Open House
All interested applicants are invited to attend the School's Open House: Thursday, November 3, 2005.

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

Photo credits: Ceren Bingol, Richard Caspole, John Jacobson, Clarisse Labro, Michael Marsland, Ezra Stoller Associates
School of Architecture
2005-2006
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).
Facilities  114  
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**The Work of Yale University**  183
## Calendar

### fall 2005

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<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>Aug. 30</td>
<td>Tues.</td>
<td>Registration for all students, 9 a.m.–5 p.m.</td>
</tr>
<tr>
<td>Aug. 31</td>
<td>Wed.</td>
<td>Fall-term classes begin, 8.30 A.M.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second-Year M.Arch. I Studio Lottery, 9.30 a.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advanced Studio Lottery, 11 a.m.</td>
</tr>
<tr>
<td>Oct. 17–21</td>
<td>Mon.–Fri.</td>
<td>Midterm week.</td>
</tr>
<tr>
<td>Nov. 3</td>
<td>Thurs.</td>
<td>Open House for prospective applicants.</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>Tues.</td>
<td>Fall recess begins, 5.20 p.m.</td>
</tr>
<tr>
<td>Nov. 28</td>
<td>Mon.</td>
<td>Classes resume, 8.30 a.m.</td>
</tr>
<tr>
<td>Dec. 2</td>
<td>Fri.</td>
<td>Fall-term classes end, 5.20 P.M.</td>
</tr>
<tr>
<td>Dec. 5–9</td>
<td>Mon.–Fri.</td>
<td>Design jury week.</td>
</tr>
<tr>
<td>Dec. 12–16</td>
<td>Mon.–Fri.</td>
<td>Course examination week.</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>Fri.</td>
<td>Winter recess begins, 5.20 p.m.</td>
</tr>
</tbody>
</table>

### spring 2006

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 3</td>
<td>Tue.</td>
<td>Closing date for M.Arch. II (post-professional) applications for admission in 2006.</td>
</tr>
<tr>
<td>Jan. 9</td>
<td>Mon.</td>
<td>Registration for all students, 9 a.m.–5 p.m.</td>
</tr>
<tr>
<td>Jan. 9</td>
<td>Mon.</td>
<td>Spring-term classes begin, 8.30 A.M.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second-Year M.Arch. I Studio Lottery, 9.30 a.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advanced Studio Lottery, 11 a.m.</td>
</tr>
<tr>
<td>Jan. 9</td>
<td>Mon.</td>
<td>Closing date for three-year M.Arch. I and M.E.D. applications for admission in 2006.</td>
</tr>
<tr>
<td>Feb. 27–Mar. 3</td>
<td>Mon.–Fri.</td>
<td>Midterm week.</td>
</tr>
<tr>
<td>Mar. 3</td>
<td>Fri.</td>
<td>Spring recess begins, 5.20 p.m.</td>
</tr>
<tr>
<td>Mar. 20</td>
<td>Mon.</td>
<td>Classes resume, 8.30 a.m.</td>
</tr>
<tr>
<td>Apr. 6</td>
<td>Thurs.</td>
<td>Open House for accepted applicants.</td>
</tr>
<tr>
<td>Apr. 21</td>
<td>Fri.</td>
<td>Spring-term classes end, 5.20 P.M., unless otherwise noted.</td>
</tr>
<tr>
<td>Apr. 24–28</td>
<td>Mon.–Fri.</td>
<td>Design jury week.</td>
</tr>
<tr>
<td>Apr. 24–June 23</td>
<td>Mon.–Fri.</td>
<td>Fieldwork, first-year building project.</td>
</tr>
<tr>
<td>May 1–5</td>
<td>Mon.–Fri.</td>
<td>Course examination week.</td>
</tr>
<tr>
<td>May 22</td>
<td>Mon.</td>
<td>University Commencement.</td>
</tr>
<tr>
<td>June 23</td>
<td>Fri.</td>
<td>M.Arch. I, first-year spring-term 506b and 851b classes end, 5.20 p.m.</td>
</tr>
</tbody>
</table>
President
Richard Charles Levin, b.a., b.litt., ph.d.

Fellows
Her Excellency the Governor of Connecticut, ex officio.
His 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.
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.
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).
Margaret Hilary Marshall, b.a., m.ed., j.d., Cambridge, Massachusetts (June 2010).
William Irwin Miller, b.a., m.b.a., Columbus, Indiana (June 2011).
Indra Nooyi, b.s., m.b.a., m.p.p.m., Greenwich, Connecticut.
Barrington Daniel Parker, Jr., b.a., ll.b., Stamford, Connecticut.
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

President
Richard Charles Levin, b.a., b.lit., ph.d.

Provost
Andrew David Hamilton, b.sc., ph.d., f.r.s.

Vice President and Secretary
Linda Koch Lorimer, b.a., j.d.

Vice President and General Counsel
Dorothy Kathryn Robinson, b.a., j.d.

