. 3 credits. An overview of Western architectural traditions with an emphasis on history, urbanism, technology and construction, theory, social context, civic identity, and, more generally, learning to look at buildings. Christy Anderson, Sandy Isenstadt.

HSAR 200a/ARCG 120a, Art and Architecture of Mesoamerica. 3 credits. Art and architecture in Mexico and Central America from the beginnings of urban settlement to the Spanish conquest. Examination of the Olmec, Maya, Teotihuacan, Zapotec, Mixtec, and Aztec cultures. Mary Miller.

HSAR 213a, American Material Life: Domestic Architecture and Decorative Arts in the Seventeenth Century. A survey of American architecture and decorative arts through the 1670s. Examination of buildings, furniture, metals, ceramics, and glass in light of cultural and economic contexts. Emphasis on such issues as cultural transfer and creolization as they affect English, Dutch, French, and Spanish material culture in North America. Edward Cooke, Jr.

HSAR 214b, American Material Life: Domestic Architecture and Decorative Arts in the Eighteenth Century. A survey of American architecture and decorative arts from



the 1670s until the American Revolution. Examination of buildings, furniture, metals, ceramics, and glass in the various cultures in North America: English, French, Dutch, Germanic, Spanish, and Native American. Topics include the effect of colonial systems on local production and importation, the rise of an American polite society, and regional contexts of production. Edward Cooke, Jr.

HSAR 238a/ARCG 238a/NELC 107a, Buried Cities: Thera, Pompeii, and Herculaneum. 3 credits. Study of three ancient cities buried by volcanic eruptions — Thera in c. 1530 B.C. and Pompeii and Herculaneum in A.D. 79 — with emphasis on their architecture, wall paintings, and small finds in cultural and historical context. Karen Foster.

HSAR 299a/ARCH 321a, Modern Architecture. 3 credits. Architecture and urbanism from about 1876 to the present, with emphasis on the events of the past two decades. Vincent Scully.

HSAR 407b, Royal Maya Cities. 3 credits. An exploration of the art and architecture in selected Maya cities, with particular attention to the courtly production of works that bear Maya hieroglyphic writing. Examination of the archaeological record and the historiography that has shaped interpretation. Cities to be studied in 2004 include Palenque, Yaxchilan, Tonina, Piedras Negras, and Bonampak. Mary Miller.

HSAR 430a, Architecture and Desire. 3 credits. A study of the powerful emotion that connects architecture to religious devotion, physical love, and material luxury. Readings include historical and contemporary theory that addresses architecture and the emotional life. Close study of selected buildings from antiquity to the present. Christy Anderson.

HSAR 466b, Case Studies in Modern Architecture. 3 credits. An appraisal of architecture in the period from 1955 to 1970, when modern design was extended to its widest range of architectural applications, tested in relation to numerous contemporary issues, and in many cases found wanting. Special attention paid to the work of individual architects, taking advantage of recent acquisitions at the University Archives. Sandy Isenstadt.

HSAR 525b, The City of Rome. 3 credits. This seminar is structured around a trip to Rome during spring break. Class meetings address the history, topography, urban politics, architecture, and art of Rome from antiquity to the eighteenth century, with some attention to late-nineteenth- and early-twentieth-century urbanism and restoration policy as well. Topics include the myth of Rome's origins; urban planning; Roman sculpture and architecture; the city as spectacle; imperial spaces and monuments; temple and church construction; the relic cult and pilgrimages; civic icons; the survival of pagan artifacts in the Middle Ages; tombs and cemeteries; early travel guides; palaces and villas; the use of spolia and the construction of a monumental memory. *Also CLSS 878b.* Björn Ewald, Christopher Wood.

HSAR 634b, Architecture of the English Renaissance. 3 credits. A close study of the major monuments in Tudor and early Stuart England including Elizabethan, prodigy houses, religious and devotional architecture, garden design, building in London, and the changes in court architecture. Special attention is given to the relationship of architecture to the other arts (including literature and book design, theater, painting, textiles) as well as to the current political and cultural debates. Christy Anderson.

HSAR 655a, Garden and Garden Design 1550–1800. 3 credits. In the light of recent reassessments of the study of gardens in Italy, France, and Britain, this seminar considers some of the current debates in the field. Emphasis is placed on topics, such as politics and gardening, the Gothic and classical revivals, the garden as a setting for display and performance, for which there is primary material in the Yale collections (notably, the BAC, Beinecke, and the Lewis Walpole Library) and which are of special interest to the instructor and to the participants in the course. Gardening practices in countries other than those mentioned above can be included as well. Judith Colton.

HSAR 689a, Glass in Modern Architecture. 3 credits. The course reviews the changing uses of glass in a range of building types from the nineteenth to the twentieth century. Several introductory sessions review the historical development of glassmaking technology and survey the use of glass in architectural theory and building practice. These sessions cover also the development of the glass manufacturing industry, changes in the practice of window making, and key new uses of glass in the nineteenth century, including the Crystal Palace Exhibition of 1851 and the use of large sheets of glass for



shop front displays. Twentieth-century changes in the use and understanding of glass are discussed in the context of the invention of the curtain wall in Chicago and in regard to the utopian visions of the German avant-garde and efforts on the part of figures like Bruno Taut and Mies van der Rohe to articulate the formal implications of an architecture of glass. With the rise of a modern architecture characterized by increased use of glass, more theoretical issues are discussed, such as transparency. A session on resistance to a glass architecture is also included, with reference especially to the work of Louis Kahn, many of whose designs were difficult to glaze. Concluding sessions consider the uses of architectural glass in light of new technological developments as well as in terms of recent stylistic conventions. Sandy Isenstadt

HSAR 699a, The Architecture of Art Museums: Functions and Forms. 3 credits.

This seminar examines museum buildings with particular attention to how they fulfill their functions. The main focus is museums built after World War II, especially for students' reports; but the background in architecture and ideas during the nineteenth and earlier twentieth centuries is covered in introductory lectures, extensive readings, and discussions. John Walsh.

HSAR 781a/b, Problem and Theory in Afro-Atlantic Architecture I and II. 3 credits.

The seminar addresses a new frontier — rebuilding the inner cities. This refers to Latino and mainland black cities within the cities of America. Accordingly, the course focuses on major roots of Latino and black traditional architecture — Ituri Forest and Namibian spatial solutions, Berber casbah architecture and its interactions with the Jews on Djerba

isle and in Morocco, the concept of the Muslim *assatayab* creolized into the Iberia *azotea* and the spread of this terrace-roof style throughout Latin America. Topics include the architecture of Djenne, Berber art and architecture, Mauritanian sites, the monumental stone architecture of Zimbabwe, the sacred architecture of Ethiopia, and Muslim-influenced architecture from Rabat to Zanzibar. Then comes a case-by-case examination of some of the sites of African influence on the architecture of the Americas — the Puerto Rican *casita*; the southern verandah; the round-houses of New York, Virginia, North Carolina, Mexico, Panama, and Colombia; Ganvie, the Venice of West Africa, and its mirror image among the tidal stilt architectures of blacks of the Choco area in Pacific Colombia. The seminar ends with the shrine architecture of New World adherents of the classical religions of Dahomey. Also AFAM 749a. Robert Thompson.

PHIL 330b/HUMS 350b/LITR 314b, Art, Love, and Beauty. 3 credits. A critical examination of the divorce of beauty and love that is a presupposition of the establishment of aesthetics and of a distinctly modern approach to art. Writers include Plato, Alberti, Baumgarten, Kant, Schopenhauer, Nietzsche, Freud, and Marcuse. Karsten Harries.

REL 837a, Latin American Art, Architecture, and Religion: 1492–1800. 3 credits. The course demonstrates that Christianity has been the most important factor in shaping Latin American reality and cosmovision. It also demonstrates the utopian-eschatological hopes of the early missionaries to the New World, and shows how their missiological techniques used art, music, and worship to inculcate the new religion. The Baroque opulence of the Counter-Reformation manifests Popular Religion, also known as Popular Religiosity, and explains how the Christian images were understood and how they acted as part of the conversion process. The final part of the course concerns California, Texas, New Mexican missions, and contemporary theological reflection on popular religion. The course is of interest to Divinity School students, students of religious art, and historians of Latin America. Jaime Lara.

VISUAL REPRESENTATION

John C. Eberhart, *Study Area Coordinator*

The visual representation study area is concerned with such courses as drawing, digital media, graphics, color, photography, and actual three-dimensional modeling that, as analytical and communicative tools, are useful to the architectural design process. Visual representation courses also may include an amount of research into the particular design potentials and inclinations of each type of medium and tool, as well as the economics and revelations resulting from complex interrelations between, and simultaneous use of, all the tools taken together. M.Arch. I students are required to enroll in (and may not waive out of) 80ra (Introduction to Visual Studies) in the first term. During the subsequent two terms they enroll in a series of introductory courses in drawing (802b) and digital representation (851b). With appropriate documentation of previous work and the approval of the area coordinator, one or both of these courses may be waived. These courses, or their waivers, serve as prerequisites for advanced visual representation courses. Students who

have waived out of any or all of the visual representation introductory courses are still required to take 801a and at least two introductory or advanced courses selected from the visual representation curriculum listed below.

Please note: All incoming students are required to pass a preparatory course in the use of computer environments before a network account can be assigned. This course in basic computing techniques covers e-mailing, Web browsing and publishing, basic network-based computing, digital image processing, and file/folder management. The goal of the class is to familiarize students with basic digital media design and to facilitate their use of the School's Digital Media facilities.

801a, Introduction to Visual Studies: Formal Analysis. 3 credits. (Required in M.Arch. I first term.) This course studies the object of architecture — canonical buildings in the history of architecture — not through the lens of reaction and nostalgia but through a filter of contemporary thought. The emphasis is on learning how to see and to think architecture by a method that can be loosely called “formal analysis.” Beginning with the Renaissance, the analyses move through history and conclude with examples of high modernism and postmodernism. Reading assignments and one formal analysis are assigned each week. Peter Eisenman.

802b, Freehand Drawing. 3 credits. (Required in M.Arch. I second term.) This freehand drawing course emphasizes linear description of volumes. Perceptual analysis of interior and exterior spaces and three-dimensional visualization of architectural form are stressed. Philip Grausman, coordinator; William Butler, Catherine Teale.

803a, Drawing and Architectural Form. 3 credits. This course examines the highly rigorous constructed architectural drawing through the tools of descriptive geometry, cast perspective, and sciagraphy. These tools have evolved within an historical and theoretical context of architectural representation, and can inform strategies toward the conception of architectural form. The drawing process of the constructed drawing reveals the building through the tactile materials of its own construction. Thus, mediums such as pencil, ink washes, and watercolor are an integral part of the articulation of these drawings. The appropriateness and meaning of drawn construction and its articulation are examined through a series of drawn investigations, which use the Yale campus as a point of departure. Limited enrollment. Sophia Gruzdzys.

804b, Drawing Projects. 3 credits. Each student admitted to the course comes prepared with a particular subject which is investigated through the media of drawing for the entire term. There is a weekly evening pin-up with group discussion of the work in progress. Enrollment limited to nine students. (Not offered in 2003–2004.) Turner Brooks.

813a and b, Photography for Architects. 3 credits. This is a study of photography as an investigative and interpretive medium. Through lectures and assignments exploring technical and expressive concerns, this course emphasizes the development of basic photographic skills and their professional application. Limited enrollment. Victoria Sambunaris.

814b, Advanced Photography for Architects. 3 credits. This course concentrates on photographic theory and application. An individual project is required. Prerequisite: 813a. Limited enrollment. Victoria Sambunaris.

827b, Representation and Optics: Visualizing Architectural Form. 3 credits. This course tracks developments in the relationship between representation, optics, and the visualization of architectural form from antiquity to the present. Moving from descriptive writings of Vitruvius to current experiments in hypertextual representation, this course examines the architectural effects made possible by innovations of such representational techniques as optical correction, perspective projection, descriptive geometry, stereotomy, and recent work in the field of digital imaging. Students explore the formal potential of these techniques using various physical and visual formats. The work of Euclid, Ptolemy, Brunelleschi, Borromini, Guarini, Semper, and Le Corbusier as well as current practitioners serve as the basis for investigation and discussion. Limited enrollment. Mark Gage.

851b, Introduction to Digital Media. 3 credits. (Required in M.Arch. I third term.) Digital media as a design and communication tool have changed the way space is conceived, perceived, and visualized in the design process. This course introduces fundamentals of 2-D imagery and 3-D space visualization techniques using computer applications. Static and dynamic presentations, proportional and measured modeling, and representative narratives are examined. This course is taught from May 10 until June 25. John Eberhart.

860a, Web Design for Architects. 3 credits. This course investigates the use of the Web in architecture with an emphasis on design and communicating information effectively. The first half of the course is an investigation into the use of the Web as a tool for architects for Web-based portfolios, presentations, and online archiving and project collaboration technologies. Students create a series of short projects focusing on these uses. The course concludes with a final Web project. The course covers standard HTML, Dreamweaver, Flash, Digital Video, Sound, VRML, QTVR, and Java Script. Dreamweaver and Flash are used as the primary design tools with Photoshop, Premiere, and 3-D Modeling as support applications. Prerequisite: 851a or b. Limited enrollment. John Eberhart.

861a/661a, 3-D Form and Materials. 3 credits. (Required in M.Arch. I first term.) This course examines the ways in which the understanding and perception of objects and the spaces they define is conditioned by the materials from which they are fabricated. It is assumed that specific materials privilege specific forms and that the visual and material properties of objects are intimately connected. Technical notebooks, exercises, and a final project are required. Each student is required to study one material in the depth allowed by a term's work. Kent Bloomer, coordinator; Paul Brouard, Susan Farriacielli, Christopher Mahoney, Edward Parker, Dean Sakamoto.



862b, Digital Video Synthesis. 3 credits. This course is an introduction to desktop video with an emphasis on design for both small-format QuickTime movies for the Web and full-frame output to tape. Students create short projects, edited nonlinearly, using a drag-and-drop timeline to compose multilayered imagery with motion, keying, and transitional effects. The course covers preproduction planning, storyboarding, production shooting, and lighting in preparation for compression and manipulation methods of digital editing. Prerequisite: 851a or b. Limited enrollment. Carol Scully.

863a, Digital Space: Text and Technique. 3 credits. This course focuses on recent developments in digital modeling techniques that allow complex dynamic interactions to expand the formal discourse of architecture. Students are given intensive instruction in the software package Maya and produce work that fulfills various technical and conceptual requirements. An historical inquiry, running parallel to the instruction of digital modeling techniques, tracks developments in Euclidean, affine, and projective geometries as well as topology through the work of mathematicians and architects, including Leibniz, Reimann, De L'Orme, Semper, as well as current practitioners such as Greg Lynn, Bernard Cache, and Zaha Hadid. Limited enrollment. Mark Gage.

866b, Modeling, Animation, and Assembly. 3 credits. Recent advances in modeling, animation, and rapid prototyping allow a design to be investigated, tested, and assembled in the computer before it is actually realized. This course investigates this process through the design, animation, and fabrication of an architectural assembly. The first half of the course focuses on advanced modeling technologies. Rhino, FormZ, 3D Studio



Viz, as well as the 3-D digitizer and object scanner are used to create a complex assembly. The assembly connections and sequencing are tested through object and kinetic animation techniques using 3D Studio Viz. The final assembly is fabricated and assembled using rapid prototyping technologies. Prerequisite: 851a or b. Limited enrollment. John Eberhart.

872a, Model-Based Design. 3 credits. Model-based design proposes that form (building or otherwise) can be derived from a behavioral specification of requirements. This seminar explores the role of data and formal process in generative design and covers both imperative processes (scripting and traditional programming) and declarative processes (parametrics, data-flow, and constraints), grounding the discussion in design problems and culminating in a final project. There is significant technical content and training in the use of software that promotes model-based design. Limited enrollment. Simon Greenwold.

873b, Design Computation. 3 credits. Drawing has always played both a descriptive and a generative role. Legally binding construction documents are supposed to be descriptive beyond ambiguity, while Michael Graves has called sketching “tangible speculation.” Computational machines, formerly valued only as descriptive tools, are increasingly capable of producing speculative design. This seminar examines computation as a medium to pull a design all the way from exploration to rationalization. In order to engage the medium as more than electric paper, this seminar covers fundamentals of programming, data analysis, and computational geometry. Limited enrollment. Simon Greenwold.

887b, Computer-Aided Mapping. 3 credits. Management and analysis of complex data generated by 3-D scanning machines, computer simulations, and the Internet allow the designer to work in an atmosphere of unprecedented specificity. Spatial data replace flat paper-based abstractions in a shift away from conventional drawings, site surveys, and photography. The ability to robotically materialize information in real space establishes a vital link between digital cartography and architecture. Students in this seminar consider imaging systems like R.A.P.S. and L.I.D.A.R. in a semester-long project that probes the relationship between new modes of space mapping, design, and construction. The course also includes a series of lectures designed to place these new technologies in the context of contemporary architectural practice. Knowledge of AutoCAD, Maya, or 3D Studio Max is a prerequisite. Limited enrollment. Michael Silver.

899a or b, Independent Course Work. 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See *Rules and Regulations of the School of Architecture*.)

The following School of Art courses may be taken for credit with permission of the instructor.

Art 111a or b, Visual Fundamentals. An introduction to the principles and processes of visual expression, using studio exercises and experiments to explore fundamental concepts. Students achieve a basic level of visual literacy, applicable to the study of popular culture as well as art. No prior drawing experience is necessary. *This course is required for all art majors.* Materials fee: \$75. Sarah Oppenheimer and faculty.

Art 114a or b, Basic Drawing. An introduction to drawing, emphasizing ideas and techniques, especially pictorial syntax and the articulation of space. Class work is based on observational drawing. Assigned projects explore fundamental technical and conceptual problems suggested by both historical and recent art. *This course is required for all art majors.* Barbara Grossman, Clint Jukkala, Kurt Kauper, Sarah Oppenheimer, Robert J. Reed, Jr., George Rush, and faculty.

Art 116a, Color. Study of the interaction of color, ranging from fundamental problem solving to individually initiated expression. Students use the collage process for most class assignments. Richard Lytle.

Art 120a or b, Introductory Sculpture. This course explores the range of what sculpture might be and familiarizes students with current genres and issues in contemporary sculpture. Assignments are designed to help students develop a personal way of working alongside, and in response to, the history of contemporary art. Attention is paid throughout to understanding and articulating formal structure, both physical and conceptual. Group discussion complements the studio work. The shops and the studio will be available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Bonnie Collura, Ulrik Heltoft, and Joe Scanlan.

Art 132a or b, Introductory Graphic Design. A studio introduction to visual communication with an emphasis on the principles of the visual organization of design elements in order to communicate a message to a particular audience. The course includes shape, color, and communication; visual hierarchy; word/image relationships and integration; typography; symbol design; and persuasion. The aim of the course is to develop a general understanding and a verbal and visual vocabulary to describe, generate, and evaluate basic graphic design objects from a conceptual, visual, and technological point of view. Materials fee: \$150. Pamela Hovland and Henk van Assen.

Art 210a or b, Sculpture as Object. This course is designed to give students the skills needed to think with materials. The course also introduces concepts of design and form in sculpture. A wide range of techniques and materials are introduced, including wood, metal, plaster, clay, paper, plastics, and fabric. Students are instructed in the use of wood and metal tools. Assignments are connected to specific materials, and the course stresses and explores the process of making work, the myriad ways in which material can take up space, and how this speaks to the history of sculpture. Group discussion complements the studio work. The shops and the studio will be available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Daphne Fitzpatrick.

Art 221b, Intermediate Drawing. Continued study of drawing as a visual language, emphasizing deeper mastery of formal and conceptual issues. Assignments and individual projects explore conceptual, historical, and technical issues in drawing. Class sessions offer a wide range of approaches to objective and nonobjective drawing and allow exploration of students' historical affinities and personal interests through independent projects. Prerequisites: Art 114a or b and 115b. Pamela Marks.

Art 345a and 346b, Intermediate Sculpture. In this course students continue to work in response to assignments. The assignments are designed to provide further investigation into the history of making and thinking in sculpture and to raise questions pertinent to contemporary art. The opportunity exists to explore new techniques and materials while honing familiar skills. This course is designed to help students become self-directed in their work. Individual and group discussion, and visits to museums and galleries, play a significant role in this course. Enrollment limited to twelve. Materials fee: \$75. Prerequisite: one term of introductory-level sculpture or equivalent, or permission of instructor. Joe Scanlan.

Art 356a and 357b, Printmaking. Instruction in various printmaking mediums. Relief and reduction techniques, collographs, monotypes, and drypoint are taught in the fall term. The spring term begins with drypoint and continues with etching and intaglio techniques, including projects in color. Group and individual projects stress the specificity of the mediums. May be taken more than once. Materials fee: \$150. Prerequisites: Art 114a or b and one term of Art 111a or b, 115b, 116a, or 130b. Rochelle Feinstein and faculty.



Art 359a, Lithography. Basic techniques of stone and photo lithography. Students complete five individual projects investigating the potential of lithographic techniques. The course includes a brief introduction to lithography as an historical medium. Materials fee: \$150. Prerequisites: Art 114a or b and one term of Art 111a or b, 115b, 116a, or 130b. Faculty.

Art 445a and 446b, Advanced Sculpture. This course provides the opportunity for a program of self-directed work in sculpture. Group discussion of student projects, and readings, slides, and video that address current art practice, are core to this class. Regular individual and group critiques monitor the progress of each independent project. Enrollment limited to twelve. Materials fee: \$75. Prerequisite: one term of intermediate-level sculpture or equivalent, or permission of instructor. Jessica Stockholder.

URBANISM AND LANDSCAPE

Alan J. Plattus, *Study Area Coordinator*

The urbanism and landscape study area involves the study of aesthetic, economic, social, and political influences on the spatial form of urban places. M.Arch. I students are required to take 902b, 903a, and one additional course from the following list: 905b, 912b, 914b, 917a or b, 922a, 925b, 935a, or 938b.



902b, Introduction to Urban Design. 3 credits. (Required in M.Arch. I second term.) An introduction to the history, analysis, and design of the urban landscape. Emphasis is placed on understanding the principles, processes, and contemporary theories of urban design, and the relations between individual buildings, groups of buildings, and the larger physical and cultural contexts in which they are created and with which they interact. Case studies are drawn from New Haven and other cities. Karla Britton.