Vice President and Director of New Haven and State Affairs
Bruce Donald Alexander, b.a., j.d.

Vice President for Finance and Administration
John Ennis Pepper, Jr., b.a., m.a.

Vice President for Development
Ingeborg Theresia Reichenbach, staatsexamen
School of Architecture Faculty and Administration

Executive Officers
Richard Charles Levin, b.a., b.litt., ph.d., President of the University.
Andrew David Hamilton, b.sc., ph.d., f.r.s., Provost.
Robert A.M. Stern, b.a., m.arch., Dean.
John D. Jacobson, b.a., m.arch., Associate Dean.
Peggy Deamer, b.a., b.arch., m.a., ph.d., Assistant Dean.
Keith A. Krumwiede, b.a., m.arch. Assistant Dean.

Faculty Emeriti
Martin D. Gehner, b.arch., m.arch., Professor Emeritus of Architectural Engineering.
Walter DeSalles Harris, Jr., b.arch., m.arch., ph.d., Professor Emeritus of City Planning.
Alexander Purves, b.a., m.arch., Professor Emeritus of Architecture.
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., Assistant Dean and Associate Professor.
Keller Easterling, b.a., m.arch., Associate Professor.
Mark Foster Gage, b.arch., m.arch., Assistant Professor.
Alexander D. Garvin, b.a., m.arch., m.u.s., Professor (Adjunct).
Mario Gooden, b.s., m.arch., Associate Professor (Adjunct).
Steven Harris, b.a., b.f.a., m.arch., 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 Dean and Assistant Professor.
Edward Mitchell, b.a., m.arch., Assistant Professor (Adjunct).
Eeva-Liisa Pelkonen, m.arch., m.ed., Assistant Professor.
Emmanuel Petit, dipl.arch.eth, Assistant Professor.
Alan J. Plattus, b.a., m.arch., Professor.
Hilary Sample, b.arch., m.arch., Assistant Professor.
Joel Sanders, b.a., m.arch., Associate Professor (Adjunct).
Robert A.M. Stern, b.a., m.arch., Dean and J.M. Hoppin Professor of Architecture.
Endowed Visiting Professorships and Fellowships
fall 2005
Leon Krier, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.
Glenn Murcutt, William Henry Bishop Visiting Professor of Architectural Design.
Brigitte Shim, Eero Saarinen Visiting Professor of Architectural Design.
Peter Eisenman, Louis I. Kahn Visiting Professor of Architectural Design.
Jeanne Gang, Louis I. Kahn Visiting Assistant Professor of Architectural Design.
Kurt Forster, Vincent Scully Visiting Professor of Architectural History.

spring 2006
Greg Lynn, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.
Demetri Porphyrios, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.
Richard Rogers, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.
Chris Wise, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.
Will Bruder, 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.
Sunil Bald, Louis I. Kahn Visiting Assistant Professor of Architectural Design.
Stuart Lipton, Edward P. Bass Distinguished Visiting Architecture Fellow.

Affiliated Faculty
Karsten Harries, b.a., ph.d., Mellon Professor of Philosophy (Department of Philosophy).
Sandy Isenstadt, b.a., m.arch., ph.d., Assistant Professor of the History of Art (Department of the History of Art).
Vincent J. Scully, Jr., b.a., m.a., ph.d., Sterling Professor Emeritus of the History of Art (Department of the History of Art).

Critics, Lecturers, and Instructors
Thomas Auer, b.sc., Lecturer.
Donald J. Baerman, b.a., Lecturer.
Patrick Bellew, b.sc., Lecturer.
Phillip G. Bernstein, b.a., 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.
Vincent Chang, b.a., m.arch., Lecturer.
David Chen, b.a., m.arch., Lecturer.
Peter Chow, b.arch., m.arch., 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, Senior Administrative Assistant to Registrar/Admissions and Financial Aid Offices.
Dana Keeton, b.f.a., Exhibitions Administrator.
Robert Liston, b.s., Systems Administrator.
Jean 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.
Marilyn Weiss, a.s., Registrar and Admissions Administrator.

Arts Library

Katherine Haskins, b.a., m.l.s., ph.d., Director.
Christine de Vallet, b.a., m.l.s., Assistant Director.
Tanya Allen, b.a., m.a., Library Services Assistant.
Jennifer Alor, b.s., Administrative Assistant.
Hannah Bennett, b.a., m.l.s., Public Services Librarian.
Tracy C. Bergstrom, b.a., m.a., Visual Resources Support Specialist.
Susan Brady, b.a., m.a., m.l.s., Project Archivist.
Helen Chillman, b.a., m.l.s., Slide Librarian.
Beverly T. Lett, b.a., m.div., Library Services Assistant.
Jae Rossman, b.a., m.l.s., Special Collections Librarian.
Charles Summa, b.a., m.a., Library Services Assistant.
Fantasia Thorne, b.a., Library Services Assistant.
Christopher Zollo, b.a., Library Services Assistant.