903a, Introduction to Planning and Development. 3 credits. (Required in M.Arch. I third term.) This course demonstrates the ways in which financial and political feasibility determine the design of buildings and the character of the built environment. Students propose projects and then adjust them to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and the widest variety of participants in the planning process. Subjects covered include housing, commercial development, zoning, historic preservation, parks and public open space, suburban subdivisions, planned communities, and comprehensive plans. Alexander Garvin.

905b, Intermediate Planning and Development. 3 credits. This seminar examines the interaction of the market, location, finance, political context, and building design. Topics include housing, retail, and office development; zoning; historic preservation; business improvement districts; and building re-use and rehabilitation. Each subject is examined

by technical fundamentals, national trends, and its local manifestation in a specific Manhattan neighborhood. Students adjust proposed subjects to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and a wide variety of participants in the planning and development process. Prerequisite: 903a or equivalent course work. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Alexander Garvin.

912a, American Cultural Landscapes: An Introduction to the History of the Built Environment in the United States. 3 credits. This course is an introduction to the history of the cultural landscape from 1800 to the present, surveying the economic, political, social, and aesthetic choices behind the creation of built environments in the United States. This cultural landscape has evolved through decisions about the use of land and natural resources, the planning of towns, the development of transportation and infrastructure, and the promotion of various building types and architectural styles. After a brief review of Native American and colonial settlement patterns, the first section of the course (1800–1920) deals with traditional towns and large cities. The second section (1920–2000) deals with the peripheral growth that has transformed downtowns and shaped diffuse metropolitan regions. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Dolores Hayden.

914b, Built Environments and the Politics of Place. 3 credits. Call it the built environment, the vernacular, everyday architecture, or the cultural landscape, the material world of built and natural places is intricately bound up with social and political life. This seminar on American built environments of the twentieth century emphasizes readings on urban history as well as on narrative strategies for interpreting spaces and places. They include J. B. Jackson, *Landscape in Sight: Looking at America*, Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*, Anne Spirn, *The Language of Landscape*, Greg Hise, *Magnetic Los Angeles*, Michael Sorkin, ed., *Variations on a Theme Park*, Karal Ann Marling, *As Seen on TV*, William Leach, *Country of Exiles: The Destruction of Place in American Life*, Robert Fogelson, *Downtown: Its Rise and Fall*, and Lisabeth Cohen, *A Consumers Republic*. The importance of place-based scholarship for public history, preservation, and design is discussed. Participants present papers or other projects. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) (Not offered in 2003–2004.) Dolores Hayden.

917a or b, Joint Community Development Clinic. 3 credits. A multidisciplinary, collaborative, clinical course focused on issues of neighborhood revitalization, urban policy, and community design. This course is based on ongoing efforts in the Dwight neighborhood in New Haven. Faculty and students are drawn from the following professional schools: Architecture, Epidemiology and Public Health, Forestry & Environmental Studies, Law, Management, Medicine, and Nursing. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Michael Haverland, Alan Plattus, and faculty.

921a, Preservation. 3 credits. A seminar on the history and theories of architectural preservation, their roles in shaping urban form, and emerging questions about the effectiveness of preservation practice within the larger landscape. Problems presented by the rapidly aging legacy of Modernist buildings are considered. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. (Not offered in 2003–2004.) Catherine Lynn and visitors.

922a, Gender, Territory, and Space. The seminar explores gender and territory as they affect women's and men's everyday experiences of built environments and the city. We consider how gender (along with race, class, age, and sexual orientation) affects the design and use of a range of spaces from the most private to the most public. The main focus is on the United States from the late nineteenth century to the present, but we look at other countries for examples of built projects fostering full citizenship and integration into urban life, or for practices of spatial segregation that deny basic civil rights. Readings are drawn from architecture, history, gender studies, and geography and include Ryan, *Women in Public*, Hayden, *Redesigning the American Dream*, Forsyth on Noho (lesbian and gay gentrification), Rothschild, ed., *Design and Feminism: Re-Visioning Spaces, Places, and Everyday Things*, and Rendell, ed., *Gender, Space, Architecture*. Participants develop papers. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) (Not offered in 2003–2004.) Dolores Hayden.

925a, Cities, Suburbs, and the Problem of Sprawl. 3 credits. In 2000, more Americans lived in suburbs than in rural areas and central cities combined. This seminar explores the changing meanings of “city” and “suburb” in the American metropolitan landscape and considers definitions of “sprawl.” The process of building and marketing suburbia has been influenced by political coalitions promoting urban growth and by federal subsidies for real estate development. Examining architecture and land use, this seminar surveys seven suburban configurations: the “borderlands” of the 1820s; the picturesque enclaves of the 1840s; the dense streetcar suburbs of the late nineteenth century; the mail-order house boom of the 1920s; the mass-produced bedroom communities of the 1950s; the mall-centered “edge cities” along highways; and the rural fringes of the 1980s and 1990s. A research paper of approximately twenty pages is required. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Dolores Hayden.

926b, Globalization Space: Twelve Urban Landscapes. 3 credits. Global business organizations develop millions of square feet of “U.S.-style” spaces serving, for instance, retail, entertainment, tourism, and production. This seminar explores twelve global sites where these spaces emerge to generate unusual politics (e.g., tourist centers in North Korea, a software campus near Hyderabad). While location and orientation define the conventional site, these so-called “real estate products” are often defined and propagated without information about location. They exist as abstracted organizations and their boundaries are measured in temporal, legal, and organizational calibrations. Discovering

territory in these commercial logistics informs an improvisational practice of architecture that potentially assumes a more ingenious political position with greater spatial consequence. Limited enrollment. Keller Easterling.

935a, Case Studies in Urban Development. 3 credits. Participants in this seminar study and visit projects that have affected the course of urban development in America. The seminar's objective is to evaluate the political, financial, design, and philosophical bases of these projects and then examine the results on the landscape. At the end of the term each participant presents an alternative for one of the projects that have been analyzed. Limited enrollment. (Not offered in 2003–2004.) Alexander Garvin.

938b, High-Density Urbanism: Hong Kong, a Cultural Case Study. 3 credits. By 2011, 50 percent of the earth's population will be living in major urban centers. Of these centers, fifty-eight will be categorized as "mega-cities" of which forty-eight will be located outside the developed world and will have some form of multiple intensive land use (MILU) as their primary mode of urban zoning. The urban configurations of these "new" centers, like the post-colonial city of Hong Kong, are distinctly different from their first-world counterparts, due in degrees to forms of cultural hybridity as a result of their colonial experience. Using Hong Kong as a case study, this seminar introduces historical and cultural background leading to the configuration of its unique urban form. The seminar examines the unique characteristics of hyper-density and explores conceptual frameworks leading toward possible applications in architecture and urban design by using examples from contemporary Hong Kong architecture, cinema, and writings. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Leslie Lu.

953b, Architecture, Landscape, and Ecology. 3 credits. This seminar deals with the ecological base for integrating landscape with architecture. The seminar is organized around public lectures by seven practitioners whose work represents different approaches to the new role of landscape as it relates to architecture and ecology. Course work consists of biweekly public lectures with assigned readings, seminar discussion with visitors, and one small design assignment developed over the length of the term. Limited enrollment. (Not offered in 2003–2004.) Diana Balmori.

999a or b, Independent Course Work. 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See *Rules and Regulations of the School of Architecture*. Available for credit to fulfill the M.Arch. I Urbanism and Landscape elective requirement with the approval of the study area coordinator.)

Course 764b, offered by the School in the History and Theory study area, also may be taken for elective credit in the Urbanism and Landscape study area.

The following courses offered elsewhere in the University may be taken for credit with the permission of the instructor.

Yale College

AMST 270a/HIST 170a, Women in America: From the Colonial Period to 1900. 3 credits. Survey of the history of women and gender roles from the English settlement of the North American coast to 1900. Emphasis on work and family roles, social and political movements, and regional, racial, and cultural variation. Rebecca Tannenbaum.

AMST 421a, Seminar on the City: New York. 3 credits. An exploration of the place and meaning of New York City in American literature, photography, painting, and film in the twentieth century. Examination of figurative representations of New York; the city as a symbol. Authors include Carl Van Vechten, Mary McCarthy, Piri Thomas, and Paul Auster. Visual texts include works by James VanDerZee, Helen Levitt, Weegee, Ralph Fasanella, and Diane Arbus, among others. Karene Grad.

AMST 424a/HIST 435a, An Introduction to the Cultural History of Things. 3 credits. An introduction to the use of goods and objects — from eighteenth-century tea sets to twentieth-century television sets — as primary sources in cultural history. Examination of the various ways material culture has been understood by historians, theorists, archaeologists, marketers, collectors, museums, and consumers. Kariann Yokota.

AMST 429b/ANTH 404b, American Communities. 3 credits. Consideration of the concept of community and an examination of various kinds of communities — ranging from those defined by social proximity to those defined by a common experience or ideology — that are part of the American experience, in order to understand the value Americans place on community itself, and the ways in which the pull of individualism exacts a toll on that commitment. (Formerly amst 301a). Kathryn Dudley.

ANTH 421a, Archaeological Approaches to Architecture. 3 credits. An archaeological study of architectural remains, from a historical and theoretical perspective. Particular attention to the ways in which contrasting theoretical orientations have shaped excavation and analytical strategies. The geographical focus is comparative, including both Old World and New World cases. Richard Burger.

ANTH 604b, American Communities. 3 credits. Consideration of the concept of community and an examination of various kinds of communities — ranging from those defined by social proximity to those defined by a common experience or ideology — that are part of the American experience, in order to understand the value Americans place on community itself and the ways in which the pull of individualism exacts a toll on that commitment. Kathryn Dudley.

ANTH 721a, Archaeological Approaches to Architecture. 3 credits. The archaeological study of architectural remains is considered from a historic and theoretical perspective. Particular attention is given to the way in which contrasting theoretical orientations have shaped excavation and analytical strategies. The geographical focus of this seminar

is comparative and includes both Old World and New World cases. *Also ARCG 721a.* Richard Burger.

EP&E 385a, New Haven and the Problem of Change in the American City. 3 credits. Examination of the rapid transformation of New Haven and other American cities over the past century as a case study of urban change and urban policy. One New Haven neighborhood's history and prospects considered in detail through studies of amelioration, gateways, gentrification, and common gain. Themes include the planning and policy implications of the flow of higher-income populations away from the inner city. Discussion of the creation of communities of common gain in depopulated urban cores. Douglas Rae, Cynthia Farrar, Stephen Lassonde, Alan Plattus.

ITAL 320b, Italy's Cities. 3 credits. An interdisciplinary course examining the history, literature, painting, and architecture of Italy's cities. Topics rotate from year to year. The topic for 2004 is Florence. Kristin Phillips-Court.

SOCY 109a, Globalization: A Critical Introduction. 3 credits. Interdisciplinary debates about the impact of increased global trade, migration, and communications on international and national governance, creation and distribution of wealth, cultural heterogeneity, and the environment. Deborah Davis.

SOCY 131a, Sociology of the Arts and Popular Culture. 3 credits. An introduction to sociological perspectives on the arts and popular culture. Topics include the relationship between culture and society; the role and meaning of the arts from a sociological perspective; mass culture and the culture industry; culture and commerce, art, and politics. Analysis of art works, classical and popular music, film, and literature. Ron Eyerman.

Law School

LAW 20023 and 21016 (full-year course), Housing and Community Development. 3 credits. A two-term, multidisciplinary clinic involving students from the Schools of Law, Management, Divinity, Forestry & Environmental Studies, Public Health, and Architecture. Under the supervision of faculty and members of the local bar, participants will work on behalf of nonprofit organizations and small businesses to promote job creation, neighborhood revitalization, low-income housing, access to capital and credit, and social service delivery in the New Haven area. The clinic will emphasize a nonadversarial, transactional approach to problem solving. As legal, financial, architectural, and social policy advisers, participants will research legal issues, facilitate negotiations, draft contracts, incorporate organizations, complete loan and grant applications, develop financial analyses, and draft architectural plans, among other tasks. Class topics will include professional responsibility, real estate finance, low-income housing policy, community development corporations and financial institutions, neighborhood planning, public school reform, and urban economic policy. This clinic will be taught on a two-term basis; students are encouraged but not required to enroll for two terms. Enrollment limited to twenty. *Also MGT 694a.* R.A. Solomon.



Admission Requirements

GENERAL REQUIREMENTS

The admission process is designed to enroll students of the highest promise while assuring a wide diversity of background and aptitudes within the student body.

Students may enter the School only at the beginning of the fall term each year. All students are expected to attend full-time. There is no part-time or summer program.

Although information about the School of Architecture has been on the World Wide Web since the fall of 1995, applications for the school year 2004–2005 will continue to be by paper submission only.

Notification of admission and of financial aid award, if applicable, is sent no later than April 1. Acceptance of the offer of admission *must be received by the School no later than April 15*, and must be accompanied by a nonrefundable \$500 *certified check or money order* made payable to Yale University. This deposit will be credited toward tuition. **Acceptances may not be deferred.**

All applicants, including international students, are required to take the General Test (verbal, quantitative, and analytical) of the Graduate Record Examination (GRE) Program of the Educational Testing Service. Although the test may be taken at any time, it should be taken no later than the preceding October so that scores will reach the School *no later than January 12, 2004*. Computer-based testing is available in many areas. Telephone 609.771.7670 for information. *The Yale School of Architecture institution code number on the GRE form is 3985.* Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School. Information about times and places of test administration may be obtained directly from the Educational Testing Service, Box 955, Princeton NJ 08540, or Educational Testing Service, 1947 Center Street, Berkeley CA 94704.

International students should refer to page 105 for further information regarding admission requirements.

Send inquiries to *Admissions, Yale School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242*, or telephone 203.432.2296; 203.432.2291 for financial aid information.

OPEN HOUSE

Prospective applicants are encouraged to visit the School during our Open House on Thursday, November 6, 2003. The day's program offers opportunities for the applicant to visit classes and design studios, meet informally with faculty and students, tour the University, and attend the School's evening public lecture given by Glenn Murcutt, Bishop Visiting Professor of Architectural Design. Applicants planning to attend the Open House should notify the registrar by October 23, 2003.

If you plan to visit the School, please see directions on page 4 of this bulletin following the map.



ADMISSION REQUIREMENTS FOR THE M.ARCH. I: THREE-YEAR PROGRAM

Admission to the program in architecture normally requires the prior possession of a bachelor's degree, or the equivalent, from an accredited college.

The following college-level courses are required as prerequisites to this program:

1. Elementary calculus. A classical physics course is also recommended.
2. A studio course such as freehand drawing, sketching, painting, sculpture, or basic architectural design. (Ceramics, photography, graphics, or film will not satisfy this requirement.)
3. *Two* courses in the history of art and/or architecture. It is recommended that one course be a survey, the other a course in modern architecture.

Application Procedure for the M.Arch. I: Three-Year Program

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 12, 2004*, preferably in one all-inclusive mailing. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. Address all material to: Admissions Office, Yale School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242.

1. An *application form* supplied by the School at the back of this bulletin; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.
2. A nonrefundable *application fee* of \$75 payable to Yale University *only* in the form of *certified check or money order*. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. An *official transcript* of the academic record for the B.A. or B.S. degree from an accredited college or university, *to be accompanied by descriptions of courses taken to meet prerequisites*. Additional transcripts are required for all other relevant college-level courses taken by the applicant. Each transcript must be in a sealed and endorsed envelope. If possible, these transcripts should accompany the application packet. An accepted student expecting to graduate in the spring of the application year must submit, after graduation, a final transcript showing the date the degree was earned.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School.
5. For international students only: When applicable, acceptable documentation of English proficiency, i.e., *official TOEFL scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School. Refer to page 105 for additional information.
6. A *portfolio*, not to exceed nine by twelve inches and no more than one and one-half inches thick, containing reproductions (no slides, tapes, discs, or videos will be accepted) of creative work done by the applicant, showing drawing skills and three-dimensional aptitude. Oversize portfolios will not be accepted. Conventional notebook binders are preferred. Work represented may include drawings, paintings, sculpture, sketches, furniture and architectural designs, or other materials. Anything submitted that is not entirely the applicant's own work must be clearly identified. To have the portfolio returned, please include a self-addressed, stamped (U.S. postage or provide sufficient funds) envelope large enough to hold the portfolio. At the conclusion of the admission process, the School will discard any portfolios that do not include the self-addressed, stamped envelope.
7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.
8. A *curriculum vitae* (résumé of academic and employment experience).

9. Three *letters of reference* in sealed envelopes with signatures across sealed flaps. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for applicants to use recommendation forms provided at the back of this bulletin. If possible, all letters should be enclosed in the application packet.

Summer Preparation Courses for Incoming M.Arch. I Students

In the three weeks before the beginning of the fall term, the School offers four summer preparation courses for incoming M.Arch. I students. These classes provide an introduction to architectural representation, digital media, using the Arts Library, and working in the Model Shop and are available to all incoming students.

The architectural representation course provides an intensive overview of basic principles and techniques of visual communication of architectural ideas and aims to familiarize students with basic equipment and its use, freehand drawing, media, and basic model building techniques. This course is generally required for incoming students with little or no architectural background, and the Admissions Committee may require particular incoming students to take this course as a precondition of acceptance.

The digital media, Arts Library, and Model Shop courses provide an overview of the School's facilities and are required. The digital media and Model Shop courses may be waived if students can provide evidence of sufficient prior experience.

Advanced Standing

A limited number of students with demonstrated design ability and who have completed an intensive undergraduate architecture major occasionally are accepted with advanced standing to the three-year program. Applicants in this category are evaluated in relation to the quality of work expected at that level in the School. No student may qualify for a degree from the School before completion of a minimum of two years of study in residence and fulfillment of all the three-year course requirements.

Transfer

Transfer students with exceptional promise may be accepted under one of the following special conditions:

1. After completion, in high standing, of at least one year in an accredited graduate program in architecture, a student may receive credit for some or all course work, at the discretion of the Admissions Committee.
2. After completion, in high standing, of the fourth year of an accredited five-year undergraduate program in architecture, a student may be accepted into the M.Arch. I program with the following provisions: a minimum of one year to qualify for the B.Arch. degree (retained by the School solely to accommodate those few students needing it as a prerequisite in order to work for the M.Arch. degree, but conferred only upon successful completion of work for the M.Arch. degree) and a minimum of an additional two years to qualify for the M.Arch. degree.



Intensive Major

Exceptional students in their senior year of Yale College may be admitted, under special circumstances, into the intensive major in architecture, which consists of the first year of the School of Architecture's regular three-year M.Arch. program. Upon receipt of Yale College's B.A. degree and successful completion of the first year in architecture, they are admitted to the second year of the School of Architecture's M.Arch. program. Successful completion, after a minimum of two years, of the remaining program requirements qualifies these students to receive the M.Arch. degree.

ADMISSION REQUIREMENTS FOR THE M.Arch. II (POST-PROFESSIONAL): TWO-YEAR PROGRAM

The prerequisite for admission to this option is a professional degree in architecture, normally a five-year bachelor of architecture (B.Arch.) degree.

Application Procedure for the M.Arch. II (Post-Professional): Two-Year Program

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 5, 2004*, preferably in one all-inclusive mailing. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. Address all material to: Admissions Office, Yale School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242.

1. An *application form* supplied by the School at the back of this bulletin; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.
2. A nonrefundable *application fee* of \$75 payable to Yale University *only* in the form of *certified check or money order*. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. An *official transcript* of the academic record for the B.Arch., or equivalent degree from an accredited college or university. Each transcript must be in a sealed and endorsed envelope. If possible, these transcripts should accompany the application packet. An accepted student expecting to graduate in the spring of the application year must submit, after graduation, a final transcript showing the date the degree was earned.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School.
5. For international students only: When applicable, acceptable documentation of English proficiency, i.e., *official TOEFL scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School. Refer to page 105 for additional information.
6. A *portfolio*, not to exceed nine by twelve inches and no more than one and one-half inches thick, containing reproductions (no slides, tapes, discs, or videos will be accepted), to demonstrate the applicant's ability to pursue advanced work in architectural design. Oversize portfolios will not be accepted. Conventional notebook binders are preferred. Anything submitted that is not entirely the applicant's own work must be clearly identified. To have the portfolio returned, please include a self-addressed, stamped (U.S. postage or provide sufficient funds) envelope large enough to hold the portfolio. At the conclusion of the admission process, the School will discard any portfolios that do not include the self-addressed, stamped envelope.
7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.
8. A *curriculum vitae* (résumé of academic and employment experience).
9. Three *letters of reference* in sealed envelopes with signatures across the sealed flaps. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for applicants to use recommendation forms provided at the back of this bulletin. If possible, all letters should be enclosed in the application packet.



Summer Preparation Courses for Incoming M.Arch. II Students

In the week before the beginning of the fall term, the School offers three summer preparation courses for incoming M.Arch. II students. These classes provide an introduction to the digital media, the Arts Library, and Model Shop facilities within the School and are required. The digital media and Model Shop courses may be waived if students can provide evidence of sufficient prior experience.

ADMISSION REQUIREMENTS FOR THE M.E.D. PROGRAM

The M.E.D. program accepts qualified applicants with a degree in architecture, or with an undergraduate or graduate degree in a related discipline, who exhibit a strong capability for independent advanced study in a topic related to architecture and environmental design.

Candidates are selected on the basis of academic and/or professional records and individual study proposals. (See pages 37–38 for information regarding submission of study proposals.) Applicants to the M.E.D. program are encouraged to contact the director of the M.E.D. program to arrange an informational interview with faculty in their study topic area, or to submit a draft study proposal before the application deadline.

Application Procedure for the M.E.D. Program

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 12, 2004*, preferably in one



all-inclusive mailing. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. Address all material to: Admissions Office, Yale School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242.

1. An *application form* supplied by the School at the back of this bulletin; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.
2. A nonrefundable *application fee* of \$75 payable to Yale University *only* in the form of *certified check or money order*. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. *Official transcripts* of the academic record from accredited colleges and universities enclosed in individual sealed envelopes.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School.
5. For international students only: When applicable, acceptable documentation of English proficiency, i.e., *official TOEFL scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless

3985 is used on the test form, scores may not reach the School. Refer to page 105 for additional information.

6. A full description of a *research proposal* including a statement of goals, a proposed study plan, and anticipated results. This description should be as specific as possible. It is the most important submission considered for admission and for assignment of faculty advisers.
7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.
8. A *curriculum vitae* (résumé of academic and employment experience).
9. Three *letters of reference* in sealed envelopes with signatures across the sealed flaps. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for applicants to use recommendation forms provided at the back of this bulletin. If possible, all letters should be enclosed in the application packet.
10. *Examples of previous work* that indicate the candidate's capability in the proposed study topic, such as design studies and/or written reports.