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:

Moshe Safdie, Spring 1971.
Lewis Davis, Spring 1974.
Henry N. Cobb, Spring 1975.
Hugh Hardy, Spring 1976.
Giancarlo De Carlo, Spring 1978.
Peter Eisenman, Spring 1980.
Aldo Rossi, Spring 1981.
Helmut Jahn, Spring 1983.
Andrew MacMillan, Spring 1986.
Rob Krier, Fall 1986.
Mario Botta, Spring 1987.
Tadao Ando, Fall 1987.
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, Spring 1979, Fall 1993.
Frank Stella and Robert Kahn, Spring 1995.
Volker Giencke, Fall 1996.
Eric Owen Moss, Fall 1994, Fall 1997.
Charles Gwathmey, Spring 1999.
Frank O. Gehry, Fall 1982, Fall 1985, Fall 1988, Fall 1989, Fall 1999.
Douglas Garofalo, Fall 2000.
Michael Hopkins, Fall 2003.
Eric Owen Moss, Fall 1994, Fall 1997.
Charles Gwathmey, Spring 1999.
Frank O. Gehry, Fall 1982, Fall 1985, Fall 1988, Fall 1989, Fall 1999.
Douglas Garofalo, Fall 2000.
Michael Hopkins, Fall 2003.
Charles Gwathmey, Spring 1999.
Frank O. Gehry, Fall 1982, Fall 1985, Fall 1988, Fall 1989, Fall 1999.
Douglas Garofalo, Fall 2000.
Michael Hopkins, Fall 2003.

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:

Sir Leslie Martin, Spring 1974.
Cesar Pelli, Fall 1974.
David N. Lewis, Fall 1975.
Donald Stull, Fall 1975.
Noel M. McKinnell, Spring 1976.
Bruce Goff, Fall 1976.
David N. Lewis, Spring 1977.
Richard Meier, Spring 1975, 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 Weinsteine, Spring 1981.
Arata Isozaki, Fall 1982.
Diana Agrest, Fall 1983.
Stanley Tigerman, Spring 1984.
Fred H. Koetter, Fall 1984.
Ada Karmi-Melamede, Fall 1985.
Rodolfo Machado, Fall 1986.
Werner Seligmann, Spring 1988.
George J. Ranalli, Fall 1988.
Andreas Brandt, Spring 1989.
John Whiteman, Fall 1989.
Mario Gandelsonas, Fall 1983, Fall 1987, Fall 1990.
Michael D. Sorkin, Fall 1991.
Homa Fardjadi, Fall 1992.
Steven Peterson, Fall 1993.
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.
Brigitte Shim, Fall 2001.
Lise Anne Couture, Spring 2002.
Will Bruder, Spring 2003.
Barbara Littenberg, Fall 2004.

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 a 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.
James Ingo Freed, Fall 1985.
Sverre Fehn, Spring 1986.
William E. Pedersen, Fall 1986.
Josef Kleihues, Fall 1987.
Michael Dennis, Fall 1988. 
Mario Gandelsonas, Fall 1989. 
Juan Navarro-Baldeweg, Spring 1990. 
Henry Smith-Miller and Laurie Hawkinson, Fall 1990. 
Thomas Mayne, Fall 1991. 
Toshiko Mori, Fall 1992. 
Ada Karmi-Melamede, Fall 1993. 
Stephen Kieran, James Timberlake, and Samuel Harris, Fall 1994. 
Homa Fardjadi, Fall 1995. 
David Turnbull, Fall 1996. 
Steven Izenour, Spring 1998. 
Philip Johnson with Peter Eisenman, Spring 1999. 
Cesar Pelli, Fall 1999. 
Craig Hodgetts and Ming Fung, Spring 1995, Fall 2000. 
Henry Smith-Miller, Fall 2001. 
Cecil Balmond, Fall 1998, Fall 2002. 
Winy Maas, Spring 2003. 
Rafael Viñoly, Fall 2003. 
Enrique Norten, Fall 2004. 
Stefan Behnisch, Spring 2005. 

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, Spring 2003, Spring 2005. 
The Louis I. Kahn Visiting Assistant Professorship
Established through the generosity of an anonymous donor, this assistant professorship enables the School to invite promising young architects to teach in the design studio and conduct seminars. Since 2004, the following architects have held this assistant professorship:

Gregg Pasquarelli, Spring 2004.
Galia Solomonoff, Fall 2004.
Mario Gooden, Spring 2005.

The Edward P. Bass Distinguished Visiting Architecture Fellowship
Established through the generosity of Edward P. Bass (B.S. 1968, M.A.Hon. 2001), this fellowship enables the School to invite distinguished private and public sector leaders in the development community to participate as integral teaching members in advanced studios and seminars. The first fellowship was awarded to Gerald Hines for the spring term of 2005.

The Vincent Scully Visiting Professorship of Architectural History
Established through the generosity of an anonymous donor to honor Vincent Scully, this professorship enables the School to invite distinguished architectural historians to give lecture and seminar courses at the School. The first professorship has been awarded in 2005 to Kurt Forster.
History and Objectives 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 college-affiliated 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, the first college-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.