SUGGESTIONS FOR SUBMITTING A PROPOSED STUDY PLAN

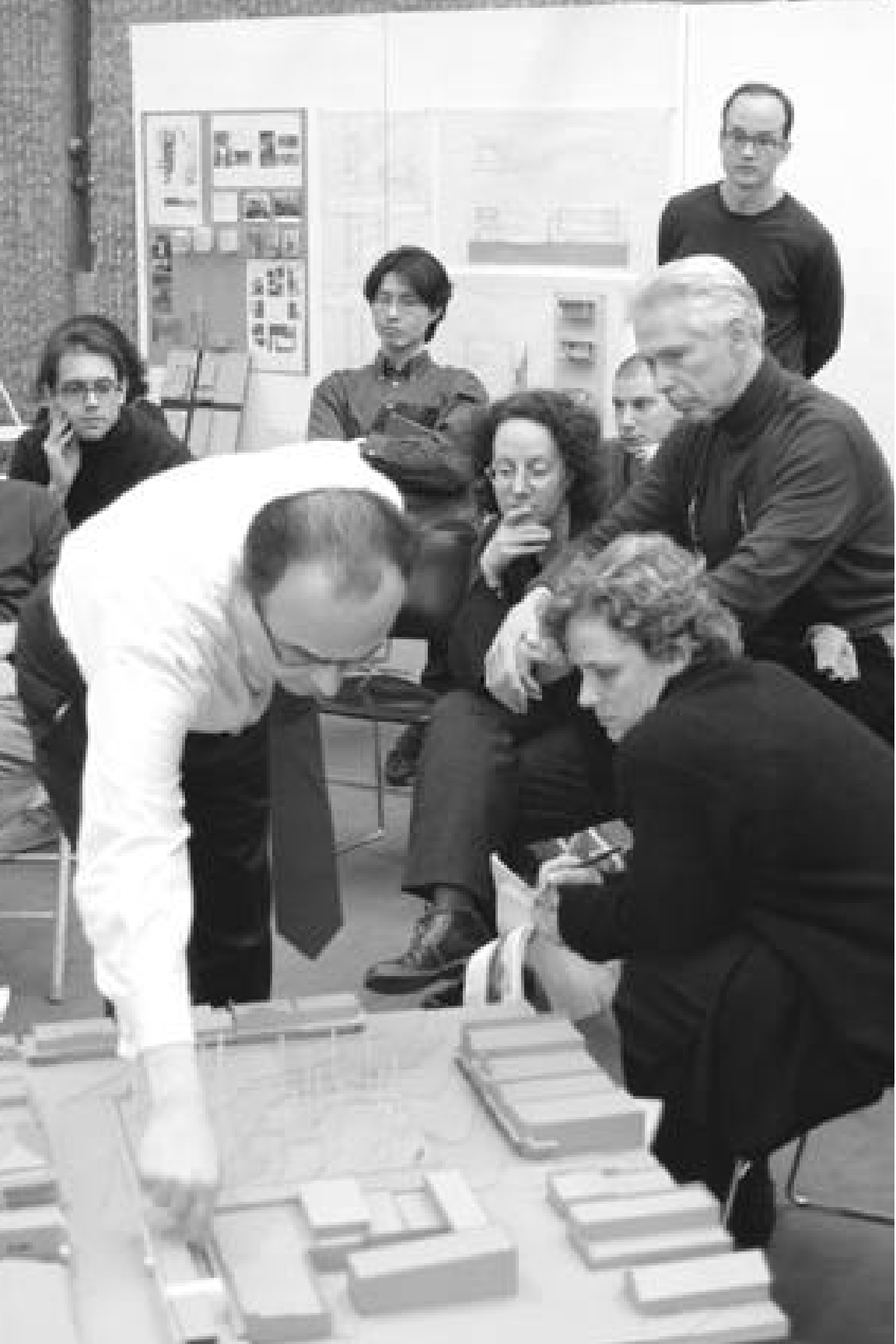
Preparation of the proposed study plan is an important part of the application process. As a guide to applicants, the following should be included in the proposed study plan:

1. Define a specific topic area and the goal of the study plan. List the prior work, publications, or other key references that provide the background or basis of study in the topic.
2. Define the key questions that might be answered or the important issues that would be addressed by the study. Describe proposed study methods and expected results.
3. List the Yale courses that will support the study. Include a tentative schedule or plan of study over the four terms.
4. Describe prior work relevant to the proposed topic, as well as career expectations in undertaking the study. Include examples of written papers, reports, and other documentation that illustrate a capability to carry out the proposed study.

Applicants are invited to submit a draft of the study plan to the M.E.D. program chair well in advance of the application deadline, in order to receive comments on it prior to the final application.

Summer Preparation Courses for Incoming M.E.D. Students

In the week before the beginning of the fall term, the School offers two summer preparation courses for incoming M.E.D. students. These classes provide an introduction to the digital media and Arts Library facilities within the School and are required. The digital media course may be waived if students can provide evidence of sufficient prior experience.



Tuition, Fees, and General Expenses

TUITION

The tuition fee for the academic year 2003–2004 is \$27,440. This fee includes health care services under the Yale Health Plan, but does not include the hospitalization insurance fee. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

FEES

An annual fee of \$660 is charged to the Student Financial Services bill for use of the School of Architecture's Model Shop, darkroom, computers, printers, and other equipment furnished by the School. This mandatory fee applies to all students and is refundable only upon withdrawal from the School, according to the tuition rebate and refund policy itemized below.

GENERAL EXPENSES

Housing

The Graduate Housing Office has dormitory and apartment units for a small number of graduate and professional students. Approximate rates for 2003–2004 are: dormitory (single) housing, \$4,228–4,438 per academic year; apartments (single and family housing), \$620–890 per month. Applications for graduate dormitory housing are accepted online only, beginning April 1 at <http://www.yale.edu/graduatehousing/>. The assignment process generally starts in mid- to late April after current returning residents are offered renewals.

The Graduate Housing Office consists of two separate offices: the Graduate Dormitory Office and the Graduate Apartment Office, both located within Helen Hadley Hall, a graduate dormitory, at 420 Temple Street. Office hours are from 9 A.M. to 4 P.M., Monday through Friday. For facility descriptions, floor plans, and rates, visit the Graduate Housing Web site at <http://www.yale.edu/graduatehousing/>. For further information on graduate dormitories, contact Beverly Whitney at 203.432.2167, fax 203.432.4578, or beverly.whitney@yale.edu. For graduate apartment information, contact Betsy Rosenthal at 203.432.8270, fax 203.432.0177, or betsy.rosenthal@yale.edu.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3rd floor, and is open from 8:30 A.M. to 3:30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampushousing/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Food Services

Yale University Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering meal plan options. “Eli Bucks,” a favorite choice based on declining points, are accepted in all campus locations in lieu of cash. Whether residents or nonresidents of University housing, students are invited to take advantage of Yale University Dining Services.

The following dining areas and snack bars are available to students: A&A Penthouse at the School of Architecture; the Divinity School Cafe on Prospect Street; the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee’s, a traditional convenience store offering coffee, snacks, sandwiches, soft yogurt, and a variety of convenience items. Students are also encouraged to dine in any of Yale’s residential college dining rooms, where students without meal contracts may purchase “all-you-care-to-eat” meals at fixed prices for breakfast, lunch, and dinner. Payment for these meals can be arranged by securing a Yale charge account from the Office of Student Financial Services at 246 Church Street.

Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0420. Dining Services can also be found on the Web at <http://www.yale.edu/dining/>.

TOTAL EXPENSES

For a single student living off campus in the 2003–2004 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be \$41,228:

Tuition	\$27,440
Fees	660
Yale Health Plan Hospitalization/ Specialty Coverage	888*
Room and Board	9,190
Books/Personal Expenses	3,050

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700.

Yale Charge Account

Students who sign and return a Yale Charge Card Account Authorization form will be able to charge designated optional items and services to their student accounts. Students

* Students may receive a waiver of the \$888 hospitalization fee from the Yale Health Plan upon evidence that they have valid and sufficient alternative hospitalization coverage. Further information regarding health services can be found on pages 128–33.

who want to charge toll calls made through the University's telephone system to their accounts must sign and return this Charge Card Account Authorization. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For more information, contact the Office of Student Financial Services at 246 Church Street, PO Box 208232, New Haven CT 06520-8232; telephone, 203.432.2700; fax, 203.432.7557; e-mail, sfs@yale.edu.

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$50. The deadline for enrollment is June 20. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.tuitionpay.com/>.

Bills

A student may not register for any term unless all bills due for that and for any prior term are paid in full.

Bills for tuition, room, and board are mailed to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose a late charge if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. The late charge will be imposed as follows:

<i>If fall-term payment in full is not received</i>	<i>Late charge</i>
by August 1	\$110
by September 1	an additional 110
by October 1	an additional 110

<i>If spring-term payment in full is not received</i>	<i>Late charge</i>
by December 1	\$110
by January 2	an additional 110
by February 1	an additional 110

Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

Charge for Returned Checks

A processing charge of \$20 will be assessed for checks returned for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a check is returned:

1. If the check was in payment of a term bill, a \$110 late fee will be charged for the period the bill was unpaid.
2. If the check was in payment of a term bill to permit registration, the student's registration may be revoked.
3. If the check was given in payment of an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Tuition Rebates and Refund Policy

As a consequence of changes in federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the tuition rebate and refund policy has changed from that of recent years. The following rules became effective on July 1, 2000.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Architecture for any reason during the first 60 percent of the term will be subject to a pro rata schedule, which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2003–2004, the last days for refunding federal student aid funds are November 3 in the fall term, and April 26 for first-year M.Arch. I students and March 28 for all other students in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition (excluding the nonrefundable \$500 deposit for first-time students) will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term. In 2003–2004, the last days for rebate are September 12 in the fall term, and January 26 for first-year M.Arch. I students and January 21 for all other students in the spring term.
 - b. A rebate of one-half (50 percent) of tuition (excluding the nonrefundable \$500 deposit for first-time students) will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term. In 2003–2004, the last days for rebate are September 28 in the fall term, and February 18 for first-year M.Arch. I students and February 5 for all other students in the spring term.
 - c. A rebate of one-quarter (25 percent) of tuition (excluding the nonrefundable \$500 deposit for first-time students) will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm. In 2003–2004, the last days for rebate are October 24 in the fall term, and April 11 for first-year M.Arch. I students and March 2 for all other students in the spring term.



- d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death, and the Bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale. Student Financial Services will mail information about completing the exit interview.



Financial Assistance

Admission to the School of Architecture is determined without regard to a student's ability to pay the full cost of his or her education. Although funding is limited, the School's financial aid policies are designed to maximize the financial assistance to all students with demonstrated need, as determined by the Financial Aid Office.

FINANCIAL AID FOR U.S. CITIZENS AND PERMANENT RESIDENTS

Students who are U.S. citizens or permanent residents are required to complete two financial aid applications: (1) the Free Application for Federal Student Aid (FAFSA) and (2) the Need Access application. Students must complete the FAFSA online at <http://www.fafsa.ed.gov/>. The Yale School of Architecture's FAFSA code number is 001426. The Need Access application must also be completed online at <http://www.accessgroup.org/apply/>. The *parental and spousal sections of the Need Access application* must be completed in order to be considered for need-based scholarship assistance from the School of Architecture.

The deadline for completing the FAFSA and Need Access applications is February 1, 2004. Estimated income may be used to complete these applications in order to meet the February 1 deadline. Because scholarship money and some loan funds are limited, students who miss this deadline may jeopardize their eligibility for financial aid. Students who correctly complete their applications in a timely manner can expect to receive a financial aid determination with an offer of admission.

The first portion of a student's need will be met with a Federal Stafford Loan (subsidized and/or unsubsidized) and perhaps a Federal Perkins Loan. Federal Stafford Loans have a variable interest rate, not to exceed 8.25 percent. The lender will reduce the amount of the loan by a federal origination fee of 3 percent and a guaranty fee of up to 1 percent. If a student elects to have Yale as the Stafford Loan lender, there is no loan fee. Students with demonstrated need may borrow up to \$8,500 through subsidized Federal Stafford Loans and up to an additional \$10,000 through unsubsidized Federal Stafford Loans. The federal government will pay interest on the subsidized loan while the student is in school and for six months after the student leaves school. The student bears the responsibility for interest on an unsubsidized loan, which may be paid as it accrues or deferred until graduation.

Federal Perkins Loans have a fixed interest rate of 5 percent and the interest does not accrue until after a six- to nine-month grace period has elapsed. Because funding for the Federal Perkins Loan is extremely limited, Yale University requires the student to borrow the maximum subsidized Federal Stafford Loan (\$8,500) before a Federal Perkins Loan can be awarded.

Students with demonstrated need beyond what can be obtained through the Federal Stafford Loan and Federal Perkins Loan may be awarded a need-based scholarship from



the School of Architecture. Students are required to reapply for financial aid each spring. Barring any significant changes in a student's financial circumstances (including parental information), students can generally expect their need-based scholarship awards to be renewed in subsequent years. However, scholarship awards continue only through the normal length of time required to complete the program of study to which the student was admitted.

After admission to the Yale School of Architecture, students are required to complete the verification process, which includes submission of the parents', student's, and spouse's federal tax returns, a School of Architecture Financial Aid Application (normally mailed to the student in May), and a Federal Verification Form. In addition, matriculating students who applied for a Federal Stafford Loan (subsidized and/or unsubsidized) will be required to have an online Entrance Interview before any loan proceeds can be disbursed. The School reserves the right to adjust a student's financial aid award if the actual income or asset information of the parent, student, or spouse is different from the original information estimated on the financial aid application(s). In addition, all awards are contingent on the student meeting the general eligibility requirements specified by the U.S. Department of Education, including satisfactory academic progress requirements. *Applicants in default on a student loan will not be eligible for any financial aid until the default status has been cleared and documentation provided to the Financial Aid Office.*

FINANCIAL AID FOR INTERNATIONAL STUDENTS

Refer to pages 105–6 for financial aid information for international students.

ADDITIONAL SOURCES OF FUNDING

All students are encouraged to aggressively seek additional funding beyond what is available from the School of Architecture. One of the most helpful Web sites to search for third-party scholarships is <http://www.finaid.org/>. However, it is important to be aware that financial aid scholarship fraud has proliferated in recent years; this issue is discussed on the Federal Trade Commission's Web site, <http://www.ftc.gov/>.

Students must advise the Financial Aid Office of all additional awards received (scholarships, grants, loans, teaching assistantships, teaching fellowships, etc.) in order to comply with federal regulations as well as University policy. As a general rule, gift assistance up to \$5,000 can be received without affecting the student's need-based scholarship from the School of Architecture, although it may be necessary to reduce the student's loan(s). Outside assistance in excess of \$5,000 will affect a student's need-based scholarship from the School of Architecture.

Other Loan Programs

Some state and private supplemental loan programs offer funds to students who require loan assistance in excess of the annual borrowing limits for the Federal Stafford and Federal Perkins programs, or who are not eligible for either of these programs. The interest rate is generally tied to the prime or base rate and a standard commercial credit analysis is usually required. Two such programs are the Yale Education Loan and the Connecticut Family Education Loan Program (CT-FELP).

The Yale Education Loan, a private loan program, is offered through the Access Group, Inc. (a nonprofit corporation). More information is available from the Access Group at 800.282.1550. An electronic application may be completed at Access Group's Web site, <http://www.accessgroup.org/apply/>.

CT-FELP (Connecticut Family Education Loan Program) is offered by the Connecticut Higher Education Supplemental Loan Authority. Applications and more information are available by calling 800.252.FELP or 860.561.2180.

FINANCIAL AID AND GRADES

All students receiving any form of financial aid from the School of Architecture and the University (Federal Stafford Loans, Federal Perkins Loans, School of Architecture work-study jobs, scholarships) must maintain a satisfactory grade level in all courses and studio work. If a student does not obtain a satisfactory grade level, the appropriate portion of loans and scholarships within the term will be canceled and no further aid will be allocated until there is proof of improvement and/or completion of course and/or studio work.

ADDITIONAL INFORMATION

Students who have additional questions regarding financial aid should contact the Financial Aid Office, Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242, telephone 203-432-2291.



BENEFITS FROM THE DEPARTMENT OF VETERANS AFFAIRS

Eligible students are strongly encouraged to seek specific information about GI Bill Education benefits from the Department of Veterans Affairs at 888.442.4551 or <http://www.gibill.va.gov/>. The Registrar's Office will be happy to assist students with claims once they are enrolled.

TEACHING AND RESEARCH OPPORTUNITIES

The School offers teaching fellowships, teaching assistantships, and research assistantships. Students appointed as teaching fellows and assistants learn to teach by helping faculty in their graduate and undergraduate courses. Research assistants aid faculty in their research. The Teaching Fellowship Program offers stipends (fixed payments); the Teaching Assistantship and Research Assistantship programs offer financial support to students according to the level of teaching or research involvement, and the nature of the course or research in which the student is assisting.

Fellowships and assistantships are one-term appointments made by the Dean's Office at the request of the faculty. These appointments are usually made at the end of a term for the following term.

It is not necessary to qualify for financial aid in order to hold any of these appointments, although the earnings from these appointments will be incorporated into financial aid awards.

In addition, several departments in Yale College, including History of Art and several foreign languages, often offer teaching fellowships to students in the School who may have an appropriate expertise.

STUDENT EMPLOYMENT WITHIN THE SCHOOL

The School of Architecture offers students job opportunities within the School that cover a wide variety of needs. Current positions include woodshop or computer monitors, receptionists, exhibition installers, archivists, clerical workers, and Urban Design Workshop employees. Pay for 2003–2004 ranges from \$9.00 to \$12.50 per hour, depending on the level of skill and responsibility required for a particular position. It is not necessary to qualify for financial aid in order to hold any of the positions, although the earnings from these positions will be incorporated into financial aid awards.

STUDENT EMPLOYMENT WITHIN THE UNIVERSITY

The Student Employment Office, 246 Church Street, is maintained to give assistance to self-supporting students in obtaining employment outside of the School but within the University during termtime. Student job listings at Yale can be found online at <http://www.yale.edu/seo>.

JOB OPPORTUNITIES OUTSIDE THE UNIVERSITY

The School is often advised of various job opportunities outside the University that may interest architectural students, like drafting, small architectural jobs, etc. These opportunities are posted for the convenience of students who may be seeking outside work.



International Students

ADMISSION REQUIREMENTS FOR INTERNATIONAL STUDENTS

All international students are required to take the General Test of the Graduate Record Examination (GRE) Program (see page 83). Those applicants whose native language is not English and who previously have studied in an English-speaking country are strongly urged to take the Test of English as a Foreign Language (TOEFL) to demonstrate their fluency in English. Arrangements may be made with the Educational Testing Service at Box 955, Princeton NJ 08540. All other applicants whose native language is other than English are required to take this test. TOEFL is administered throughout the world. The test must be taken prior to November 1, 2003 to assure results reaching the School by the January deadline. (Candidates for admission generally achieve a composite TOEFL score of at least 600 for the paper-based test or 250 for the computer-based test.) The Yale School of Architecture institution code number is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School.

Any transcripts, letters of reference, or other application material written in a language other than English must be accompanied by a certified translation.

In order to receive visa documentation, international students must submit proof that income from all sources will be sufficient to meet expenses for that year of study. Each student accepting admission to the School must submit an **International Student Certification of Finances** form. This form, available from the Registrar's Office or accessible on our Web site (<http://www.architecture.yale.edu/>), is due April 15 with acceptance of the admission offer. It must be completed and signed by the parents (and spouse, if applicable) of an international applicant, and must include all bank and tax information.

Refer to pages 83–91 for further admission requirements.

LANGUAGE SKILLS

All course work at the School is conducted in English. Enrolled students who have difficulties with the English language, whether written or spoken, may be required to take extra courses in its use before they are promoted within their program. Financial aid for such English language courses is not available. Students requiring such courses are responsible for any added tuition cost(s).

FINANCIAL AID FOR INTERNATIONAL STUDENTS

*All international students are expected to pay for a **minimum** of 60 percent of the total cost of their education (tuition, fees, room, board, books, supplies, personal and travel expenses, hospitalization, etc.) from their own resources, such as personal assets, income, and/or loans. Depending*

on available funding to the School and based on demonstrated need (taking into account the resources of the student, parents, and spouse), the School may award scholarship for some portion of the remaining 40 percent of total cost of education.

International students wishing to apply for need-based scholarship are required to complete two financial aid applications: (1) the International Student Financial Aid Application and (2) the International Student Certification of Finances. These forms may be obtained from the Financial Aid Office, or a printable copy is available online at <http://www.architecture.yale.edu/>. In all cases, *the parental and spousal sections of the International Student Financial Aid Application must be completed.*

The deadline for completing the International Student Financial Aid Application and the International Student Certification of Finances is February 1, 2004. Students who miss this deadline may jeopardize their eligibility for need-based scholarship. Students who complete their applications in a timely manner can expect to receive notice of a scholarship determination with an offer of admission.

After admission to the Yale School of Architecture, students are required to complete the verification process, which includes submission (translated into English) of the student's, parents', and spouse's foreign tax returns or alternative documentation of income (e.g., statements from the student's, spouse's, and parents' employers). The School reserves the right to adjust a student's scholarship award if the actual income or asset information of the student, parent, or spouse is different from the original information estimated on the financial aid application(s).

Students are required to reapply for need-based scholarship each spring. Barring any significant changes in a student's financial circumstances (including parental and spousal information), students can generally expect their scholarship awards to be renewed in subsequent years. However, scholarship awards continue only through the normal length of time required to complete the program of study to which the student was admitted.

While the School does not provide any loans to international students, the Financial Aid Office can advise students about loan programs available to international students from sources outside of the University. *Most loans that are available to international students within the United States, however, require a credit-worthy co-borrower who is a U.S. citizen or permanent resident.*

Refer to page 101 for Additional Sources of Funding.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff can provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and

faculty on how to obtain and maintain legal status in the United States. OISS issues the visa documents needed to request entry into the United States under Yale's immigration sponsorship and processes requests for extensions of authorized periods of stay in the United States, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the monthly international coffee hours, English conversation programs, and orientation receptions for newly arrived graduate students and postdocs, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

OISS maintains an extensive Web site (<http://www.oiss.yale.edu/>) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. International graduate students, postdocs, and visiting scholars can get connected with OISS by subscribing to one or both of the OISS e-mail lists. OISS-L is the electronic newsletter with important information for Yale's international community. YaleInternational E-Group is an interactive list through which over 1,000 international students and scholars keep each other informed about events in the area. Check the Web site for more information. To subscribe to either list, send a message to oiss@yale.edu.

Spouses and partners of international students and scholars will want to know about ISPY — International Spouses and Partners at Yale. Information about ISPY and other OISS programs can be found on the OISS Web site.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M.

THE INTERNATIONAL CENTER

Established in 1949, the International Center of New Haven is a nonprofit community-based organization. The Center's programs are based on the idea that both the international community in Greater New Haven and the local community can benefit from each other. The Center is located at 442 Temple Street, and the office is open from 9 A.M. to 4.30 P.M., Monday through Friday. The work of the International Center is carried out by a small professional staff and by many volunteers in the community. The Center organizes lectures, trips, picnics, and special events, as well as English as a Second Language (ESL) classes, in addition to a number of programs including the International Host Friendship Program, 'Round The World Women, and the International Classroom Project. The International House, a large Tudor mansion located at 406 Prospect Street in New Haven, is the venue of most of the International Center's activities and the home of sixteen students and scholars. Rooms are available for the academic year and summer. For more information on any of these programs, or on International House, telephone 203.432.6460, fax 203.432.6462, e-mail international.centernh@yale.edu, or visit the Web site at <http://www.internationalcenternewhaven.org/>.



Life at the School of Architecture

The School's activities are centered in its landmark building, the Art & Architecture Building, designed between 1958 and 1963 by Paul Rudolph, who was then the chairman of the Department of Architecture. Today, the A&A Building houses the Arts Library and the School of Architecture. The design studios take advantage of light-filled, loft-like open floors. Students' individual drafting desks and workstations surround common areas where group discussions and reviews take place. Also located within the building are classrooms; computer, material, wood, metal, and photography laboratories; exhibition galleries; and faculty and administrative offices. Most students do all of their work in the A&A Building, and because students have open access twenty-four hours a day throughout the school year, the building is constantly active.

With a student population of about 180 and their great diversity of backgrounds, interests, and opinions, the School is large enough to support a wide variety of activities and debate. Yet it is small enough to permit students and faculty to know virtually the entire School population as individuals.

Students at the School are encouraged to avail themselves of the entire University. Many students take courses, such as those in history, psychology, studio art, art history, and foreign languages, in Yale College. Students also take courses in the graduate and professional schools such as the School of Forestry & Environmental Studies, the Law School, the Divinity School, and the School of Management.

LECTURES

Throughout the year, nationally and internationally known architects, architectural scholars, and artists are invited to participate in the School's weekly lecture series. The series is open to the public and is free of charge.

In fall 2002, lecturers included:

Cecil Balmond, *Engineer and Saarinen Visiting Professor*

Hillary Brown, *Architect*

Klaus Daniels, *Engineer*

Michael Hopkins, *Architect*

Louisa Hutton, *Architect*

Stephen Kieran, *Architect*

Toshiko Mori, *Architect and Paul Rudolph Lecturer*

Glenn Murcutt, *Architect and Bishop Visiting Professor*

Jonathan Rose, *City Planner and Property Developer*

Joseph Rose, *City Planner, Property Developer, and Eero Saarinen Lecturer*

Mathias Sauerbruch, *Architect*

Alan Short, *Architect*

Julie Snow, *Architect*

James Timberlake, *Architect*



In spring 2003, lecturers included:

Will Alsop, *Architect*

Thomas Beeby, *Architect*

Lizabeth Cohen, *Historian*

Preston Scott Cohen, *Architect*

Roger Connah, *Critic and Brendan Gill Lecturer*

Belmont Freeman, *Architect*

Nathaniel Kahn, *Film Maker*

Peter Latz, *Landscape Architect*

Enrique Norten, *Architect*

Leslie Robertson, *Engineer and Gordon H. Smith Lecturer*

Ken Smith, *Landscape Architect*

Brian Tolle, *Environmental Sculptor*

Bernard Tschumi, *Architect and Paul Rudolph Lecturer*

Billie Tsien, *Architect and Kahn Visiting Professor*

Peter Walker, *Landscape Architect and Timothy Lenahan Lecturer*

Tod Williams, *Architect and Kahn Visiting Professor*

James Wines, *Sculptor and Environmental Designer*

SYMPOSIA

During 2002–2003, the School of Architecture sponsored several symposia.

“Dense-cities: An American Oxymoron?,” a two-day symposium on September 20 and 21, 2002, explored the issues of density. Winy Maas faced environmental and urban professionals in a debate on fundamental issues of urban planning and design. In addition to Mr. Maas, attendees heard from the following speakers:

Philip Aarons, *Millennium Partners*
 William Burch, *Yale University*
 James Corner, *University of Pennsylvania*
 Alexander Garvin, *Yale University*
 Douglas Kelbaugh, *University of Michigan*
 Fred Koetter, *Yale University*
 Brian McGrath, *Columbia University*
 Michael Sorkin, *City College of New York*
 Marilyn Taylor, *Skidmore, Owings & Merrill*

“Eisenman/Krier: Two Ideologies,” a two-day symposium on November 8 and 9, 2002, considered these two architects’ distinctly different positions in their historical and theoretical frameworks. Speakers considered Eisenman’s and Krier’s perceptions of history, their views of urbanism, the political implications of their views of the role of architecture, and the role of language in their work. Attendees heard from the following speakers:

Stan Allen, *Princeton University*
 Maurice Culot, *Institut Francais d Architecture, Paris*
 Peter Eisenman, *Yale University*
 Kurt Forster, *Federal Institute of Technology, Zurich*
 Roger Kimball, *Critic, The New Criterion*
 Leon Krier, *Yale University*
 Sanford Kwinter, *Rice University*
 Emmanuel Petit, *Yale University*
 Alan Plattus, *Yale University*
 Demetri Porphyrios, *Yale University*
 Michelangelo Sabatino, *Yale University*
 Vincent Scully, *Yale University*
 Robert Somol, *U.C.L.A.*
 Anthony Vidler, *Cooper Union*
 Sarah Whiting, *Harvard University*
 Mark Wigley, *Columbia University*

“Local Site of Global Practice: Modernism and the Middle East,” a two-day symposium, co-sponsored by the Yale Center for International and Area Studies, the Yale Department of the History of Art, and the School of Architecture, on April 4 and 5, 2003, had

architects and scholars form a wide range of disciplinary backgrounds consider the impact of modernism in the Middle East, where rapid modernization has met with deep traditions. Challenges facing architects who work in the region were addressed within the context of nationalism, regionalism, and current debate on globalization. Attendees heard from the following speakers:

Nezar AlSayyad, *U.C. Berkeley*
 Abbas Amanat, *Yale University*
 Arjun Appadurai, *Yale University*
 Gulsum Baydar, *Bilkent University/MIT*
 Magnus Bernhardsson, *Hofstra University*
 Sibel Bozdogan, *Harvard University*
 Layla Diba, *Bard College*
 Keller Easterling, *Yale University*
 Sandy Isenstadt, *Yale University*
 Hasan Uddin Khan, *Roger Williams University*
 Roy Kozlovsky, *Princeton University*
 Brian McLaren, *University of Washington*
 Ijlal Muzaffar, *MIT*
 Alona Nitzan-Shiftan, *MIT*
 Eeva-Liisa Pelkonen, *Yale University*
 Alan Plattus, *Yale University*
 Kishwar Rizvi, *Yale University*
 Hashim Sarkis, *Harvard University*
 Susan Slyomovics, *MIT*
 Annabel Wharton, *Duke University*
 Gwendolyn Wright, *Columbia University*

EXHIBITIONS

The School maintains an active program of exhibitions in the galleries on the second and third floors of the Art & Architecture Building. The Architecture Galleries are open to the public Monday through Friday, 9 A.M. – 5 P.M. and Saturday, 10 A.M. – 5 P.M.

Exhibitions in 2002 – 2003 included:

3D City: Studies in Density

Recent Work by MVRDV

September 4 October 25

Eisenman/Krier: Two Ideologies

House IV by Peter Eisenman

The Atlantis Project by Leon Krier

November 4 February 7



Matter

Work of Tod Williams and Billie Tsien

February 17–May 9

Future Now

Year-End Exhibition of Student Work

May 23–August 1

PUBLICATIONS

The School supports three student-edited architectural publications. *Perspecta: The Yale Architectural Journal*, the oldest student-edited architectural journal in the United States, is internationally respected for its contributions to contemporary architectural discourse with original presentations of new projects as well as historical and theoretical essays. *Perspecta*'s editors solicit articles from distinguished scholars and practitioners from around the world, and then, working with graphic design students from the School of Art, produce the journal. *Retrospecta*, an annual journal that includes samples of student work and activities at the School during each academic year, is edited by students and published by the School. *Architecturereview* is an occasional publication that reflects student thought at the School through critical writings and student/faculty book reviews.

The School also publishes *Constructs*, a twice-yearly news magazine that highlights activities and events at the School, including interviews with visiting faculty members, articles on issues relevant to what is being analyzed and discussed in the design studios, and previews and reviews of the School's exhibitions and lectures.

YALE URBAN DESIGN WORKSHOP

Michael R. Haverland and Alan J. Plattus, *Co-Directors*

Student Fellows 2002–2003: James Detzel, Ashley Forde, Ezra Groskin, Clover Linné, Craig Morton, Jessica Niles, Benjamin Rosenblum, Michael Surry Schlabs, Nathan St. John, and Jason van Nest.

The Yale Urban Design Workshop provides a forum for faculty and students from the School of Architecture, as well as students and faculty from other professional schools at Yale, to engage in the study of issues, ideas, and practical problems in the field of urban design. Projects involve community-based design and multidisciplinary teamwork.

Past projects include participatory charettes and town plans for communities throughout Connecticut; site-specific urban design studies; small projects that contribute to a specific neighborhood, such as a library renovation or house design; and educational programs in local New Haven schools. Current projects include town-center plans for three towns in Connecticut—Ansonia, Madison, and Unionville—as well as an ongoing collaboration with the Dwight Neighborhood and the Greater Dwight Development Corporation, both of New Haven. This collaboration has, in the past, included a comprehensive neighborhood plan, an addition to the Dwight Elementary School, and is now focused on a 9,000-square-foot day care center and office building, and a neighborhood playground.

STUDENT ORGANIZATIONS

Students at Yale have access to a wide range of activities within the School of Architecture and elsewhere in the University or the community. These focus on academic, cultural, political, and community-based interests. At the School one may join the American Institute of Architecture Students (AIAS) and the National Organization of Minority Architects (NOMA). A student also has the opportunity to be elected to one of several committees, including the Admissions Committee, the Curriculum Advisory Committee, the Exhibitions Committee, and the Rules Committee. Grassroots initiatives, such as the Leadership, Education, and Athletics in Partnership program (LEAP), the Neighborhood Discovery Program (NDP), the Summer Teen Empowerment Program (STEP), and the Urban Design Workshop, invite active participation in community development.

Outside the School of Architecture, there are many student organizations, including the Bisexual, Gay, and Lesbian Association, the Black Graduate Network (BGN), the Graduate-Professional Student Center at Yale (GPSCY), the Graduate Employee Student Organization (GESO), the New Haven Collaborative (a University-wide community interaction network), the Yale Law School Housing and Community Development Clinic (integrating pro bono legal and architectural services to the New Haven community), and the Women's Center. Countless groups offer membership in other endeavors. Among these are the Yale Cabaret, the *Yale Daily News*, the Yale Gospel Choir, and the Yale Russian Chorus. Students may also apply for grants, through Yale University, to support local summer public service internships that already exist or are of a student's own design.



FACILITIES

Arts Library

The Yale University Library is one of the great libraries in the world. The Arts Library, established soon after 1868, is part of the Yale University Library and is located on the first floor of the Art & Architecture Building. It contains more than 100,000 volumes on architecture, painting, sculpture, graphic design, urban planning, and the history of art and architecture. It serves as the working library for the School of Architecture, the School of Art, the History of Art Department, and the Yale University Art Gallery, and as an adjunct library for the Yale Center for British Art. The collection includes basic reference works, monographs, exhibition catalogues, and histories of the aforementioned fields, bound periodicals, and subscriptions to more than 500 current periodicals and museum bulletins. Approximately 150,000 additional volumes in these fields may be found in related collections at three other Yale libraries: Sterling Memorial Library, the Seeley G. Mudd Library, and the new Library Shelving Facility. The library offers further access to an expanding range of digital resources and has played a leading role in planning for the digital future in the imaging arena.

Arts Library staff gladly assist students and faculty in exploring the enormously rich library resources at Yale and offer a wide-ranging instructional program aimed at quickly initiating new members of the community into the complex world of information resources.

Model Shop

Graduate and undergraduate students use the School's Model Shop in support of studio and course work assignments, as well as for independent projects. It is a fully equipped facility for building models, fabricating furniture, sculpting, and exploring building systems. It is used in conjunction with several classes and is open for general use. Students work with a wide variety of materials including wood and wood products, plastics, and nonferrous metals. The Materials Lab, a separate metal-working facility, is available for welding and other metal work. Students with shop experience may apply to the coordinator for positions as shop monitors.

In addition to these facilities in the School of Architecture, Yale has a machine shop in the Chemistry Lab that offers a course on machining. Gibbs Lab offers machining services to students at reasonable rates and sells a range of industrial materials. The New Haven area boasts a large number of suppliers of all types of materials.

All students without shop experience take the Shop Techniques Course during the week before classes begin. This intensive exercise in furniture building teaches students how to work safely in the shop while exposing them to a wide range of tools and procedures. During the year, seminars are offered in fine woodworking and mold-making. First-year students use the Model Shop to fabricate elements for the Building Project. Individual instruction is always available from the coordinator and monitors.

Digital Media Facilities

Using digital media in the design process and having saturated information systems has become a crucial part of the School's curriculum. The School provides students with a high quality and solid information infrastructure, including e-mail, roaming server space, and server service. The School has its own proprietary digital media facilities that consist of a centralized server-pool for high quality distributed information systems, remote computer clusters and high-end workstations throughout the School, architectural software solutions, and integrated design tools. The School provides computers in different platforms for students' design, research, computational, communication, and fabrication needs. Network ports located throughout the studios allow students to have their own computers at their drafting station. The School provides laser cutters, CNC mills, a digitally controlled foam cutter, data projectors, digital cameras, large-format plotters, 2-D and 3-D printers, and scanners for individual student use.

Digital Media Center for the Arts

The Digital Media Center for the Arts (DMCA) at 149 York Street is a multimedia facility that was created to explore new areas of education and cross-disciplinary interaction that result when traditional art collides with the computer age. The center was conceived and designed by Yale's leaders in art, architecture, drama, history of art, film studies, and music, and from the University Art Gallery, the Center for British Art, the Arts Library, and Information Technology Services working closely with the offices of the President and Provost. The DMCA encourages and enables discovery and creation within the arts area community in the field of electronic media, investigates how new information tech-



nologies fit into established educational systems in the arts, and implements new models of arts education. In addition, the center produces special projects such as CD-ROM, videos, multimedia Web sites, and other distance-learning experiments with broad bandwidth digital transmission technologies. Faculty and students benefit from the availability of advanced technologies and staff expertise. The interdisciplinary mission of the DMCA is to bring together painters, sculptors, graphic artists, photographers, architects, set designers, musicians, actors, directors, and video artists.

Photographic Facilities

The School of Architecture operates a well-equipped photographic darkroom for the exclusive use of its students.

Slide and Photograph Collection

An extensive collection of slides and photographs is maintained by the Arts Library on the first floor of Street Hall, which is on the corner of Chapel and High streets. The collection contains more than 300,000 art and architecture slides for teaching use and more than 176,000 photographs and color prints for study and research.



ACADEMIC REGULATIONS

Grading System

All courses within the School of Architecture are graded Pass (P) or Fail (F). Letter grades are given for most courses taken outside the School, either in Yale College, the Graduate School, or any of the other professional schools at the University. Credit will be given for any passing grade (A–D). No credit will be given for a grade of F. Certain outside courses may be elected under a Pass/Fail option (see the bulletin *Yale College Programs of Study*) whereby the registrar will interpret letter grades from these courses onto the transcript as Pass or Fail. For each School of Architecture course, faculty members issue written evaluations of each student. These evaluations remain part of the student's permanent record but are not included on transcripts.

Course Changes

It is the student's responsibility to maintain an accurate course schedule in the Registrar's Office. *Any change* (drop or add) to the schedule agreed upon at registration should be reported immediately. No adding of courses will be permitted after the first week of any term. A student may drop a course, without grade reporting, up to six weeks from registration. At this time, courses are permanently entered onto the transcript. After six weeks from registration until the last day of classes in each term, a student may withdraw from a course with the permission of the director of graduate studies. At the time the student withdraws, the notation of W (Withdrawn) will be entered onto the transcript. Course

withdrawal forms may be obtained in the Registrar's Office. Between the end of classes in each term and the beginning of the examination period, no student will be permitted to withdraw from any course. If the instructor of a course reports to the registrar that a student has not successfully completed a course from which the student has not formally withdrawn, a grade of F will be recorded in that course.

Class Cancellations

The School of Architecture does not cancel classes because of adverse weather conditions. Individual classes may be canceled by instructors on occasion, and makeup classes are scheduled.

Portfolio Requirement

All students working toward an M.Arch. degree must maintain a portfolio of work done in studio courses. This portfolio is reviewed periodically by the Design Committee as a way of evaluating the student's progress. For additional portfolio requirements, refer to "Portfolio Requirement," page 33 for M.Arch. I and pages 36–37 for M.Arch. II students.

Progress Evaluations

Before the end of a student's fourth term in the M.Arch. I and second term in the M.Arch. II programs, the Design Committee will evaluate these students for consideration for promotion to the final year(s) of their program. At their discretion, the Design Committee, based upon their evaluation, may require a student to take additional course(s) beyond those normally prescribed in order to graduate. Submission of portfolios will be required for this review.

In addition to the completion of degree requirements, satisfactory final review of the student's work by the Design Committee is required for all M.Arch. students in order to graduate. Submission of portfolios will be required for this final review.

Refer to the *Rules and Regulations of the School of Architecture* for further details regarding academic evaluation.

Commencement

Attendance is required at Commencement exercises for all degree candidates. Special permission to be excused must be obtained from the dean.

Leaves of Absence

Students are expected to follow a continuous course of study at the School. Students may be granted leaves of absence for periods up to, but not to exceed, one year. Such leaves may be for further career development (professional or scholarship activities) or for personal reasons (maternity leave, financial or health problems).

Requests for leaves must be submitted before the end of the term immediately preceding the term of the intended leave. Those granted leaves must file formal notice of return one month before the end of the term immediately preceding the return to the School. In all cases, leave requests are subject to review and approval of the Rules Committee, which will, in turn, consult with the appropriate faculty and administration offices of the University.

Students who receive financial aid must contact the Financial Aid Office prior to taking a leave of absence.

GENERAL REGULATIONS

1. Students are expected to conform to the regulations established by the School of Architecture. The *School of Architecture Student Handbook* contains the *Rules and Regulations of the School of Architecture*. A copy will be given to each student at registration.
2. It is expected that students will attend all classes regularly. In any course, more than two unexcused absences may result in a failing grade.
3. The School reserves the right to require the withdrawal of any student whose work fails to meet the School's requirements or whose conduct is deemed harmful to the School. Refer to the policy on Student Grievances in the *Bulletin & Calendar*.
4. The School reserves the right to retain examples of a student's work each term for exhibition purposes, and no work may be removed without permission.

COMMITTEE STRUCTURE

The following committees, composed of faculty members appointed by the dean and elected student representatives, assist the dean in the formulation and implementation of policies governing activities of the School:

1. *Executive Committee* (permanent and ex officio faculty members). Participates in policymaking, operational decisions, and faculty appointments.
2. *Rules Committee* (three faculty members, three students). Reviews and recommends procedural rules and curriculum regulations; responsible for interpretation and implementation of rules.
3. *Admissions Committee* (seven faculty members, four students). Reviews and makes recommendations on admission policies; reviews all applications for admission and recommends on acceptance.
4. *Curriculum Committee* (dean, director of graduate studies, and study area coordinators). Reviews and recommends curriculum changes; responsible for the development of detailed curriculum for each term.
5. *Design Committee* (design faculty). Discusses and reviews issues that involve the teaching of design; evaluates student design performance.
6. *M.E.D. Program Committee* (faculty members, two students). Acts as directive body and as liaison for M.E.D. students to assist in general orientation; reviews student work and recommends curriculum changes.
7. *Undergraduate Planning Committee* (faculty members). Plans and reviews courses in architecture offered to Yale College undergraduate students; oversees Yale College Architecture major.
8. *Lectures Committee* (two faculty members, three students). Plans and arranges School's lectures.

9. *Liaison between Architecture and the Arts Library* (four faculty members, one student). Advises on acquisitions and maintenance of the collections in the areas of architecture, environmental design, structures, and planning.
10. *Joint Master of Architecture/School of Management Degree Committee* (three faculty members). Reviews and approves individual candidate's course of study proposal for the joint degree; acts as liaison with the School of Management.
11. *Exhibitions Committee* (two faculty members, three students). Plans and arranges School's exhibitions.
12. *Curriculum Advisory Committee* (three faculty members, four students).
13. *Dean's Advisory Committee on Student Grievances* (three faculty members, one student).
14. *Awards and Prizes Committee* (seven faculty members).
15. *Publications Committee* (five faculty members, two students).



Life at Yale University

Founded in 1701, Yale began as an undergraduate college. In the nineteenth and twentieth centuries Yale added, one by one, the graduate and professional schools that now constitute a major university. Today, a combined total of more than 11,000 students in the undergraduate college and the eleven graduate and professional schools study for thirty-three different degrees. A faculty of more than 2,400 men and women teach and administer programs across a range of disciplines in the sciences and engineering, the social sciences, the humanities, and the arts.

The School of the Fine Arts, founded in 1864, was the first university-affiliated art school in the country. The department of Architecture was established in the School of the Fine Arts in 1916. In 1959 the School of Art and Architecture, as it was then known, was made a fully graduate professional school. In 1972, Yale designated the School of Architecture as its own separate professional school.

CULTURAL RESOURCES

A calendar of events in the University is issued each week during the academic year in the *Yale Bulletin & Calendar*. The hours when special as well as permanent collections of the University may be seen are also recorded in this publication. The *Bulletin & Calendar* is available online at <http://www.yale.edu/opa/current/ybcurrent.html/>.