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.).

Objectives

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.

The School adopts as basic policy a pluralistic approach to the teaching of architecture. Students have opportunities to become well acquainted with a wide range of 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 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 in various media; 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. Digital as well as traditional fabrication techniques are explored.

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.

Courses in urbanism and landscape address the study of aesthetic, economic, political, and social issues that influence large-scale environments. This area deals with the relation of buildings to their urban contexts and natural environments.

Direct experience of contemporary and historical architecture and urbanism as well as first-hand contact with experts in various fields is an important part of the School's educational mission. To this end, many studios and classes incorporate both domestic and international travel as part of their course work. In addition, an intensive drawing course is offered each summer in Rome, Italy.

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 pages 112-13).

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.
Master of Architecture I Degree Program

First Professional Degree

The Master of Architecture I curriculum provides a disciplined approach to the fundamentals of architecture in a setting that ensures the flexibility and latitude necessary for students to develop their individual talents and skills.

In the United States, most state architectural boards require a degree from an accredited professional degree program as a prerequisite for licensure. The School's Master of Architecture program is fully accredited by the National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture.

The M.Arch. I program is for students holding undergraduate liberal arts degrees, such as a B.A. or B.S., who seek their first professional architectural degree. This program requires a three-year (six-term), full-time in residence program, although in exceptional cases, advanced standing may be granted.

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, free-hand and computer-assisted drawing, 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 limited scale and by the second term progress to an investigation of dwelling. During the second term and until mid-June, a community building project is undertaken, which provides an opportunity for the design of an affordable house as well as the experience of carrying the design through the building process when the class builds a final design. The third term undertakes the design of a public building, and the fourth term is devoted to urbanism. During the fifth and sixth terms, students, through a lottery system, are at liberty to choose from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students in their final term may undertake an independent design thesis (599b) in lieu of an advanced studio. Students may, if they wish, continue their work for a seventh term by taking an advanced studio and/or elective courses.

Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Courses—falling into the broad categories of building technology and practice; materials and production; history and theory; visual representation; and urbanism and 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.
# Course of Study*

**M.Arch. I: Total Requirement: 108 credits**

<table>
<thead>
<tr>
<th>First Term (Fall)</th>
<th>Second Term (Spring)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required:</strong></td>
<td><strong>Required:</strong></td>
</tr>
<tr>
<td>501a Architectural Design</td>
<td>502b Architectural Design</td>
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<td>601a Structures I</td>
<td>506b Building Project‡</td>
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<td>701a Modern Architecture</td>
<td>602b Structures II</td>
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<td>801a Intro to Visual Studies</td>
<td>661b Materials and Morphology</td>
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<td>802a Geometry, Drawing, and Visual Inquiry</td>
<td>851b or 852b Survey of Digital Media‡</td>
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<td>902b Intro to Urban Design</td>
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<td>633a Environmental Systems</td>
<td>648b Systems Integration</td>
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<td>704a Case Studies in Architectural Theory</td>
<td>703b Contemp. Arch. Theory</td>
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<td>903a Intro to Planning and Development</td>
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<td>655a Arch. Practice &amp; Mgmt.</td>
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*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 satisfy the History and Theory elective course requirement and one of the electives must satisfy the Urbanism and Landscape elective course requirement. 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 the Architecture Bulletin or from other Yale University departments (with instructor’s permission). In order to satisfy the elective requirements, courses not listed in the Architecture Bulletin as approved must be approved by the area coordinators. Students not on academic warning or probation may substitute independent elective course work. (See the School’s Academic Rules and Regulations for procedures and restrictions.)

‡ Note that this course does not conclude until June 24 and thus extends beyond the normal school year.
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 any of the program's required support courses, that student may request a waiver of those classes. A waiver of any required course, however, does not reduce the number of course credits required to fulfill the program's degree requirements. Permission for any requested waivers for any required support course must be obtained from the study area coordinators within one week of the start of the first term of the student's enrollment. A transcript, course syllabus, and a notebook or examples of work accomplished must be presented to the study area coordinator.

School Portfolio

In addition to the 108 satisfactorily completed course credits, a student, in order to receive an M.Arch. degree, must satisfactorily complete the portfolio requirement as described on page 118, which is administered and periodically reviewed by the Design Committee.

Academic Rules and Regulations

Procedures and restrictions for the M.Arch. I program can be found in the School's Academic Rules and Regulations section of the School of Architecture Handbook. This handbook can be found online at www.architecture.yale.edu/handbook.
The Master of Architecture II program is for students holding a first professional degree in architecture who seek a second, master's-level degree in this discipline and who are interested in developing a stronger theoretical basis for their understanding of the field. 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, students in the M.Arch. II program are given considerable freedom and support to develop an increasingly reflexive, critical, and speculative relationship to their work.

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, post-professional students are able to expand their understanding of the broader cultural context of architecture. Post-professional 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.