Libraries and Collections at Yale

The Yale University Library consists of the central libraries — Sterling Memorial Library, the Cross Campus Library, the Beinecke Rare Book and Manuscript Library, and the Seeley G. Mudd Library — and thirty school and department libraries, as well as small collections within each of the twelve residential colleges. Second largest among the university libraries in the United States, the Yale University Library contains more than 10 million volumes, half of which are in the central libraries. Students have access to the collections in all the libraries at Yale.

Yale University Art Gallery

The Yale University Art Gallery at 1111 Chapel Street is the oldest university art museum in North America, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale. Since then its collections have grown to number over 100,000 objects from all periods of the history of art from ancient Egyptian times to the present.

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art. Highlights include masterpieces by Van Gogh, Manet, Monet, Picasso, Homer, Eakins, Rothko, Pollock, David Smith, Richter, and Lewitt, as well as the distinguished Société Anonyme collection of early modernist art. There are notable collections of Etruscan



and Greek vases; early Italian paintings; and Chinese paintings, ceramics, bronzes, and textiles; as well as a comprehensive collection of master prints, drawings, and photographs. The Art Gallery's collection of American paintings and decorative arts is one of the finest in the world.

Ten to twelve special exhibitions, organized by the Art Gallery staff, Yale faculty and graduate students, and occasional guest curators, are on view each year, in addition to several small teaching exhibitions. While focusing on its role as a center for scholarly research in the history of art and museum training for graduate and undergraduate students at Yale, the Art Gallery also maintains an active schedule of public education programming.

The museum occupies two adjacent structures. The main building, across York Street from the School, completed in 1953, was designed by the distinguished American architect Louis I. Kahn, who was then a member of the School of Architecture faculty. His first important public commission, and the first of four art museums he would design, the Art Gallery has been acclaimed for its significance to the history of contemporary American architecture. Although it was the first modern-style building on the Yale campus, Mr. Kahn's Art Gallery harmonizes with older structures, including Edgerton Swartwout's Italian gothic Art Gallery of 1928, to which it is connected on the first and third floors.

Yale Center for British Art

The Yale Center for British Art, designed by architect Louis I. Kahn, and a gift of the late Paul Mellon '29, houses the largest collection of British paintings, prints, drawings, and rare illustrated books outside England. The collection presents a survey of English art, life, and thought from the sixteenth century through the twentieth. The particular strength of this collection lies in the holdings from the period between the birth of Hogarth and the death of Turner (1697–1851).

The center, across Chapel Street from the Art Gallery, is Kahn's final work. At the time of his death in 1974, about one-third of the building was constructed and most of the major design decisions had been made. However, the construction drawings were incomplete and many secondary design decisions had not yet been detailed or conceived by Mr. Kahn. To complete the building in the context of his philosophy, Yale hired the architectural firm of Pellecchia and Meyers.

In addition to the normal functions of a public art museum and rare book library, the center provides classrooms for teaching, a reference library for specialized research, a complete photographic archive of British art, offices for visiting fellows, and other research facilities.

Peabody Museum of Natural History

The Yale Peabody Museum of Natural History was founded in 1866, with a gift from philanthropist George Peabody, to house Yale's existing scientific collections and those of its first curators. The present neo-gothic style building opened to the public in 1925. The exhibition halls feature the museum's mineralogical and ornithological collections, a renowned paleontological exhibit that includes an intact original fossil skeletal mount of an *Apatosaurus*, and a variety of displays surveying the animal kingdom, cultures of the Americas, and a range of North American habitat environment displays. Research in the fields of paleontology, anthropology, zoology, and evolutionary biology makes the Peabody a working museum, where public exhibition, research, and teaching interact.

Additional Cultural and Social Resources

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, the Duke Ellington Series, Great Organ Music at Yale, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. Among New Haven's numerous performing organizations are Orchestra New England, the New Haven Chorale, and the New Haven Symphony Orchestra.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Yale Cabaret, Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

Founded in 1971, the Graduate-Professional Student Senate (GPSS) fosters discussion and the exchange of ideas among the graduate and professional student population. All graduate and professional students are eligible to become senators. Senators are chosen each year by their respective schools. The GPSS meets every two weeks throughout the academic year, and meetings are open to the graduate and professional school community. Members serve on and make appointments to University committees, meet with University officials and Yale Corporation members, sponsor informational workshops and conferences, organize lectures and social events, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), at 203 York Street, which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub. For more information, please contact gpps@yale.edu or visit <http://www.yale.edu/gpps/>.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The Center houses the cooperating offices of Graduate Student Life, Graduate Career Services, and the Graduate Teaching Center, as well as the Resource Library. Graduate Career Services provides programs, counseling, and on-campus recruitment for academic and non-academic jobs. In the Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; community service activities; arts, music, and cultural events; and more. The Graduate Teaching Center provides pedagogical workshops, videotape consultation, and teaching forums led by the GTC student consultants and the director. The McDougal Center welcomes the participation of postdoctoral fellows, faculty, staff, alumni of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The Center houses a large common room with a computer kiosk, wired and wireless Internet access, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with AV equipment, a small meeting room, a recreation room with a children's corner, and a public computer cluster with ITS laser printer and copier. The McDougal Center is open weekdays from 9 A.M. to 11 P.M. and weekends from 11 A.M. to 11 P.M. during the academic year. For more information or to sign up for weekly e-mail updates, visit the Web site at <http://www.yale.edu/graduateschool/mcdougal/>; telephone, 203.432.BLUE; e-mail, mcdougal.center@yale.edu.

ATHLETIC RESOURCES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kipthuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style



courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/ intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and professional school students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees. Ingalls Rink has public skating Monday through Thursday from 11.30 A.M. to 12.45 P.M. and on weekends as the training schedule permits. Up-to-date information on hours is available at 203.432.0875. Skate sharpening is available daily; however, skate rentals are not available.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and professional school students. Faculty, staff, and alumni, as well as groups, may use the Outdoor Education

Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yale.edu/athletics/> (click on Sport and Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or at <http://www.yale.edu/athletics/>.

RELIGIOUS RESOURCES

The religious resources of Yale University serve all students, faculty, and staff. These resources are the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Church of Christ in Yale University, an open and affirming member congregation of the United Church of Christ; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; several Protestant denominational ministries and nondenominational groups; and religious groups such as the Baha'i Association, the New Haven Zen Center, and the Muslim Student Association. Additional information is available at <http://www.yale.edu/chaplain/>.

HEALTH SERVICES

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, internal medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Medicine, Internal Medicine, Gynecology, Health Education, and Mental Hygiene. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for YHP Basic Coverage but may enroll in YHP Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for YHP Basic Coverage but may enroll in the YHP Billed Associates Plan and pay a monthly premium. Associates must enroll for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for YHP Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must enroll with the YHP Member Services Department. Enrollment applications for the YHP Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the YHP Member Services Department.

All students are welcome to use specialty and ancillary services at YUHS. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty Care Coverage (see below). If the student has an alternate insurance plan, YHP will assist in submitting the claims for specialty and ancillary services to the other plan and will bill through the Office of Student Financial Services for noncovered charges and services.

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

For a detailed explanation of this plan, see the *YHP Student Handbook*.

Waiving the YHP Hospitalization/Specialty Coverage: Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services Department. It is the student's responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the Waiver: Students who waive YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. YHP premiums will not be prorated.

YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-sex domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include coverage for YHP Basic Coverage and for coverage under YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical expenses not covered under YHP Hospitalization/Specialty Coverage. Students are billed for this plan and may waive this coverage. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the *YHP Student Handbook*.



Eligibility Changes

Withdrawal: A student who withdraws from the University during the first ten days of the term will be refunded the premium paid for YHP Hospitalization/Specialty Coverage and/or YHP Prescription Plus Coverage. The student will not be eligible for any YHP benefits, and the student's YHP membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. At all other times, a student who withdraws from the University will be covered by YHP for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Premiums will not be prorated. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

Leaves of Absence: Students who are granted leaves of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>).

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and



YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>). Students must complete an enrollment application for the plan prior to the start of the term.

For a full description of the services and benefits provided by YHP, please refer to the *YHP Student Handbook*, available from the YHP Member Services Department, 203.432.0246, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (Rubeola) and German Measles: All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least 30 days apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be

contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2003. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from YHP and will be charged accordingly.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 1. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the College Street entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (<http://www.yale.edu/rod/>).



Life in New Haven

New Haven has a town's scale, with low buildings, tree-lined streets, and pockets of stores and restaurants to serve local residents. It also has the resources and conveniences of a city, with a downtown of office buildings, courthouses, and hotels, many of which surround the central Green that adjoins Yale's Old Campus.

The downtown area is small and inviting, easily traversed by foot. Bordering the Yale campus are music stores, cafes, bookstores, clothing boutiques, art supply stores, and a variety of small retail shops. Restaurants surround the campus, allowing students to walk from the Art & Architecture Building and sample the best of American, Chinese, Eritrean, Ethiopian, French, Indian, Irish, Italian, Japanese, Korean, Mexican, Spanish, Thai, and Turkish cuisine.

New Haven enjoys outstanding cultural attractions for a city of its size. In addition to a Yale's own concerts and recitals, the New Haven Symphony Orchestra and New Haven Chorale also perform regularly at Woolsey Hall. The Yale Repertory Theater, on campus, and Long Wharf Theatre, nearby, are two of the leading repertory theaters in the country. The Shubert Performing Arts Center and the Palace Performing Arts Center, both just off campus, bring in touring companies and nationally known performers. In addition to the lively theater and concert venues on and off campus, popular, folk, and rock artists also perform regularly at the Palace Theater, the New Haven Coliseum, the New Haven Green, Toad's Place, and other jazz and dance clubs.

Most students of the School of Architecture live within short walking distance of the Art & Architecture Building, in neighborhoods that retain the flavor of the many different religious and ethnic groups that followed the Puritan settlers into the city. Neighborhood festivals punctuate the year, such as the Cherry Blossom Festival and the Santa Maria Maddalena Festival in Wooster Square, a traditionally Italian neighborhood famous for its restaurants; the largest St. Patrick's Day celebration between New York and Boston; and the Fiestas de Loiza, a celebration of Afro-Puerto Rican culture in the Fair Haven district. In June, the annual International Festival of Arts and Ideas brings over 100,000 people to the downtown area for cultural events and performances by artists representing more than two-dozen cultures.

New Haven is ringed by parks, including East Rock and West Rock parks. There are many public tennis courts and eight golf courses within the area, including Yale's own golf course, considered to be one of the best collegiate courses in the world. Yale Field is home to the New Haven Ravens, a Double-A baseball team affiliated with the Colorado Rockies. There are nearby skating and skiing facilities. Each August, New Haven hosts the Pilot Pen WTA tennis tournament.

New Haven is one of the major stops on the Amtrak high-speed Acela and regular train service between Washington, D.C., and Boston. Metro-North also provides frequent train service between Manhattan and New Haven. By train, New Haven is approximately ninety minutes from New York City and two and one-half hours from Boston, depending upon the service selected.

New Haven is directly served by US Airways at Tweed-New Haven Airport with taxi service to New Haven. Frequent limousine bus service to New Haven is also available from the major airports of Bradley (Hartford, Connecticut), Kennedy and LaGuardia (New York City), and Newark (New Jersey) airports.

Faculty Profiles



Robert A.M. Stern, Dean and J.M. Hoppin Professor of Architecture. Mr. Stern, founder and senior partner in the firm of Robert A.M. Stern Architects of New York City, is a Fellow of the American Institute of Architects and received the Medal of Honor in 1984 and the President's Award in 2001 from its New York chapter. Prior to becoming dean in 1998, he was a professor of architecture and director of the Historical Preservation Department at the Graduate School of Architecture, Planning, and Preservation at Columbia University. Mr. Stern served from 1984 to 1988 as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. He has lectured extensively in the United States and abroad on both historical and contemporary topics in architecture. He is the author of several books, including *New Directions in American Architecture*; *George Howe: Toward a Modern American Architecture*; and *Modern Classicism*. Mr. Stern's particular interest and experience in the development of New York City's architecture and urbanism can be seen in books he has co-authored: *New York 1880*, *New York 1900*, *New York 1930*, and *New York 1960*. In 1986 Mr. Stern hosted "Pride of Place: Building the American Dream," an eight-part, eight-hour documentary television series aired on PBS. In the fall of 2001, Mr. Stern lectured at Yale as the William Clyde DeVane Professor. In 2002 he received the President's Medal from the Architectural League of New York. Mr. Stern received his B.A. from Columbia University and his M.Arch. from Yale University.

James W. Axley, Professor. Mr. Axley teaches structural and environmental technology courses and related seminars. Over a fifteen-year period prior to joining the Yale faculty, Mr. Axley taught at the University of California at Berkeley, Cornell University, and the Massachusetts Institute of Technology. In the professional realm, he has served as technical consultant to a number of influential architectural firms, including Christopher Alexander, Fernau & Hartman, Lyndon & Buchanan, and Koetter, Kim, and Associates and worked as a research engineer at the U.S. National Institute of Science and Technology. He has published and presented a series of influential papers relating to the development of computational techniques for building thermal, airflow, and air quality analysis. Mr. Axley serves as consultant and adviser to the Environmental Protection Agency, Department of Energy, National Institute of Standards and Technology, and the European International Energy Agency. He is an associate editor of the journal *Indoor+Built Environment*. Mr. Axley received his B.S. from the University of Wisconsin, Madison, and his M.Arch., M.S., and Ph.D. from the University of California at Berkeley.

Donald J. Baerman, Lecturer. Mr. Baerman has practiced architecture in New England for over thirty years. He has lectured and written articles on construction problems. He is a member of AIA, the Construction Specifications Institute, and the Association for Preservation Technology. Mr. Baerman did both his undergraduate and his graduate work at Yale.

Diana Balmori, Lecturer. Ms. Balmori is the founder of Balmori Associates with offices in New York and Connecticut. Her work seeks new form in landscape design that incorporates ecological principles. Recently completed projects include the master plan for Kent Falls State Park, Kent Falls, Connecticut; Cleveland Clinic Foundation Lerner Center Institute Courtyard, Cleveland, Ohio; master plan and landscape for a new technological Universidad 21 Campus, Cordoba, Argentina; landscape master plan for the eighteenth-century Grove Street Cemetery, New Haven, Connecticut; Frances Lehman Loeb Art Center at Vassar College, Poughkeepsie, New York; and public spaces for Chubu Cultural Center, Kurayoshi, Japan. Projects in progress include 20 River Terrace, Battery Park City, New York; Socrates Park, New York City; and Broadway Courtyard Birch Walk, New Haven, Connecticut. Ms. Balmori is coauthor of *Saarinén Garden: A Total Work of Art*; *Redesigning the American Lawn: A Search for Environmental Harmony*; *Trails for the 21st Century and Transitory Gardens*; *Uprooted Lives*; and numerous articles. Ms. Balmori also holds an appointment with Yale School of Forestry & Environmental Studies. She received a B.A. and a Ph.D. from the University of California at Los Angeles.

Thomas H. Beeby, Professor (Adjunct). Mr. Beeby teaches design and offers a seminar on architectural building. He was dean of the School from 1985 until 1992, and director of the School of Architecture at the University of Illinois at Chicago from 1980 to 1985. As principal in charge of design with his own firm, he oversees the planning and design of a variety of projects including Chicago's Harold Washington Library Center and the

Hole-in-the-Wall-Gang Camp in Connecticut. Mr. Beeby received a B.Arch. from Cornell University and an M.Arch. from Yale University.

Patrick Bellew, Lecturer. Mr. Bellew is a consulting engineer and currently a principal of Atelier Ten. He has taught at the Bartlett School of Architecture, the University of Reading, and De Montfort University. He received his B.Sc. from the School of Architecture and Building Engineering, University of Bath.

Deborah Berke, Associate Professor (Adjunct). Ms. Berke teaches design and offers a seminar in building materials. She has taught at the University of Maryland, the University of Miami, the Rhode Island School of Design, and the Institute for Architecture and Urban Studies. She has served as a jurist and guest lecturer throughout the United States. She has won numerous design awards for her work, which has been widely published in magazines as diverse as *Architecture*, *Architectural Review*, *Architectural Record*, *Newsweek*, and *Vogue*. She was a coeditor of several architectural publications, including *Architecture of the Everyday*. Ms. Berke received a B.F.A. and a B.Arch. from the Rhode Island School of Design and an M.U.P. in Urban Design from the City University of New York.

Phillip G. Bernstein, Lecturer. Mr. Bernstein is Vice-President at Autodesk, Inc., where he leads the Building Industry Division and is responsible for technology and development strategy for the company's architectural and engineering software solutions. Formerly he was an associate principal in the office of Cesar Pelli & Associates in New Haven, where he coordinated overall project management in the practice, including programming, contracts, budgets, and project mobilization for many of the firm's larger projects. Mr. Bernstein writes and lectures extensively on project management, technology, and execution, and works nationally on practice and education issues with the American Institute of Architects, where he is a member of the National Documents Committee and the College of Fellows. Mr. Bernstein holds a B.A. and an M.Arch. from Yale University.

Kent C. Bloomer, Professor (Adjunct). After studying physics and architecture at MIT, Mr. Bloomer received his B.F.A. and M.F.A. degrees in sculpture at Yale. He was an instructor for five years at the Carnegie Institute of Technology and a frequent critic at the University of California at Los Angeles and the University of Texas at Austin. He has lectured internationally. His professional activities focus on sculpture and large-scale architectural ornament. His work is in the permanent collections of the Hirshorn Museum in Washington, D.C., and the Yale University Art Gallery, as well as the Avery Architectural Archive at Columbia University. Major projects in public art and architectural ornament include the tree-domes for the New Orleans World Exposition, roof ornaments of the Harold Washington Library (Thomas Beeby, architect) in Chicago, a large tracery for the new Ronald Reagan Washington National Airport, which was designed by Cesar

Pelli, and, most recently, the decorative frieze on the Public Library in Nashville, Tennessee, which was designed by Robert A.M. Stern Architects. In addition, he has designed light fixtures for Central Park and Eighth Avenue in New York City and for several university campuses. Mr. Bloomer's scholarly work includes the principal authorship, with Charles Moore, of *Body, Memory, and Architecture* and twenty-nine articles and contributing chapters in other books. His most recent book, *The Nature of Ornament*, was published in 2000.

Turner Brooks, Professor (Adjunct). Mr. Brooks has taught at Carnegie-Mellon University, Rensselaer Polytechnic Institute, the University of Miami, Middlebury College, and the University of Vermont. He is a principal of Turner Brooks Architects, based in New Haven. His work includes several prize-winning houses, affordable housing projects, master plans, and small institutional work, most notably the Gates Center for the College of the Atlantic in Bar Harbor, Maine, and the new Gilder Boathouse for Yale University. A monograph of his work, entitled *Turner Brooks: Work*, was published in 1995. His work also has been featured in several other books and magazines here and abroad. He has received grants from the National Endowment for the Arts and the Graham Foundation, and he was awarded the Mid-Career Rome Fellowship. Mr. Brooks received his B.A. and M.Arch. from Yale University.

Paul B. Brouard, Critic and Director of the Building Project. For more than twenty-five years, Mr. Brouard has managed the technical, construction, and fiscal components of the Building Project, which has built pavilions, camp buildings, affordable housing, and other structures for nonprofit clients. Mr. Brouard received the Judith Capan Award recognizing excellence in instruction and was part of a team given the Elm City Award. He is experienced in practice, contracting, and construction management. Mr. Brouard holds a B.A. from St. Lawrence University and an M.Arch. from Yale University.

William E. Butler, Critic. Mr. Butler is an associate principal with Cesar Pelli & Associates, New Haven, where he has been the design team leader on several urban design projects, such as the master plans for Abandoibarra in Bilbao, Spain; the University of Texas at Austin; and Rice University. He has also served as design team leader on numerous commercial projects, including the Zurich Tower in The Hague, Netherlands, and the 777 Tower in Los Angeles. Mr. Butler also worked as a designer on the World Financial Center in New York City and Herring Hall at Rice University. He received his B.A. and B.Arch. from Rice University.

Peggy Deamer, Associate Dean, Associate Professor. Ms. Deamer is a principal in the firm of Deamer + Phillips, whose projects have been featured in various publications. The firm received a New York AIA Interiors Award and was one of the 1993 Urban League of New York "Emerging Voices." The firm's Stetson University Center in Celebration, Florida was recently completed. Articles by Ms. Deamer have appeared in *Assemblage*, *Architecture and Body*, *Thinking the Present*, and *Drawing/Building/Text*. Ms. Deamer received a B.A. from Oberlin College, a B.Arch. from Cooper Union, and an M.A. and a Ph.D. from Princeton University.

Peter de Bretteville, Critic. Before joining the Yale faculty, Mr. de Bretteville taught at the California Institute of the Arts, at the University of California at Los Angeles, and at the University of Southern California. He was associated with Giancarlo De Carlo in Milan, Italy, and was a partner in several Los Angeles firms, where he collaborated on a twenty-year plan for downtown Los Angeles. He is the founder and principal of Peter de Bretteville Architect, in Hamden, Connecticut. Mr. de Bretteville's work has focused on college and university long-term planning and building, but he also has completed such projects as civic centers and residences. Selections from his published catalogues on California architects and campuses will appear in a forthcoming issue of *The New City* and will form the basis for a book on campus design, which is in progress. Mr. de Bretteville holds a B.A. and an M.Arch. from Yale University.

Keller Easterling, Associate Professor. Ms. Easterling is an architect and writer researching global urbanism. She is the author of *American Town Plans*; *Call It Home*, a laser disc history of suburbia; and *Organization Space: Landscapes, Highways and Houses in America*. She has recently completed two research installations on the Web: *Wildcards: The Components of Global Organization* and *Higline: Plotting NYC*. She is currently working on a book funded by the Graham Foundation entitled *Terra Incognita*. Ms. Easterling also designs KEEP, a mobile storage system made from laser-cut aluminum components. Ms. Easterling taught at Columbia prior to coming to Yale. She received her B.A. and M.Arch. from Princeton University.

John C. Eberhart, Critic. Mr. Eberhart's research focuses on CAD/CAM and fabrication technologies as well as nonlinear interactivity and Web design. Mr. Eberhart is currently a senior associate at Peter de Bretteville Architect, designing residential and institutional projects. Mr. Eberhart previously worked in the offices of Hammond, Beeby, and Babka in Chicago and Pickard Chilton Architects in New Haven. Mr. Eberhart received a B.S. from Ohio State University and an M.Arch. from Yale University.

Martin J. Finio, Critic. After ten years as an associate in the office of Tod Williams and Billie Tsien, Mr. Finio is a founding partner at Christoff: Finio Architecture, a design firm in New York. Their current work includes both residential and commercial projects. He was the editor of the 1999 2G monograph *Williams Tsien: Works* and a recipient of a grant from the New York State Council on the Arts for "Conciliator," a temporary structure based on the work of John Hejduk. His work has been published in *Architecture*, *The New York Times*, *Interior Design*, and *Oculus*. Before joining the Yale faculty he taught at Columbia University. He received his B.Arch. from Cooper Union.

Bryan Fuermann, Lecturer. Mr. Fuermann has taught the history of landscape at The New School for Social Research, Northwestern University, Columbia University, and the University of Illinois. He received his B.A. from Northwestern University, his M.A. and Ph.D. from the University of Illinois, Urbana, and his M.Des.S. from Harvard University.

Mark F. Gage, Critic. Mr. Gage maintains a small architectural design practice in New York City. He is currently working on two apartment renovations in Manhattan and a house addition and renovation in Denver, Colorado. He recently designed a speculative storage and display based residence that will be featured in the magazine *Lucky*. Mr. Gage also works with Robert A.M. Stern Architects, where he shares the role of project architect for the Baker Library Academic Center at the Harvard Business School. He was co-editor for the 1998 book *Building Cities* and is currently working on a book entitled *The Millennium House* with Peggy Deamer and Nina Rappaport. He has been a guest critic at Columbia University, the New York Institute of Technology, and the University of Notre Dame. Mr. Gage received his B.Arch. from the University of Notre Dame and his M.Arch. from Yale University.

Deborah Gans, Critic. Ms. Gans is principal in the firm of Gans & Jelacic in New York City. The firm's work in the fields of industrial design and architecture has been exhibited at RIBA, London; IFA, Paris; and the Van Alen Institute in New York City. The firm has won international awards and a grant for development from the Johnny Walker Fund for their investigation into disaster relief housing for Kosovar refugees and subsequent housing projects. Ms. Gans is the author of *The Le Corbusier Guide* and the editor of *The Organic Approach*. She has taught at, among others, the Parsons School of Design, Columbia University, and Pratt Institute, where she was the Chairman of the School of Architecture. Ms. Gans received her B.A. from Harvard University and her M.Arch. from Princeton University.

Alexander D. Garvin, Professor (Adjunct). Mr. Garvin has combined a career in urban planning and real estate with teaching, architecture, and public service. He is currently Vice President for Planning, Design and Development of the Lower Manhattan Development Corporation, a commissioner on the New York City Planning Commission, and Managing Director of Planning of NYC2012, the committee to bring the Summer Olympics to New York City in 2012. From 1970 to 1980 he held prominent positions in New York City government, including Deputy Commissioner of Housing and Director of Comprehensive Planning. Mr. Garvin is a member of the National Advisory Council of the Trust for Public Land, on the board of directors of the Society of American City and Regional Planning History, and a fellow of the Urban Land Institute, for whom he has organized and taught workshops on basic real estate development, the residential development process, and the role of design in real estate. He is the author of *The American City: What Works, What Doesn't*, winner of the 1996 American Institute of Architects book award in urbanism, and one of the principal authors of *Urban Parks and Open Space*, published jointly, in 1997, by the Trust for Public Land and the Urban Land Institute. In April 2001, the American Planning Association released his latest book, *Parks, Recreation, and Open Space: A 21st Century Agenda*. He earned his B.A., M.Arch., and M.U.S. from Yale University.

Philip Grausman, Critic. Mr. Grausman, a sculptor, has received numerous awards including the Rome Prize in Sculpture, a Ford Foundation Purchase Award, and grants from the National Institute of Arts and Letters and the Louis Comfort Tiffany Foundation. The eighteen solo exhibitions of his sculpture and drawings include a 2000 exhibition at the Babcock Galleries in New York City. Mr. Grausman received a B.A. from Syracuse University and an M.F.A. from the Cranbrook Academy of Art.

Sophia Gruzdys, Critic. Ms. Gruzdys teaches drawing and the senior studio in the undergraduate architecture major. Previously, she taught at N.Y.I.T., Parsons School of Design, and Cornell University. While a senior designer at I. M. Pei and Partners, she played a key role in the design of the Rock 'n' Roll Museum in Cleveland, Ohio. She maintains a design and drawing practice in New York City. Ms. Gruzdys received her B.Arch. from Kent State University and an M.Arch. from Harvard University.

Karsten Harries, Professor of Philosophy and M.E.D. Program Committee member. Mr. Harries has been chair of the Department of Philosophy. A distinguished member of the Yale faculty for over thirty years, he has also taught at the University of Texas and the University of Bonn, Germany. He has been the recipient of both Morse and Guggenheim fellowships. Mr. Harries received his Ph.D. from Yale University.

Steven Harris, Professor (Adjunct). Before joining the Yale faculty, Mr. Harris taught at the Institute for Architecture and Urban Studies, Princeton, and Harvard. Mr. Harris is coeditor with Deborah Berke of *Architecture of the Everyday*. He is principal of Steven Harris Architects in New York City. The office's built projects have appeared on the covers of *A+U*, *Casa Vogue*, *Deutsche Bauzeitschrift*, *H user*, *Interior Design*, and the *New York Times Magazine*. Mr. Harris received a B.A. from New College, a B.F.A. from the Rhode Island School of Design, and an M.Arch. from Princeton University.

Michael R. Haverland, Assistant Professor (Adjunct). Mr. Haverland is co-director of the Yale Urban Design Workshop, with primary responsibility for design and community-based planning projects in New Haven and throughout Connecticut, including space planning, multi-unit housing development, campus planning, and town planning. He has taught at the University of Pennsylvania. He maintains a design practice in New York City specializing in residential, institutional, and commercial work. His work has been published in *The New York Times*, *Architectural Record*, and *House and Garden*. He has received numerous architectural design awards, including recent awards from the New York chapter of the AIA and the Congress for the New Urbanism. Mr. Haverland holds a B.Arch. from Rice University and an M.Arch. from Yale University, where he received the Parsons Medal, the H.I. Feldman Prize, and a Takenaka Internship.

Dolores Hayden, Professor of Architecture and Professor of American Studies. Ms. Hayden is an urban historian specializing in American cities and built environments who is also an architect. She is the author of several award-winning books on the history and

politics of design: *Seven American Utopias*; *The Grand Domestic Revolution*; *Redesigning the American Dream*; and *The Power of Place: Urban Landscape as Public History*. In 1999 she was invited to present her work at a White House conference on artists and scholars in public life. Ms. Hayden has won an Award for Excellence in Design Research from the National Endowment for the Arts, the Diana Donald Award of the American Planning Association, and the Los Angeles Conservancy Award for preservation, and received research grants from the Lincoln Institute of Land Policy. She has also been a fellow of the Guggenheim Foundation, the Rockefeller Foundation, the Graham Foundation, and the Bunting Institute. She has taught in American studies, architecture, and urban planning at MIT, UC Berkeley, and UCLA as well as at Yale. Her current interests include the urbanization of American suburbia, narrative, memory, and gender. She received her B.A. from Mount Holyoke College and her M.Arch. from Harvard University.

Gavin Hogben, Critic. Mr. Hogben has most recently been University Lecturer at Cambridge University School of Architecture. He was also a design critic at Yale in the spring of 1996 and from 1985 to 1988. His practice covers all scales of work from master planning, buildings, furnishings, and digital ephemera. His current work focusing on "architecture and the moving image" has been published on both sides of the Atlantic. Mr. Hogben received his B.A. and M.A. Dipl. Arch. from the University of Cambridge, U.K.

Adam Hopfner, Critic. Mr. Hopfner works as a project manager at Gray Organschi Architecture in New Haven. His recent projects have included a music recording studio, a pedestrian footbridge, and various residential commissions. Mr. Hopfner received his B.A. from Bowdoin College and his M.Arch. from Yale University.

John D. Jacobson, Associate Dean and Professor (Adjunct). Mr. Jacobson has worked as a designer for a consulting engineering firm and as a project manager for a general contracting firm as well as for Cesar Pelli & Associates. For twenty years Mr. Jacobson was the product designer and owner of a manufacturing firm specializing in products for children. Mr. Jacobson received his B.A. from the University of California at Los Angeles and his M.Arch. from Yale University.

Andrea Kahn, Critic. Ms. Kahn's research focuses on the formative roles of site representation and analysis in the urban design process. Currently, she is coediting an interdisciplinary anthology on the site and settlement patterns and co-organizing a national conference on urban design. Ms. Kahn has taught in many architecture programs in the United States, Europe, and Australia. She is currently an Adjunct Associate Professor at Columbia University. Ms. Kahn received her B.A. from Bennington College and an M.Arch. from Princeton University.

Fred H. Koetter, Professor (Adjunct). Mr. Koetter taught at Cornell, Yale, and Harvard universities before returning to Yale, where he served as dean from 1993 until 1998. He is a founding partner of Koetter, Kim and Associates, Inc., Architecture and Urban

Design, and an affiliated firm, Koetter, Kim and Associates International Ltd., established in London in 1988. His work includes award-winning designs for Codex Corporation World Headquarters in Canton, Massachusetts, Firestone Library at Princeton University, and Miller Park in Chattanooga, Tennessee. His current work includes institutional projects and urban design assignments in the United States, Europe, and Asia. He is the author of numerous articles and books, including *Collage City*, coauthored with Colin Rowe. Mr. Koetter received his B.Arch. from the University of Oregon and his M.Arch. from Cornell University.

Lauren Kogod, Lecturer. Before coming to teach at Yale Ms. Kogod taught at Barnard College and at Columbia, Washington, and Texas A&M universities. She practices in New York as a partner of Kogod and Smiley Architects, designers of residential, commercial, and educational work in New York, California, and Israel. Her articles have appeared in *Assemblage*, *Harvard Design Magazine*, *Architecture and Urbanism*, *Enric Miralles* (AD Monograph), and *Adrian Lucbini* (CWA). Ms. Kogod earned a B.F.A. at the Rhode Island School of Design, an M.S. in Architecture and Building Design at Columbia University, and she is currently a Ph.D. candidate in architectural history and theory at Harvard University.

Keith Krumwiede, Assistant Professor. Prior to teaching at Yale, Mr. Krumwiede taught at the Otis College of Art and Design in Los Angeles, the Konstfack University College of Arts, Crafts and Design in Stockholm, Sweden, and most recently at Rice University, where he had an architectural practice. Mr. Krumwiede received a B.A. from the University of California, Berkeley and an M.Arch. from Southern California Institute of Architecture.

M.J. Long, Critic. Ms. Long has been a partner in the firm Long & Kentish in London, England, since its inception in 1994. Prior to that, Ms. Long was in partnership with her husband, Sir Colin St. John Wilson. She has lectured and written widely. In 1998 she was featured in the "Equal Partners" exhibition at Smith College and was an invited speaker at the Jerusalem Seminar in Architecture. Ms. Long has extensive teaching experience on both sides of the Atlantic and is a member of the RIBA accrediting board. She has published numerous articles, particularly in the realm of library design, and has acted as a consultant in this field. Ms. Long received her B.A. from Smith College and her M.Arch. from Yale University.

Catherine Lynn, Visiting Assistant Professor. Ms. Lynn teaches at the University of Miami, School of Architecture. She has also taught at Columbia University and has held the positions of Assistant Curator of the Decorative Arts at the Cooper-Hewitt Museum and Curator for the Atlanta Historical Society. More recently, she was the Director of Education and Development for the Connecticut Trust for Historic Preservation in New Haven. She received her B.A. from Sweet Briar College, her M.A. from the University of Delaware, and her Ph.D. from Yale University.

Christopher Mahoney, Instructor. Mr. Mahoney is a furniture maker specializing in exhibition fabrication. He received his B.F.A. from the New York Institute of Technology and his M.F.A. from the Rhode Island School of Design.

Edward Mitchell, Assistant Professor (Adjunct). Mr. Mitchell is an architect and writer who has taught at Columbia University, the Pratt Institute, and the Illinois Institute of Technology. He is the author of numerous articles, and his work has received awards in competitions for the Atlanta Olympics and UCLA's "New Public Space." That work has been featured in *Alphabet City* and *A+U* and has been exhibited at the Rome Academy's exhibition "Architecture on the Edge." Mr. Mitchell is coeditor of *Fetish* from the Princeton University School of Architecture. In 1999, Mr. Mitchell was given a Young Architects Award by the New York Architectural League. His work was published in *Young Architects* by the Princeton University Press. He received his B.A. from Brown University and his M.Arch. from Princeton University.

Herbert S. Newman, Critic. Mr. Newman has been on the Yale faculty since 1965 and is currently the Building Project coordinator. He has been a visiting faculty member or juror at Carnegie-Mellon, Harvard, and Columbia universities, and at the University of Tennessee. In his role as campus planner, Mr. Newman has designed many buildings and projects at Yale and at other schools and universities. As a principal of Herbert S. Newman and Partners he has been active in planning and preserving urban New Haven. He received the Thomas Jefferson Award for Public Architecture from the AIA for lifetime achievement in 1995; national AIA Honor Awards for design excellence for Ninth Square, Battell Chapel, and the Yale Center for American Arts; and national AIA/ALA awards for Yale Law School Library and Colgate University Library. Mr. Newman is the subject of a new monograph entitled *Herbert S. Newman and Partners: Selected and Current Works*, which is part of the Images Publishing *Master Architect Series*. He received a B.A. from Brown University and an M.Arch. from Yale University.

Alan W. Organschi, Critic. Mr. Organschi is a principal in the design firm of Gray Organschi Architecture in New Haven. After completing his graduate work in architecture, he edited the 27th edition of *Perspecta: The Yale Architectural Journal*. In 1992, he was awarded a German Chancellor's Fellowship from the Alexander von Humboldt Foundation, for which he conducted research on the post-unification redevelopment of East Berlin for a year and a half. He received his B.A. from Brown University and his M.Arch. from Yale University.

S. Edward Parker, Lecturer. Mr. Parker is a partner at Alisberg Parker Architects in Greenwich, Connecticut, a firm specializing in traditional residential architecture in Connecticut, Kentucky, New Hampshire, New York, North Carolina, South Carolina, and Vermont. As a project manager and ornartiste at the Kent Bloomer Studio, he was involved in several projects, including the aluminum window wall installation at Ronald Reagan National Airport in Washington, D.C. Mr. Parker received his B.S. from Clemson University and his M.Arch. from Yale University.

Eeva-Liisa Pelkonen, Assistant Professor. Ms. Pelkonen teaches design and twentieth-century architectural history and theory. Her book, *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture*, was published in 1996 in both English and German, and her articles have appeared in several European and American journals and anthologies. She is the recipient of a Fulbright Scholarship and a Graham Foundation Grant for Advanced Studies in the Fine Arts. She has been a fellow of the Austrian Ministry of Science and Research and of the Finnish Academy of Science. Ms. Pelkonen has worked in a number of European firms, most notably with Reima and Raili Pietilä, Architects, in Helsinki, Finland, and Volker Giencke, Architects, in Graz, Austria. Currently she is a design associate with Turner Brooks Architects, where she has collaborated on such projects as the Stonington Historical Society Library and Archive, the Gilder Boathouse for Yale, and the Pelkonen/Brooks residence. Ms. Pelkonen received her M.Arch. from the Tampere University of Technology, Finland, and her M.E.D. from Yale University. She is currently completing a Ph.D. dissertation entitled "Impathetic Affinities: Alvar Aalto, Modernity, and Self-Identity" at Columbia University.

Alan J. Plattus, Professor. Mr. Plattus began teaching at Yale in 1986 after serving on the faculty of Princeton University for seven years. He has published and lectured widely on civic pageantry and the history of cities as well as on contemporary American architecture and urbanism. Mr. Plattus maintains an independent consulting practice in architecture and urban design, and is currently consulting for the Stamford Urban Redevelopment Commission and the borough of Stonington, Connecticut. Mr. Plattus founded and co-directs the Yale Urban Design Workshop and Center for Urban Design Research, which undertakes research and design studies for communities throughout Connecticut and the metropolitan region. Current projects include plans for Madison and Ansonia, Connecticut, and a day care center for the Dwight neighborhood in New Haven. He has served on the boards of the Association of Collegiate Schools of Architecture, the National Architectural Accrediting Board, the *Journal of Architectural Education*, and *Architectural Research Quarterly*. Mr. Plattus received a B.A. from Yale University and an M.Arch. from Princeton University.

Alexander Purves, Professor. After ten years of professional practice in New York City, primarily in the area of housing with David, Brody & Associates, Mr. Purves returned to Yale, where he has been active in both the graduate and undergraduate programs. A member of the faculty since 1976, Mr. Purves served as acting dean from January to December 1992. He maintains his professional practice in New Haven, where his work with Allan Dehar includes the Cushing/Whitney Medical Library at the Yale School of Medicine. Mr. Purves received his B.A. and M.Arch. from Yale University.

Dean Sakamoto, Critic and Director of Exhibitions. Mr. Sakamoto previously taught at the Pratt Institute, Brooklyn, the University of Hawaii at Manoa School of Architecture, and the Chaminade University Institute of Fine Arts. His practice, Dean Sakamoto Architects, is currently working on planning, building design, and interior projects in the

Northeastern U.S. and Pacific regions. He has organized and designed numerous original exhibitions at the School, including *Two Views of Eero Saarinen*, *The Architectural Photography of Balhazar Korab and Ezra Stoller*; *Architecture or Revolution: Charles Moore and Yale during the late 1960s*; and *Zaha Hadid Laboratory*, which was displayed at the National Building Museum in fall 2002. Mr. Sakamoto received a B.Arch. from the University of Oregon, an M.Arch. from the Cranbrook Academy of Art, and an M.E.D. from Yale University, where he was the recipient of the Gertrude A. Wood Traveling Fellowship and the Alpha Rho Chi Medal.

Victoria Sambunaris, Lecturer. Ms. Sambunaris is a freelance photographer based in New York City. Her work has been seen at the Christine Burgin Gallery, New York City; Urban Center, New York City; Bellwether, Brooklyn, NY; Geoffrey Young Gallery, Great Barrington, MA; UCLA School of Architecture; and Yale School of Architecture. Ms. Sambunaris received her B.A. from Mount Vernon College and an M.F.A. from Yale University.

Joel Sanders, Associate Professor (Adjunct). Mr. Sanders is an architect practicing in New York City. Prior to joining Yale, he taught at Princeton University and the Parsons School of Design, where he was the director of the Graduate Program in Architecture. His work has been exhibited widely, most recently in “Unprivate House” at New York’s Museum of Modern Art, “Folds, Blobs, and Boxes” at the Heinz Architectural Center, and “New Hotels for Global Nomads” at the Cooper Hewitt National Design Museum. Projects designed in his practice belong to the permanent collections of NYC MoMA, SF MoMA, and the Carnegie Museum in Pittsburgh and his work has been showcased in numerous publications, including *Interior Design*, *Architectural Record*, *The New York Times*, *Wallpaper*, *, and *Assemblage*. Mr. Sanders has received numerous awards, including two Design Citations from *Progressive Architecture*. The editor of *Stud: Architectures of Masculinity*, he frequently writes about art and design, most recently for the *Art Forum* and the *Harvard Design Magazine*. Mr. Sanders received his B.A. and his M.Arch. from Columbia University.

Carol Scully, Lecturer. After working as an architectural modelmaker for Louis I. Kahn and Venturi and Rauch, Ms. Scully started her film and video career working collaboratively on the Prix de Rome film project *Las Vegas to Rome*. Ms. Scully has produced numerous documentaries, video art, and public affairs shows that aired on PBS and cable television, including *Racism/Sexism: Same Game, Different Name?*; *La Femme Mortale*; *This Is My Land*; *Ars Nova*; and *Lunch & Art*. She received her B.F.A. from Rhode Island School of Design and her M.F.A. from the University of Massachusetts, Amherst.

Vincent J. Scully, Jr., Sterling Professor Emeritus of the History of Art and Distinguished Visiting Professor, University of Miami. Mr. Scully has been on the Yale faculty since 1947. He has lectured all over the world and has served on numerous design juries. His books on art and architecture have earned international praise. He won the College Art Association Annual Book Award for *The Shingle Style*, and the Society of Architectural

Historians Annual Book Award for *The Architectural Heritage of Newport, Rhode Island, 1640–1915*. Recently he lectured at Yale as the William Clyde DeVane Professor of Humanities, and at the National Gallery of Art in Washington under a Mellon Lecture-ship. He frequently is asked to serve as consultant or jury member on competitions or projects. Mr. Scully received his B.A., M.A., and Ph.D. from Yale University.