Students in the M.Arch. II program take the post-professional required advanced studio (523a) in the first term and in the subsequent three terms choose, through a lottery system, from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians. These studios are the same ones offered to M.Arch. I students. With faculty approval, students in their final term may undertake an independent design thesis (599b) in lieu of an advanced studio. Such a studio may combine written and studio material.

Students are encouraged to explore elective course options. Courses—falling into the broad categories of building technology and practice; materials and production; history and theory; visual representation; and urbanism and landscape—support and augment the pivotal studio offerings. Courses offered by other schools and departments within the University may be taken for credit.
## Course of Study*

M.Arch. II: Total Requirement: 72 credits

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<td>511a–519a Adv. Design Studio</td>
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*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. (See the School’s Academic Rules and Regulations for procedures and restrictions.)
School Portfolio
In addition to the 72 satisfactorily completed course credits, a student, in order to receive an M.Arch. degree, must satisfactorily complete the portfolio requirement as described on page 118, which is administered and periodically reviewed by the Design Committee.

Academic Rules and Regulations
Procedures and restrictions for the M.Arch. II program can be found in the School’s Academic Rules and Regulations section of the School of Architecture Handbook. This handbook can be found online at www.architecture.yale.edu/handbook.
Master of Environmental Design Degree Program

History/Theory Research-Based 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, who was a partner at Venturi, Scott Brown & Associates; Blair Kamin, architectural critic of the Chicago Tribune; and William Mitchell, former 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.

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 (723a or 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 Architectural Research Theories (714a) in their first term. Contemporary Architectural Theory (703b) is required in their second term. All other course work is distributed among electives chosen from School of Architecture and

* 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.
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 723a or b each term to develop their independent project.

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)                                      Second Term (Spring)
Required:                                             Required:                      Credits:  
714a Architectural Research                          703b Contemp.
          T heories  3                                     Arch. Theory  3
723a Independent Research and Electives  15            723b Independent       Credits:  
                                      18
                                      18
Third Term (Fall)                                     Fourth Term (Spring)
723a Independent Research and Electives  18
                                      18
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
Peggy Deamer
Keller Easterling
Karsten Harries (Department of Philosophy)
Dolores Hayden
Emmanuel Petit
Alan Plattus

Academic Rules and Regulations

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). Additional procedures and restrictions for the M.E.D. program can be found in the School’s Academic Rules and Regulations section of the School of Architecture Handbook. This handbook can be found online at www.architecture.yale.edu/handbook.
Combined Degree Programs and Undergraduate Studies

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 oblige 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 Gruzdys, 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. Keller Easterling, coordinator; John Blood, Mark Foster Gage, Mimi Hoang, Gavin Hogben, Ben Pell.

502b, Architectural Design. 3 credits. (Required in M.Arch. I second term.) The second-term studio explores the theme of domestic architecture through the design and construction of dwelling space. During the first half of the term, a series of analysis and design projects explore the typological precedents, programmatic organization, formal composition, and construction methodology of individual and multiple-unit housing. This work forms the conceptual background for the work in the latter half of the term—the collaborative design and construction of the Building Project, an affordable house for a nonprofit developer in New Haven. Prerequisite: 501a. Alan Organschi, coordinator; Turner Brooks, Peggy Deamer, Mario Gooden, Amy Lelyveld, Hilary Sample.

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 in relation to structure, and methods of construction. Interior spaces are studied in detail. Large-scale models and drawings are developed to explore design issues. Prerequisites: 501a, 502b. Keith Krumwiede, coordinator; Peter de Bretteville, Martin Finio, M. J. Long, Claire Weisz.

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 neighborhood and that of the dwellings and the institutional and commercial building types that typically contribute to neighborhood. Issues of community, group form, and the public realm, as well as the formation of public space, blocks, streets, and squares are emphasized. 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. Prerequisites: 501a, 502b, 503a. Edward Mitchell, coordinator; Andrea Kahn, Emmanuel Petit, Alan Plattus.

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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 24 through June 23. For more information, see the section on the Building Project on the Web: www.architecture.yale.edu. Prerequisite: 501a. Herbert Newman, Building Project coordinator; Paul Brouard, director; Adam Hopfner and faculty.

509a, 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 (Fall)

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

511a, Advanced Design Studio. 9 credits. Program to be announced. Leon Krier, Davenport Visiting Professor.

513a, Advanced Design Studio. 9 credits. Program to be announced. Glenn Murcutt, Bishop Visiting Professor.

515a, Advanced Design Studio. 9 credits. Program to be announced. Brigitte Shim, 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. Jeanne Gang, Kahn Visiting Assistant Professor.

521a, Advanced Design Studio. 9 credits. Program to be announced. Alan Plattus.

523a, Advanced Design Studio. 9 credits. Program to be announced. Joel Sanders, Diana Balmori.

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. Greg Lynn, Davenport Visiting Professor.
514b, Advanced Design Studio. 9 credits. Program to be announced. Demetri Porphyrios, Davenport Visiting Professor.