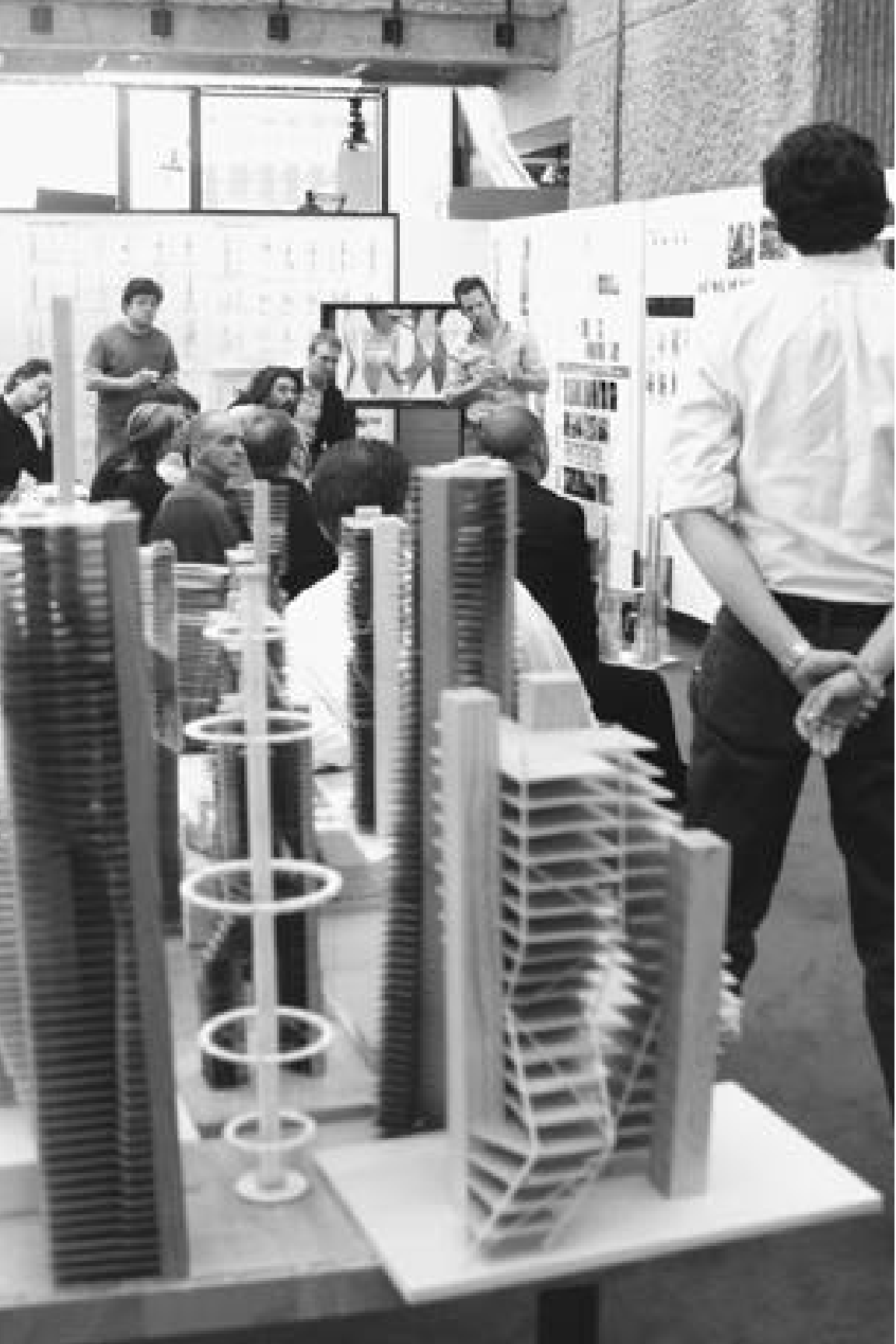
Michael S. Silver, Assistant Professor. Mr. Silver established R+D Architects at the turn of the century as a multidisciplinary design laboratory. R+D's current architectural work is primarily focused on the relationship between 3-D digital mapping and fabrication technologies. Mr. Silver was awarded an Ohio State Lefevre fellowship in 2001. He is a New York Foundation of the Arts fellow, a recipient of the grand prize for design from the Nagoya Design Foundation in Japan, and the author of *Pamphlet Architecture No. 19: Reading/Drawing/Building*. He received his B.A. from Pratt Institute and his M.Arch. from Columbia University.

Paul Stoller, Lecturer. Mr. Stoller is an Associate Director at Atelier Ten, an environmental design and engineering firm practicing in New York City and London. His projects have included Federation Square, Melbourne, Australia; the Singapore Opera House; and the Paddington Basin Redevelopment in London, England. Mr. Stoller received his B.S. and M.A. from the University of Wisconsin and his M.Arch. from Yale University.

Lindsay S. Suter, Lecturer. Mr. Suter has taught architectural studio and history courses at Roger Williams University and furniture design and construction at the California College of Arts and Crafts. His own practice focuses on integrating traditional, vernacular building methods with sustainable design in both architecture and furniture. He received his B.A. from Hamilton College and his M.Arch. from Yale University.

Susana Torre, Lecturer. Ms. Torre is an architect and scholar. She is the 2003–2004 Aylsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts of the National Gallery of Art and is working on a comprehensive history of Latin American architecture and urbanism to be published by W.W. Norton. In addition to teaching at Columbia University, Ms. Torre was the director of the Barnard College Architecture Program and the director of the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Ms. Torre received her Dipl.Arch. from the University of Buenos Aires.

Carter S. Wiseman, Lecturer. In addition to Mr. Wiseman's extensive work as editor at a variety of magazines, including sixteen years for the *Yale Alumni Magazine*, he was the architectural critic at *New York Magazine* for sixteen years. He has written on architecture and design for *Newsweek*, *Architectural Record*, *Interior Design*, *ARTnews*, and *American Heritage* among other magazines. He is the author of *I. M. Pei: A Profile in American Architecture* and *Twentieth-Century American Architecture: The Buildings and Their Makers*. He received his B.A. from Yale University, his M.A. from Columbia University, and he was a Loeb Fellow at Harvard's Graduate School of Design.



Endowment and Term Funds

ENDOWMENT FUNDS

The School of Architecture has the following endowed funds. The date of the gift and the name of the donor are given in each instance.

Moulton Andrus Award Fund (1984). Established by family members as a memorial to Moulton Andrus (B.A. 1962, M.Arch. 1966) for an annual award to a graduating student who has achieved excellence in art and architecture.

Architect Fellowship (1982). Established by numerous donors for general fellowship support.

Architectural Teaching Fund (1909). Established by a gift of Henry Fowler English (LL.B. 1874) and John Davenport Wheeler (Ph.B. 1858) to create an endowment to support faculty and teaching in the profession of architecture.

Myriam Bellazoug Memorial Fund (1999). Established by friends of Myriam Bellazoug (M.Arch. 1991) to support lectures and symposia intended to be held in conjunction with the publication of future issues of *Perspecta*.

William Henry Bishop Fund (1929). Established by a bequest of William Henry Bishop (B.A. 1867) to support a professorship in Architecture.

Wendy Elizabeth Blanning Fund (1976). Established by friends and family as a memorial to Wendy Elizabeth Blanning, class of 1978. The fund supports the awarding of a prize to a second-year student in the School of Architecture who has shown the most promise of development in the profession.

Robert Leon Coombs Scholarship Fund (2002). Established by a bequest of Robert Leon Coombs to endow a scholarship in recognition of outstanding architectural ability.

William B. and Charlotte Shepherd Davenport Fund (1943). Established by Professor Shepherd Stevens (B.F.A. 1922, Hon. M.A. 1930) as a memorial to the donor's aunt and uncle for an endowment of a professorship in Architecture.

Robert W. DeForest Fund (1927). Established by Robert Weeks DeForest (B.A. 1870) to support the general purposes of the School.

Caroline E. Dudley Fund (1935). Established as a bequest by Caroline E. Dudley to support the general purposes of the School.

Enid Storm Dwyer Scholarship in Architecture Fund (1994). Established by Enid Storm Dwyer to endow a scholarship in recognition of a student who demonstrates outstanding professional promise.

H.I. Feldman Prize Fund (1955). Established by Hyman I. Feldman (B.F.A. 1920) for a prize to be awarded annually for the best solution of an architectural problem, taking into consideration the practical, functional, and aesthetic requirements of that problem.

Samuel J. Fogelson Memorial Fund (1979). Established by Richard C. Fogelson (B.Arch. 1965) in memory of his father to support scholarship aid.

Mary C. Fosburgh Fund (2003). Established by the bequest of Mary C. Fosburgh to provide general support of activities of the School.

General Architecture Fund (1976 and 1978). Established by various donors to provide unrestricted funds for the general support of the School of Architecture.

Brendan Gill Lectureship Fund (1987). Established by Herbert P. McLaughlin (B.A. 1956, M.Arch. 1958) to honor the writer and critic, Brendan Gill (B.A. 1936).

Franklin U. Gregory Memorial Fund (1948). Established by Edna Gregory Crawford as a memorial to her brother, Franklin U. Gregory (B.A. 1891), to support scholarship aid.

Richard Hellmann Architectural Fund (1973). Established by the Richard Hellmann Foundation to support educational opportunities in the School.

J.M. Hoppin Professorship of Architecture Fund (1923). Established by a bequest of James Mason Hoppin (B.A. 1840) to support a professorship in architecture.

Kenneth A. Housholder Scholarship Fund (1982). Established by a gift of Kenneth A. Housholder (B.Arch. 1947) to create a scholarship in the School of Architecture.

Louis I. Kahn Visiting Professorship Fund (1980). Established by friends and colleagues of Louis I. Kahn to endow a visiting professorship in architecture. First awarded in 1999.

The Kibel Foundation Fund (2001). Established by the Kibel Foundation at the direction of Henry Kibel (M.Arch. 1947) to provide support for the School of Architecture's exhibition and publication program.

Edward R. Lambert Fund (1929). Established as a bequest of Edward R. Lambert (Ph.B. 1910, Cert.Eng. 1912) to be used for the encouragement of architecture as a fine art.

Timothy Egan Lenahan Memorial Lectures Fund (1994). Established by friends and family of Timothy Egan Lenahan (B.A. 1980, M.Arch. 1984) to support an annual lecture focusing on the relationship between landscape and architecture.

Yen and Dolly Liang Scholarship Fund (2002). Established at the bequest of Dolly Liang in memory of herself and her husband, Yen Liang (B.F.A. 1931), an architect and writer of children's books. This fund supports student scholarships in the School of Architecture.

Charles O. Matcham Scholarship Fund (1954). Established by Charles O. Matcham (B.A. 1925) to honor Charles A. and Margaret O. Matcham, his father and mother. This fund supports a scholarship for a last-year student who is known to be in need of financial support and who has shown in previous years to have outstanding qualities meriting such support.



Carroll L.V. Meeks Memorial Scholarship Fund (1968). Established by associates, friends, and former students of History of Architecture Professor Carroll L.V. Meeks (B.A. 1928, B.F.A. in architecture 1931, M.A. 1934) to award scholarship funds to students in the School of Architecture.

Everett Victor Meeks Graduate Fellowship Fund (1956). Established by various donors as a memorial to Everett Victor Meeks (B.A. 1901, B.F.A. 1917, Hon. M.A. 1919), former dean of the School of the Fine Arts, to award fellowships.

Charles W. Moore Building Program Fund (1995). Established by Centerbrook Architects, various friends, and colleagues of Charles W. Moore, former dean of the School, to provide summer income for student interns working on the School's building project.

A. Whitney Murphy Scholarship Fund (1992). Established as a bequest of A. Whitney Murphy (B.A. 1938, B.F.A.Arch. 1941) to assist a needy student in the final year at the School of Architecture.

George Nelson Scholarship Fund (1988). Established in honor of George Nelson (B.A. 1928, B.F.A.Arch. 1931), architect, product designer, and writer, by Herman Miller, Inc. and Mrs. George Nelson to award a scholarship to one second-year graduate student of architecture each year for support for an independent course of study.

John Henry Niemeyer Fund (1942). Established as a bequest of John Henry Niemeyer (Hon. M.A. 1874) to be used to promote the interests and educational facilities of the School.

William Edward Parsons Memorial Medal (1941). Established by Myra Louise Parsons as a memorial to her husband, William Edward Parsons (B.A. 1895, B.F.A. 1905), designer, architect, and city planner who, at the end of his career, established a program in city planning at the School. This fund provides a medal to a member of the graduating class who has shown the greatest excellence in group or city planning.

Perspecta Gift Fund (2000). Established by various donors to support the publication expenses for *Perspecta: The Yale Architectural Journal*.

Henry A. Pfisterer Scholarship Fund (1984). Established by friends to honor Henry A. Pfisterer, a professor of architectural engineering from 1941 until his death in 1972 and acting chairman in 1957.

Henry Hart Rice Fund in Architecture (1999). Established by a gift from the Rice Family Foundation to support degree-related travel at the School of Architecture.

James Gamble Rogers Memorial Fellowship Fund (1990). Established by James G. Rogers (B.A. 1931) to honor his father, James Gamble Rogers (A.B. 1889), to award fellowships to second-year students in the first professional degree program on financial aid who have demonstrated skill as designers and interest in critical thought.

The David W. Roth and Robert H. Symonds Memorial Lecture Fund (2000). Established as a gift of W. Mason Smith III (M.Arch. 1965) to honor his classmates David W. Roth and Robert H. Symonds. This fund supports a lecture plus a day in small group meetings that expose Yale students to disciplines other than architecture, thereby reinforcing the broad goals of the profession.

Paul Rudolph Lectureship Fund (1986). Established by Claire and Maurits Edersheim to create an annual lectureship to honor Paul Rudolph (Hon. M.A. 1958), former chairman of the Department of Architecture of the School of Art and Architecture and designer of three buildings at Yale, including the Art & Architecture Building (1963).

Paul Rudolph Publication Fund (2000). Established by Claire and Maurits Edersheim in honor of Paul Rudolph (Hon. M.A. 1958) to support the School's ability to inform a broader audience through print and electronic media.

Harvey R. Russell Architecture Scholarship Fund (2002). Established by Katherine Hauschild in the memory of Harvey R. Russell (B.A. 1934, M.S. 1936) and that of Katherine Hauschild. This fund supports student scholarships in the School of Architecture.

Eero Saarinen Memorial Scholarship Fund (1962). Established by classmates, business associates, and friends of Eero Saarinen (B.Arch. 1934, Hon. M.A. 1949) to fund scholarship awards to students in the School of Architecture.

Eero Saarinen Visiting Professorship Fund (1982). Established by Kevin Roche, colleagues, and friends of Eero Saarinen (B.Arch. 1934, Hon. M.A. 1949) to support a visiting profes-

sorship in architecture and to support lectures by architects and other individuals to broaden professional education about issues within the manmade environment.

Ulli Scharnberg Scholarship in Memory of Carroll L. V. Meeks (2001). Established by Hans-Ullrich Scharnberg (M.Arch. 1959) in honor of History of Architecture Professor Carroll L. V. Meeks (B.A. 1928, B.F.A. in architecture 1931, M.A. 1934) to provide scholarship support for a student who has prior experience in an architect's office.

Frederick M.R. Smith Fund (1997). Established in Yale College by Frederick M.R. Smith (B.A. 1963) to support the undergraduate Architecture major.

Gordon H. Smith Lectureship in Practical Architecture Fund (1980). Established by Gordon H. Smith (B.E. 1957) to fund lectures in the School of Architecture.

Herman D.J. Spiegel Scholarship Fund (1999). Established by Herman D. J. Spiegel (M.Eng. 1955), former professor and dean of the School of Architecture, to provide scholarship to a student in the School of Architecture who best brings together both the study of structural engineering and its implications in his or her design projects.

Robert A.M. Stern Fund (2001). Established by Judy and Walter A. Hunt, Jr. (B.A. 1963, M.Arch. 1967) to recognize the accomplishments of Robert A.M. Stern (M.Arch. 1965) as Dean, beginning in 1998, at the School of Architecture. This fund supports School exhibitions, publications, and other efforts to heighten awareness of architecture.

John W. Storrs Scholarship Fund (2001). Established by Ann S. Lloyd to honor and recognize the distinguished career of her brother, John W. Storrs (B.Arch. 1950), as a practicing architect in Portland, Oregon. This fund supports a scholarship in the School of Architecture.

Rutherford Trowbridge Memorial Publication Fund (1920). Established by Mrs. Rutherford Trowbridge as a memorial to her husband, Rutherford Trowbridge, to support the publication of architectural studies.

Robert Allen Ward Fund (1980). Established by the bequest of Mabel H. Ward to honor her stepson, Robert Allen Ward (B.A. 1928, B.F.A. 1932). This fund supports scholarships in the School of Architecture.

Richard White Memorial Fund (1995). Established by the bequest of Jacques Miller (B.F.A. 1938) and gift of Cynthia H. Petersen to perpetuate gifts to first-year students with need at Thanksgiving and Christmas. This fund is named in memory of Richard White, a friend's son who perished on the *Titanic*.

Gertrude Vanderbilt Whitney Fund (1927). Established by Gertrude Vanderbilt Whitney, wife of Harry Payne Whitney (B.A. 1894), to provide general-purpose support of the School.

William Wirt Winchester Fund (1895). Established by Mrs. Jane Ellen Winchester and Mrs. Hannah Bennett as a memorial to their son and brother, William Wirt Winchester, to support a fellowship for study and travel outside the United States and is considered to be the School's most prestigious award.



Since 1980, the following students have been awarded the William Wirt Winchester Traveling Fellowship:

Turan Duda, 1980
Brian E. Healy, 1981
John A. Boecker, 1982
Frank M. Lupo, 1983
Michael R. Davis, 1984
Robert L. Botswick, 1985
John B. Tittmann, 1986
Douglas A. Garofalo, 1987
Alan W. Organschi, 1988
William Franklin Conway, 1989
Stephen Ellson Brockman, 1990
Sophie Harvey, 1991
Larry Cohen, 1992
Nora E. Demeter, 1993
Andrew David Reeder, 1994
Laura Y. King, 1995
Kumiko Inui, 1996
Leah S. Hall, 1997
Jennifer H. Bloom, 1998

Benjamin William de Rubertis, 1998
 Jonathan David Bolch, 1999
 Brian Papa, 2000
 Robert T. Zirkle, 2001
 Ameet N. Hiremath, 2002
 Jonathan A. Toews, 2003

Gertraud A. Wood Traveling Fund (1983). Established by Gertraud A. Wood's husband, Leonard Wood, as well as Mrs. Wood's friends and associates, to support a travel prize to be awarded to an outstanding second-year student. Mrs. Wood was the administrative assistant to three deans of the School of Architecture from 1967 through 1981.

TERM FUNDS

The School of Architecture has the following term funds. The date of the gift and the name of the donor are given in each instance.

Fermin R. Ennis Memorial Fellowship (2002). Established by Julia Ennis as a memorial to her son, Fermin R. Ennis (B.A. 1973), to support student research in the field of architecture.

Carroll L.V. Meeks Scholarship (1999). Established by Hans-Ullrich Scharnberg (M.Arch. 1959) in honor of History of Architecture Professor Carroll L.V. Meeks (B.A. 1928) to provide scholarship support for a student who has prior experience in an architect's office.

Sonia Albert Schimberg Prize (1976). Established as a memorial by the family of Sonia Schimberg (M.Arch. 1950). This fund provides a prize to a graduating woman student recognized for outstanding academic performance.

David M. Schwarz/Architectural Services Good Times Award (2000). Established by David Schwarz (M.Arch. 1974) to provide a graduating student with a fellowship to travel in Europe.

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000). Established by David Schwarz (M.Arch. 1974) to provide a non-graduating student with a summer internship and a traveling fellowship.

Janet Cain Sielaff Alumni Award (1983). Established by the Yale Architectural Alumni Association to honor Janet Sielaff, who, from 1976 until her death in 1983, served as the dean's assistant for alumni affairs. This fund supports an award presented annually to a graduating student who has most significantly contributed to, and fostered, school spirit.

David Taylor Memorial Prize (1996). Established as a memorial to David Taylor, a student of the School from 1992 through 1994 who was stricken with an illness that took his life in 1995. This fund provides to a graduating student a prize to honor David's strong interest in architectural criticism and his commitment to the pursuit of excellence in residential architecture.



School of Architecture Students

ENROLLMENT 2002 – 2003

Registered for the Degree of Master of Architecture

Master of Architecture I Program

First Professional Degree

THIRD YEAR

Abraham C. Ahn (B.S. Univ. Virginia 2000), Charlottesville, Va.

Yeo K. Ahn (B.A. Univ. Chicago 1996), Seoul, Korea.

Khalid O. Almo (B.A. Wesleyan Univ. [Conn.] 1995), Durham, N.C.

Aaron Amosson (B.S. Univ. Virginia 1996), San Francisco, Calif.

* Peter S. Arbour (A.B. Bowdoin Coll. 1994), New York, N.Y.

Ioana Barac (B.S. Univ. Hartford 1998), Farmington, Conn.

Michael T. Baumberger (B.S. Ohio State Univ. 1999), Columbus, Ohio.

Edward F. Baxter (B.A. Amherst Coll. 1998), Chicago, Ill.

Remy A. Bertin (B.S. Univ. Virginia 1998), New York, N.Y.

Ji-Wook Chang (B.S. Univ. Michigan [Ann Arbor] 1999), Ann Arbor, Mich.

April M. Clark (B.A. Univ. New Mexico [Albuquerque] 2000), Albuquerque, N.M.

† Christopher A. Dale (B.E.D. Univ. Colorado [Boulder] 1999), Boulder, Colo.

Andrew F. Davis (B.S. Univ. Texas [Arlington] 1999), Arlington, Tex.

Tracy L. Desrosiers (B.A. Univ. Washington 1997), Bremerton, Wash.

James E. Detzel, Jr. (B.DES. Univ. Florida 1999), Longwood, Fla.

† Marcos Diaz Gonzalez (A.A. Foothill Coll. 1997, A.B. Stanford Univ. 1997), Los Altos, Calif.

Bradley D. Gay (B.S. Univ. Michigan [Ann Arbor] 1999), Kalamazoo, Mich.

Daniel Gottlieb (B.A. New College, Univ. South Florida 1999), Staunton, Va.

Benjamin Griswold (B.F.A. Alfred Univ. 1997), Chicago, Ill.

Joyce C. Hsiang (B.A. Yale Univ. 1999), New York, N.Y.

Francine Hsu (B.A. Barnard Coll. 2000), Flushing, N.Y.

Peter E. Kosinski (B.F.A. San Francisco Art Inst. 1989), Hamden, Conn.

Etienne J. Kuhn (B.S. Univ. Michigan [Ann Arbor] 2000), Ann Arbor, Mich.

Dongyeop Lee (B.S. Yonsei Univ. 1995), Seoul, Korea.

Jessica E. Levin (B.F.A. California Coll. Arts & Crafts 1998), Brooklyn, N.Y.

Clover S. Linné (B.A. Univ. California [Los Angeles] 1999), Los Angeles, Calif.

Hanson Liu (B.A. Columbia Univ. 1996), Newton, Mass.

Sidney McCleary (B.A. Yale Univ. 2000), New Haven, Conn.

Yat Lun Ng (B.A. Univ. Hong Kong 1999), New York, N.Y.

Aurelie Paradiso (B.A. Columbia Univ. 1998), Great Neck, N.Y.

† Leave of absence, spring 2003.

** Leave of absence, 2002 – 2003.

†† Joint degree program, M.B.A., School of Management.



Gi Aa Park (B.E. Kookmin Univ. 1999), Seoul, Korea.

† Regina I. Park (B.A. Brown Univ. 1996), Poughkeepsie, N.Y.

Tracy A. Perry (B.S. Ohio State Univ. 1999), Columbus, Ohio.

Joseph Pikiewicz (B.S. Catholic Univ. of America 1996), New York, N.Y.

Rhiannon K. Price (B.F.A. Tufts Univ. 1995), Hamilton, Mass.

William Todd Reisz (B.A. Yale Univ. 1996), Brooklyn, N.Y.

Michael Surry Schlabs (B.A. Yale Univ. 1999), Berkeley, Calif.

§ Charles C. Sevin (B.A. Louisiana State Univ. 1998), New Orleans, La.

Shomon R. Shamsuddin (B.A./B.S. Brown Univ. 1996), Gwynn Oak, Md.

Jennifer S. Silbert (B.A. Univ. Pennsylvania 1998), San Francisco, Calif.

Nathan B. St. John (B.S. Univ. Illinois [Urbana-Champaign] 2000), Champaign, Ill.

H. Frederick Tang (B.A. Yale Univ. 1999), San Diego, Calif.

William L. Tims (B.S. Univ. Virginia 1997), New York, N.Y.

Jonathan A. Toews (B.A. Yale Univ. 1998), Brooklyn, N.Y.

Aaron S. Vaden-Youmans (B.A. Univ. Texas [Austin] 2000), Houston, Tex.

Third-year class, 45

SECOND YEAR

Abir Ahmad (B.A. Wellesley Coll. 2000), Karachi, Pakistan

Graham W Banks (B.S. Univ. Illinois [Champaign/Urbana] 2001), Kaukauna, Wis.

Robert Dean Berry (B.S. Univ. Virginia 1999), Charleston, S.C.
Emily Jennifer Bidegain (B.S. Univ. Michigan [Ann Arbor] 2000), Marietta, Ga.
Matthew Allen Breisch (B.A. Univ. Michigan [Ann Arbor] 2001), Detroit, Mich.
Adrian Brian Campa (B.A. Univ. Florida 2001), Crestview, Fla.
Christopher Harrison Cayten (B.A. Yale Univ. 1998), Chappagua, N.Y.
Pu Chen (B.S. Zhejiang Univ. of Technology 2001), Hangchou, China.
Stephen Yuen-Hoo Chien (B.A. Washington Univ. in St. Louis 2000), New Haven, Conn.
Sandra Chee San Choy (B.S. Univ. Michigan [Ann Arbor] 2001), Hong Kong, China.
Soontaree Kate Clauson (B.E.D. Univ. Colorado [Boulder] 2000), Songkhla, Thailand.
Sarah E. David (B.E.D. Univ. Colorado [Boulder] 2000), Boulder, Colo.
Katherine Elizabeth Davies (B.A. Yale Univ. 1994), New York, N.Y.
Gary Britt Eversole (B.A. Florida State Univ. 1995), Atlanta, Ga.
Patrick William Giannini (B.A. Univ. New Mexico [Albuquerque] 2000), Albuquerque, N.M.
Ezra Phillip Groskin (B.S. Washington Univ. in St. Louis 2001), Stowe, Vt.
Katan Jay Hanansen (B.F.A. Cooper Union 1999), New York, N.Y.
Leejung Hong (B.A. Columbia Univ. 1999), Seoul, Korea.
Teresa Hsiao-Ting Jan (B.A. Univ. California [Berkeley] 2000), Danville, Calif.
Seyong Jang (B.S. Yonsei Univ. 2000), Seoul, Korea.
Kristen Ayers Johnson (A.B. Dartmouth Coll. 1998), Winchester, Mass.
DaeWha Kang (A.B. Princeton Univ. 1998), Eugene, Ore.
Meirav Katz (B.F.A. Rochester Inst. of Technology 2000), New York, N.Y.
Elicia Ann Keebler (A.B. Washington Univ. in St. Louis 2000), Hastings, Nebr.
Youngsun Ko (B.E. Korea Univ. 1997), Seoul, Korea.
Michael Edward Kokora (B.A. Univ. Minnesota [Twin Cities] 1999), Minneapolis, Minn.
Kyle Stas Konis (B.A. Univ. Washington 2001), Bainbridge Island, Wash.
Victoria C. Koppel (B.A. Smith Coll. 1983), New York, N.Y.
Chun-Cheng Kuo (B.S. SUNY [Buffalo] 2001), Taipei, Taiwan.
Justin Chi-Ching Kwok (B.S. Univ. Michigan [Ann Arbor] 2000), Hong Kong, China.
Jesse John Lafreniere (B.S. Arizona State Univ. 1999), Rye, N.Y.
Brendan M. Lee (B.A. Columbia Univ. 2000), Closter, N.J.
Helia Afak Lee (B.A. SUNY at Binghamton 1995), Queens, N.Y.
Spencer Walker Luckey (B.A. Connecticut Coll. 1992), East Haven, Conn.
Maki Matsubayashi (B.S. Univ. Virginia 1997), Tokyo, Japan.
Craig Grant Morton (B.A. Haverford Coll. 2001), Moorestown, N.J.
Liat Muller (B.F.A. Parsons School of Design 2000), Tel Aviv, Israel.
Cynthia Lee Myntti (M.P.H. Johns Hopkins School of Public Health 1986, PH.D. London School of Economics 1983, M.A. American Univ. of Beirut 1974), Minneapolis, Minn.
James C. Nelson (B.S. Univ. Illinois [Champaign/Urbana] 2001), Rochester, Ill.
Jessica Alexandra Niles (B.A. Harvard Univ. 2000), Sacramento, Calif.
Edward Emile Richardson (B.S. Univ. Virginia 1997), Boston, Mass.

- Christopher James Riordan (B.S. Univ. Virginia 1997), Washington, D.C.
 Benjamin Rosenblum (B.A. Oberlin Coll. 1998), New York, N.Y.
 Sarah Anne Rubinstein (B.A. Yale Univ. 2000), Providence, R.I.
 Sang Wan Seo (B.E. Kyunghee Univ. 1991), Teagu, Korea.
 Aaron Talmadge Smith (B.A. Abilene Christian Univ. 1998), Dallas, Tex.
 Clinton Lee Smith (B.A. Ohio State Univ. 2001), Sylvania, Ohio.
 Adam Sokol (B.A. Columbia Univ. 2001), Huntington, N.Y.
 Jeffrey Braeden Stone (B.E.D. Univ. Colorado [Boulder] 1998), Chicago, Ill.
 Young Mo Sung (B.E. Kookmin Univ. 2000), Seoul, Korea.
 Thong Dinh Tran (B.D.S.N. Univ. Florida 2000), St. Petersburg, Fla.
 Stephen Kenneth Van Dyck (B.A. Connecticut Coll. 1998), Philadelphia, Pa.
 ‡ Lewis Edward Wadsworth IV (B.A. Dartmouth Coll. 1990), St. Augustine, Fla.
 Kristina Lynn Winegar (B.S. Univ. Michigan [Ann Arbor] 1998), Grand Haven, Mich.
 Damian Delafield Zunino (B.A. Williams Coll. 2000), Kent, Conn.

Second-year class, 55

FIRST YEAR

- Doreen Iisa Adengo (B.S. Catholic Univ. of America 2000), Kampala, Uganda.
 Benjamin Thomas Albertson (B.E.D. Univ. Colorado [Denver] 2002), Fort Collins, Colo.
 Emily Alice Atwood (B.A. Princeton Univ. 2000), Portland, Ore.
 Ralph Colt Bagley (B.A. Yale Univ. 2002), London, England.
 Nora Ingrid Bergsten (B.A. Haverford College 1998), Carlisle, Pa.
 Ceren Bige Bingol (B.A. Yale Univ. 2001), Ankara, Turkey.
 Marissa Leigh Brown (B.S. Univ. Nebraska [Lincoln] 2002), Sioux Falls, S.D.
 Thomas Benjamin Carruthers (B.A. Brown Univ. 2000), Vancouver, Canada.
 Yen-Rong Chen (B.S. Harvard Univ. 1999), San Antonio, Tex.
 Kevin Rory Conway (B.S. Univ. Michigan [Ann Arbor] 2001), East Lansing, Mich.
 Michael Warner Cook (B.E. Princeton Univ. 1997), Bethesda, Md.
 William Michael Dudley (B.F.A. Univ. Alabama [Tuscaloosa] 2002), Trussville, Ala.
 Mathew Paul Ford (B.S. Ohio State Univ. [Columbus] 2002), Springbord, Ohio.
 Ashley McRainey Forde (B.A. Harvard Univ. 2001), Raleigh, N.C.
 Genevieve Genne Fu (M.A. Univ. Michigan [Ann Arbor] 1994), Ann Arbor, Mich.
 James H. Fullton (B.S. Georgia Inst of Technology 2002), Philadelphia, Pa.
 Jonah C. Gamblin (B.A. Univ. Chicago 2000), Portland, Ore.
 Garth Braque Goldstein (B.A. Brown Univ. 1997), Ann Arbor, Mich.
 Charles Dome Gosrisirikul (B.S. Univ. Illinois [Urbana-Champaign] 2001), Niles, Ill.
 Ruth Gyuse (B.A. Smith College 1999), Jos, Nigeria.
 David Charles Hecht (B.A. Yale Univ. 2000), White Plains, N.Y.
 Jean Y. Kim (B.A. Univ. California [Berkeley] 1999), Berkeley, Calif.
 Ashley Brooke Klein (B.A. Emory Univ. 2001), Dublin, Ohio.
 Mang Tat Louis Lee (B.A. Univ. of Hong Kong 2001), Hong Kong, China.



Amanda Mary Loy (B.S. Ohio State Univ. [Columbus] 2002), Bucyrus, Ohio.
 Allan William Martin (B.A. Yale Univ. 2001), Knoxville, Tenn.
 Jennifer Michelle Newsom (B.A. Yale Univ. 2001), Minneapolis, Minn.
 Guvenc Ozel (B.A. Bennington College 2002), Istanbul, Turkey.
 J. Fiona Ragheb (M.A. Univ. North Carolina 1990), New York, N.Y.
 Michael Alan Rey (B.E.D. Texas A & M Univ [College Sta] 1999), San Antonio, Tex.
 Noah Riley (A.B. Bowdoin College 2000), New Haven, Conn.
 George A.M. Ristow (B.S. Univ. Michigan [Ann Arbor] 2000), Okemos, Mich.
 Vanessa Lee Ruff (B.A. Trinity College [Connecticut] 1999), Red Hook, N.Y.
 Noah Scott Shepherd (B.A. Princeton Univ. 1998), Brooklyn, N.Y.
 Nicholas Martin Stoutt (B.S. Washington Univ. [Missouri] 2001), Houston, Tex.
 Yory Teperman (B.A. Bennington College 2002), Bat-Yam, Israel.
 Jason Harvey Van Nest (B.S. Georgia Inst of Technology 1999), Atlanta, Ga.
 Sarah Jane Wilson (B.A. Brown Univ. 1997), London, England.
 Anne Elizabeth Wood (B.F.A. Univ. North Texas 2000), Denton, Tex.
 Jiwon Yoo (B.F.A. Parsons School of Design 2002), Seoul, Korea.

First-year class, 40

‡ Part-time, 2002–2003.

Registered for the Degree of Master of Architecture
Master of Architecture II Program
Post-Professional Degree

SECOND YEAR

Marshall A. Bell (B.ARCH. Southern California Inst. of Architecture 1998),
 Los Angeles, Calif.
 Andrew Benner (B.ARCH. Rice Univ. 1995), New York, N.Y.
 Hyunbae Cho (M.ARCH. Kon Kuk Univ. 2000), Koyangi, Korea.
 Dana Kathleen Gulling (B.ARCH. Notre Dame Univ. 1998), Green Bay, Wis.
 Robert C. Halverson (B.ARCH. Syracuse Univ. 1997), Clifton Park, N.Y.
 Jian Hei (B.ARCH. Tsinghua Univ. 1999), Beijing, China.
 Li-Yu Hsu (B.ARCH. Chung Yuan Christian Univ. 1997), Taipei, Taiwan.
 Jiankun Jiang (B.ARCH. Tsinghua Univ. 2000), Beijing, China.
 Youngsoo Kwon (B.E. Kyonggi Univ. 1993, M.E. Kyonggi Univ. 1998), Seoul, Korea.
 Sang Min Lee (B.ARCH. Hoseo Univ. 1998, M.ARCH. Kyonggi Univ. 2000), Asan, Korea.
 Robert Court McClure (B.ARCH. Pennsylvania State Univ. 2000), Fairport, N.Y.
 Hideaki Ota (M.E. Waseda Univ. 1977), Tokyo, Japan.
 David Shmuel Paz (B.ARCH. Pratt Inst. 2001), Tel Aviv, Israel.
 Olaf Lewis Recktenwald (B.ARCH. Rice Univ. 1996), Vienna, Me.
 Shirui Shang (B.ARCH. Tsinghua Univ. 1999), Beijing, China.
 Igor Pavao Siddiqui (B.ARCH. Tulane Univ. 1998), Rijeka, Croatia.
 Xinyuan Wang (B.ARCH. Tianjin Univ. 2000), Tianjin, China.
 Hiang Koon Wee (B.ARCH. Univ. of Western Australia 1998), Singapore, Singapore.

Second-year class, 18

FIRST YEAR

Lara Apelian (B.ARCH. Carnegie Mellon Univ. 2001), Boston, Mass.
 Erin Carraher (B.ARCH. Virginia Polytech Inst & St U 2002), Bridgeport, W.Va.
 Marcus Ryan Carter (B.ARCH. Univ. Kansas 2000), St. Louis, Mo.
 Joonghyun Cho (M.ARCH. Kon Kuk Univ. 1996), Seoul, Korea.
 Anthony Andre Goldsby (B.ARCH. Notre Dame Univ. 1999), Springfield, Ill.
 Kenneth P. Gowland (B.ARCH. Louisiana State Univ. 1998), New Orleans, La.
 Zhigang Han (B.ARCH. Tongji Univ. 2001), Hangzhou, China.
 Patrick James Hyland (B.ARCH. Pennsylvania State Univ. 1997), Solon, Ohio.
 Matthew M. Jogan (B.ARCH. Univ. of Cincinnati 1996), Solon, Ohio.
 Guru Dev Kaur Khalsa (B.ARCH. Tulane Univ. 2001), Phoenix, Ariz.
 Janny H. Kim (B.ARCH. Cornell Univ. 1999), New York, N.Y.
 Malaika Nicole Kim (B.ARCH. Notre Dame Univ. 1997), Southbend, Ind.
 Sangyup Lee (M.ARCH. Kon Kuk Univ. 2000), Pohang, Korea.
 Christopher Allen Marcinkoski (B.ARCH. Pennsylvania State Univ. 2000), Canton,
 Ohio.

Yong Mei (B.ARCH. Tsinghua Univ. 1999), Beijing, China.
 Andrew Thomas Moddrell (B.ARCH. Univ. of Kansas 2002), Lawrence, Kan.
 Oliver Pelle (B.ARCH. Illinois Inst of Technology 2000), Dortmund, Germany.
 Joshua Penn Ruderman (B.ARCH. Univ. of Cincinnati 1999), Southfield, Mich.
 Gregory Walter Sobotka (B.ARCH. Pennsylvania State Univ. 1997), New York, N.Y.
 Gretchen B. Stoecker (B.ARCH. Syracuse Univ. 1997), New York, N.Y.
 Marissa Hope Sweig (B.ARCH. Tulane Univ. 1999), New York, N.Y.
 Na Wei (B.ARCH. Tsinghua Univ. 2002), Beijing, China.
 Yang Yang (B.ARCH. Tongji Univ. 2002), Dalian, China.
 Esin Yurekli (B.ARCH. Rensselaer Polytechnic Inst 2001), Istanbul, Turkey.

First-year class, 24

Registered for the Degree of Master of Environmental Design

SECOND YEAR

Simone Naomi Brott (B.P.D. Melbourne Univ. 1994, B.ARCH. Melbourne Univ. 1997),
 Victoria, Australia.
 * Chiao-Hsin Jessica Chien (B.ARCH. National Cheng Kung Univ. 1999), Keelung, Taiwan.
 Li-Han Hong (B.ARCH. Chung Yuan Christian Univ. 1999), Kaohsiung City, Taiwan.
 * Michael Lee Poy (B.ARCH. Pratt Inst. 1995), Lasalle, Quebec, Canada.
 Hope Harmony Svenson (B.A. Hampshire Coll. 1999), Charlottesville, Va.
 Fatma Neyran Turan (M.S. Istanbul Technical Univ. 2000), Istanbul, Turkey.

Second-year class, 6

FIRST YEAR

Kanu Kartik Agrawal (M.S. Univ. of Cincinnati 1999), New Delhi, India.
 Valerie Anne Casey (B.A. Swarthmore College 1994), Dublin, Ireland.
 Brad Michael Walters (B.A. Amherst College 2002), Zeeland, Mich.

First-year class, 3

* In absentia 2003–2004.

** Leave of absence, 2002–2003.



Awards

The following awards were made in the academic year 2002 – 2003. The date each award was established is shown in parentheses.

FELLOWSHIPS

William Wirt Winchester Traveling Fellowship (1895). Awarded each year to the graduating student in architecture whose academic performance has been consistently at the highest level, who has displayed the most promise and potential for a future professional role, and who has completed a piece of distinguished independent work. It provides an opportunity for study and travel outside the United States and is considered to be the School's most prestigious award. Awarded to Jonathan A. Toews.

Gertraud A. Wood Traveling Fellowship (1983). Awarded each year to an outstanding second-year student in the first professional degree program on financial aid for travel outside of the United States. Awarded to Elicia Ann Keebler.

George Nelson Scholarship (1988). Awarded each year through a competitive application process to a second-year student in the first professional degree program for support for an independent course of study. Recipients shall demonstrate skill as a designer, interest in critical thought, and the ability to express his or her ideas in written and verbal form. Awarded to Christopher Harrison Cayten.

David M. Schwarz / Architectural Services Good Times Award (2000). Awarded to a graduating student for travel in Europe. Awarded to Hanson Liu.

MEDALS AND PRIZES

American Institute of Architects Henry Adams Medal (1914). Awarded to the graduating student with the highest academic ranking in the first professional degree program. Awarded to William L. Tims.

American Institute of Architects Henry Adams Certificate (1914). Awarded to the graduating student with the second-highest academic ranking in the first professional degree program. Awarded to William Todd Reisz.

Alpha Rho Chi Medal (1914). Awarded each year to that graduating student who has shown an ability for leadership, performed willing service for his or her school and department, and given promise of real professional merit through his or her attitude and personality. Awarded to Andrew Benner.

William Edward Parsons Memorial Medal (1941). Presented annually to that member of the graduating class who has done distinctive work and demonstrated the greatest professional promise in the area of city planning. Awarded to Nathan B. St. John.



The H.I. Feldman Prize (1955). Awarded annually to the student who demonstrates the best solution to an architectural problem in an advanced studio, taking into consideration the practical, functional, and aesthetic requirements of that problem. Awarded to Marshall A. Bell.

Wendy Elizabeth Blanning Prize (1976). Awarded annually to the student in the second year of the first professional degree program on financial aid who has shown the most promise of development in the profession. Awarded to Edward Emile Richardson.

Sonia Albert Schimberg Prize (1981). Awarded to a graduating woman student for outstanding academic performance. Awarded to Li-Yu Hsu.

Janet Cain Sielaff Alumni Award (1983). The Yale Architecture Alumni Association Award presented annually to that graduating student who most significantly contributed to, and fostered, school spirit. Awarded to Clover S. Linné.

Moulton Andrus Award (1984). Awarded to a graduating student who has achieved excellence in art and architecture. Awarded to Ioana Barac.

The Drawing Prize (1985). Awarded to the graduating student who has excelled at drawing as part of the design process, is articulate with pencil, and shows a strong personal graphic style of presentation for his or her architectural ideas. Awarded to Nathan B. St. John.

Gene Lewis Book Prize (1986). Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Yat Lun Ng.

David Taylor Memorial Prize (1996). Awarded to the graduating student who has shown promise or demonstrated interest in architectural criticism. Awarded to Michael Surry Schlabs.

INTERNSHIPS

Takenaka Corporation Summer Internship (1987). Awarded to Kristina Lynn Winegar.

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000). Awarded to DaeWha Kang.

SCHOLARSHIPS

Franklin U. Gregory Memorial Scholarship (1948). Awarded to Joseph Pikiewicz.

Charles O. Matcham Scholarship (1954). Awarded to Aaron Amosson.

Everett Victor Meeks Graduate Fellowship (1956). Awarded to Simone Naomi Brott.

Eero Saarinen Memorial Scholarship (1962). Awarded to H. Frederick Tang.

Carroll L. V. Meeks Memorial Scholarship (1968). Awarded to Andrew Benner.

Samuel J. Fogelson Memorial Award (1979). Awarded to Igor Pavao Siddiqui.

Christopher Tunnard Memorial Fellowship (1979). Awarded to Shomon R. Shamsuddin.

Anne C.K. Garland Award (1980). Awarded to Joyce C. Hsiang.

Robert Allen Ward Scholarship Award (1980). Awarded to Andrew F. Davis.

Kenneth A. Housholder Scholarship (1982). Awarded to Ceren Bige Bingol.

Henry A. Pfisterer Scholarship (1984). Awarded to April M. Clark.

James Gamble Rogers Memorial Fellowships (1990). Awarded to Sarah E. David, Patrick William Giannini, Brendan M. Lee, James C. Nelson, Sarah Anne Rubinstein, and Kristina Lynn Winegar.

Enid Storm Dwyer Scholarship (1994). Awarded to William Todd Reisz.

Herman D.J. Spiegel Scholarship (1999). Awarded to Regina I. Park.

Ulli Scharnberg Scholarship in memory of Carroll L. V. Meeks (1999). Awarded to Robert C. Halverson.

John W. Storrs Scholarship (2001). Awarded to James E. Detzel, Jr.

Harvey R. Russell Scholarship (2002). Awarded to Jennifer S. Silbert.

Yen and Dolly Liang Scholarship (2002). Awarded to Sidney McCleary.

Robert Leon Coombs Scholarship (2002). Awarded to Dongyeop Lee.

Fermin R. Ennis Memorial Fellowship (2002). Awarded to Jennifer Michelle Newsom.

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For additional information, please write to the Director of Admissions, Office of Admissions, Yale University School of Medicine, 367 Cedar Street, New Haven CT 06510; telephone, 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, <http://info.med.yale.edu/education/admissions/>

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, <http://publichealth.yale.edu/>

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Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). For additional information, please write to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215; telephone, 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

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For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; telephone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, www.yale.edu/schmus/

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For additional information, please write to the Office of Academic Services, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330 or 203.432.5100; e-mail, fesinfo@yale.edu; Web site, www.yale.edu/environment/

School of Architecture: Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.).

For additional information, please write to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242; telephone, 203.432.2296; e-mail, gradarch.admissions@yale.edu; Web site, www.architecture.yale.edu/

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For all other matters relating to admission to the School of Architecture, please telephone the Office of Admissions, 203.432.2296.

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