516b, Advanced Design Studio. 9 credits. Program to be announced. Richard Rogers and Chris Wise, Davenport Visiting Professors. Stuart Lipton, Bass Distinguished Visiting Fellow.

518b, Advanced Design Studio. 9 credits. Program to be announced. Will Bruder, Bishop Visiting Professor.

520b, Advanced Design Studio. 9 credits. Program to be announced. Zaha Hadid, Saarinen Visiting Professor.

522b, Advanced Design Studio. 9 credits. Program to be announced. Frank O. Gehry, Kahn Visiting Professor.

524b, Advanced Design Studio. 9 credits. Program to be announced. Sunil Bald, Kahn Visiting Assistant Professor.

526b, Advanced Design Studio. 9 credits. Program to be announced. Keith Krumwiede.

599b, Thesis. 9 credits. Proposals for the Thesis option must be submitted by the beginning of the preceding fall term for review and approval by the Design and Rules Committees. Proposals must include a complete program, documentation, and project
Students with approved proposals can take an Independent Study with an instructor of choice in the fall term as thesis preparation. Keith Krumwiede, 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.) This course is a continuation of introductory analysis and design of building structural systems. The course introduces materials and design methods of timber, steel, and reinforced concrete. Structural behavior, ductility concepts, movement, and failure modes are emphasized. Geometric properties of structural shapes, resistances to stresses, serviceability, column analysis, stability, seismic, wind load, and lateral force resisting systems are presented. Homework involves calculations, descriptive analysis, and the building and testing of structural models. Midterm and final examinations are required. Prerequisite: 601a. Anne Gilbert.

625a, The Liquid Threshold between Order and Chaos. 3 credits. This seminar explores the fine line of equilibrium between what makes a structure work and what causes collapse. How do you know a structure is at its limit without witnessing failure? With this challenge, students test the design and destruction (making and breaking) of simple two-dimensional elements refined to their optimum to resist compression, tension, shear, and bending. After exploring the failure mechanisms of simple elements, the seminar investigates three-dimensional systems and the benefit of structural form. The course combines class discussions and workshops to examine a series of projects (including some of the instructors’ own) in which failure is imminent or has occurred. Through this discussion, the class explores where structures are vulnerable and how they can be enhanced. Neil Thomas, Aran Chadwick.

633a, Environmental Systems in Buildings. 3 credits. (Required in M.Arch I third term.) Introduction to fundamental principles of thermodynamics; heat transfer; fluid dynamics; thermal, aural, and visual comfort; and alternative energy sources. 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 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 W ahloos-Ritter with T im M acfarlane.

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 2005–2006.) 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, Arendt, Rawls) 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 2005–2006.) Thomas Beeby.

**648b, Systems Integration and Development in Design.** 3 credits. (Required in M.Arch. I fourth term.) This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and reinform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses are required. Martin Finio, coordinator; Vincent Chang, Peter Chow, Fiona Cousins, Kenneth Gibble, Erleen H atfield, Robert H aughney, John Jacobson, Sarah Sachs, Edward Stanley, Paul Stoller, Barry Svigals.
65oa, **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 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 the 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 the School's Academic Rules and Regulations.)

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

**DRAM 102a/b (full-year course), Scene Design.** 3 credits each term. An introduction for all non-design 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, Michael Yeargan.

**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 per-
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

Alan Organschi, 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, Materials and Morphology. 3 credits. (Required in M.Arch. I second term.) This course provides an introduction to the key relationships that exist between physical materials, building technologies, and three-dimensional form making. Weekly lectures and hands-on workshops introduce major themes in the technologies and materials used for building. The course expands on discussions of 3-D form from 802a in the previous term and explores ideas of 3-D form in real scale with actual building materials. Lectures provide an historic context for the development of tools and their application to materials, as well as specific material qualities and formal ideas appropriate to, and consistent with, both materials and tools. Workshops provide demonstrations and the opportunity to work physically with a wide variety of tools and materials. Edward Parker, coordinator; Kimo Griggs.

665a, Material Formation in Design. 3 credits. This course presents historical, contemporary, and emerging methods of material formation from a designer's perspective. Emphasis is placed on those processes especially useful for custom architectural fabrication, enabling students to capitalize on the opportunities generated by computer-aided design and manufacturing (CAD/CAM). As the term progresses, component design and fabrication project assignments feature increasingly complex 3-D geometries. Students choose from a variety of 3-D modeling programs and use these in conjunction with conventional sketch-based ideation to create their designs. Students then fabricate their projects using the School’s wide array of computer-numerically controlled (CNC) additive and subtractive material forming equipment. Kevin Rotheroe.

667b, Craft, Materials, and Computer-Aided Artistry. 3 credits. This course reviews materials and computer-aided manufacturing (CAM) processes especially suited for digitally crafting inspired and unique architectural components. Students use 3-D modeling programs, including a digital environment that mimics carving actual materials, and then translate their designs into tangible prototypes using a wide range of CAM equipment. Required projects feature increasingly complex geometry as the course progresses. Limited enrollment. Kevin Rotheroe.

674a, Architectural Product Design. 3 credits. This studio course attempts to broaden the design experience by concentrating on the design and innovation of three-dimen-
sional 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, 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.

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. (Not offered in 2005–2006.) 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 2005–2006.) Deborah Berke.

680a, Idea and Material. 3 credits. This seminar focuses on the importance of material and fabrication strategies as the starting point for the architectural idea. It is structured
to explore specific materials, their properties, and methods of assembly as generators of concept in the work of architecture. Analysis of writings and projects accompanies the material research, providing context for discussion and debate. The investigation includes traditional materials such as concrete, masonry, and glass as well as contemporary ones such as ceramic composites and metal foams. Requirements include weekly readings, a class presentation, and a built project. Limited enrollment. Jeanne Gang.

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. Prerequisite: 802a or 805a or permission of instructor. Limited enrollment. Peter de Bretteville.

682a, Aluminum Design: Casting and Production. 3 credits. This seminar follows the critical path of designing and producing an object (furniture, sculpture, assembly, etc.) by combining aluminum castings and stock materials. Input from a local foundry included. A completed work is an absolute requirement. Limited enrollment. Edward Parker.
691b, Active Materials. 3 credits. This seminar explores digital fabrication and the interactivity embedded in the fabricated materials themselves. For some time, architects have anticipated the use of properties that go beyond firmitas, delight, or luminescence to possess the intelligence and transmitting capabilities of tele-digital equipment (e.g., OLED, LED, LCD, PV). This seminar focuses less on new digitally derived forms and more on the materials themselves as digital equipment that manages information or energy, privileging interactivity over imaging—the back of the computer over the front of the computer. Even in collaborations between architects and corporations, the expense of many experimental materials keeps them at arms' length. However, innovators have begun to do what architects might do—experiment with new combinations of existing intelligent materials that are culturally and politically meaningful. Countering avant-garde notions of successive, rather than coexistent, intelligence, the seminar's guests, discussions, and projects historically contextualize innovations of both materials and practices. Limited enrollment. (Not offered in 2005-2006.) 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 the School's Academic Rules and Regulations.)

history and theory

Eeva-Liisa Pelkonen, Study Area Coordinator

The relationship between 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 that fulfill the History and Theory elective requirement, 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, 747b, 749b, 750b, 751b, 752b, 753b, 755a, 757a, 759a, 760a, 762a, 765a, 766b, 776b, 777b, 787b, 789b, 912a, 914b, 922a, or 925a. Any other course must be approved by
the study area coordinator. Note that 912a, 914a, 922a, and 925a cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements.

701a, Modern Architecture. 3 credits. (Required in M.Arch. I first term.) The course embraces the last century and a half in the history of architecture, when traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations, when architecture began to contribute more directly to social and philosophical systems, and when expanding print and media culture accelerated the migration of ideas. In this course, major centers of urban culture and their characteristic buildings alternate with attention to individual concepts and their impact in an increasingly interconnected and global culture of architecture. Kurt Forster.

703b, Contemporary Architectural Theory. 3 credits. (Required in M.Arch. I fourth term; and in M.Arch. II and M.E.D. second term.) This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of Marxism and the Frankfurt School, post-structuralism, and psychoanalysis as well as current debates in globalization, urban geography, mass customization, and post-criticality, among others. Peggy Deamer and faculty.

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 required discussion 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. Claire Zimmerman.

714a, Methods and Research Colloquium. 3 credits. (Required in, and limited to, M.E.D. first term.) This course introduces students to methods of architectural writing and research, laying the groundwork for an advanced research project. Through comparative analysis of a variety of text genres, the course considers alternative research methodologies within the field of architecture. It looks at formalist criticism, social history, post-structural/post-modern theory, narrative description, journalism, operative criticism, and propaganda. In addition, the course considers the question of audience in relation to the genres outlined above: how are texts “pitched” to achieve their goal of mass persuasion? Furthermore, how might the reception of a text help delineate its character? The course also considers text formats and writing style in relation to concerns outlined above. In addition, students are introduced to essentials of archival and library research through a series of workshops in Yale collections. Claire Zimmerman.

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.
723a or b, Independent M.E.D. Research. 3-6 credits first term; variable credits remaining terms.* (Required in and limited to M.E.D. each term.) The proposal submitted with the admissions application is the basis for 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.

747b, Modern Japanese Architecture. 3 credits. This seminar studies the roots and genealogy of modern Japanese architecture—from the late nineteenth century, with Japan's opening to the outside world after nearly two hundred years of isolation, through the “modern” phase beginning in the 1920s. The seminar attempts to understand the relationship between Japanese tradition and modernity within the context of Asia and the Occident. Personages and trends of modern Japanese architecture are explored. Students are required to give one presentation and a final paper. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Hikeaki Ota.

748b, Gross Domestic Product: A Research Seminar on the House. 3 credits. This research seminar investigates and reports on the state of the contemporary, speculative, single-family American house. While cognizant of the larger networks within which the

* Variable credits are determined in consultation with the director of M.E.D. Studies.
house resides, this seminar focuses its research on the house itself and its immediate environment, the subdivision. The class collectively produces a graphic document that not only charts the historical development of the American single-family home, but also, more critically, reports on its current status, as well as trends for the future. Each student is responsible for a particular research territory that may include changing design directions, construction techniques (the ubiquitous platform frame), marketing strategies, subdivision development trends, financing methods, material transformations, the arrival of “smart” houses, and the boom in shelter magazines. Lectures by invited speakers and field trips supplement individual research that uses national databases, builder Web sites and plan catalogs, mortgage finance materials, shelter magazines, and personal interviews. Limited enrollment. Keith Krumwiede.

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 elective requirement.) Limited enrollment. (Not offered in 2005–2006.) Lauren Kogod.

750b, Architectural Multiplications. 3 credits. This seminar investigates contemporary approaches to architecture, in which the question of multiplication is made thematic, and proposes a theoretical approach to understanding a series of buildings and books since the early 1990s, such as the Yokohama Ferry Terminal, Animate Form, the Eyebeam competition, Farmax, the Embryological House, MOVE, and SMLXL. (This course satisfies the M.Arch. I History and Theory requirement.) Limited enrollment. Emmanuel Petit.

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.) 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 director of M.E.D. Studies, this colloquium brings in guest speakers from all disciplines to discuss their work around a selected topic. The colloquium for spring 2006, “Situations, Not Plans,” investigates the contemporary urban situation through its production of subjects, infrastructure networks, and urban ecologies. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Eeva-Liisa Pelkonen.

753b, Performance Criticism: Reyner Banham. 3 credits. This seminar examines the performance-based critical method of Reyner Banham, a central figure in the construc-
tion 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.) (Not offered in 2005-2006.) 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.) (Not offered in 2005–2006.) 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. Limited enrollment. (Not offered in 2005–2006.) Turner Brooks.

**757a, The Construction of Exactitude: Classicism and Modernism.** 3 credits. This seminar critically considers modern classicism not only as a compositional design method and as an evocation of precedents, but also as a language of clarity, reduction, and economy resistant to an unquestioned avant-gardist predilection for the “new.” Beginning with the fixed principles that were the legacy of nineteenth-century French and German Neoclassicism (unity, symmetry, proportion), the seminar continues up through the Rationalism and Formalism that followed the Second World War. Issues explored include the concepts of the ruin and monumentality; the Modern Movement’s analogies to the classical; and the representation of interwar national and political ideologies. Works studied include those by architects, literary/artistic figures, and theorists such as Richardson, Garnier, Perret, Le Corbusier, Rossi, Asplund, Lutyens, Terragni, Speer, Mies, SOM, Kahn, Valéry, Gide, de Chirico, Calvino, Rowe, Krier, Eisenman, Stern, Porphyrios, and Colquhoun. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Karla Britton.

**759a, Architecture: Fragment and Compleness.** 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 second half of the seminar relates the proposed topics to built architectural artifacts, and thus stresses the mutual interdependence of physical object and architectural theory. The seminar analyzes how formalist transformations build relationships to modernist precedent from which to “swerve.” The architectural objects studied include Rossi’s Teatro del Mondo, the Parc de la Villette competition projects, Isozaki’s Electric Labyrinths, Koolhaas’s Exodus, Stirling’s Staatsgalerie, and Hejduk’s Masks. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Emmanuel Petit.

**76ob, Critical Architecture.** 3 credits. This seminar introduces students to contemporary forms of critical architectural theory and practice by concentrating on those works that can be seen as resisting hermetic formal systems or the simplistic packaging of external economic and/or social need. The seminar traces the lineages of contemporary critical architecture to photography, film, theater, and other art forms of German Expressionism, Dada, and Russian Avant-Garde experiments. The first section of the course consists of introductory lectures by the instructor. The second section consists of student presentations. A fifteen-page research paper is required. (This course satisfies the History and Theory elective requirement.) Mario Gooden.
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 Durell 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. (Not offered in 2005–2006.) 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 interrelationship of architecture and landscape architecture in Western Europe, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; the boundaries between inside and outside; issues of topography and geography; various uses of water; organization 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 emphasized throughout the term. The collection of the Yale Center for British Art is used for primary visual material, and a trip to England over spring break, partially funded by the School, allows students to visit firsthand the landscape parks studied in this seminar. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Bryan Fuermann.

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, critics, and literary figures, as well as varying types and lengths of writings, such as brief reviews of books and exhibitions, opinion pieces, and formal presentations of buildings and projects. The main focus of the course is an extended paper on a building selected from a variety of types and historical periods, such as skyscrapers, private houses, industrial plants, gated...

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.

776b, Art and Architecture: Common Strategies from the Mid-Twentieth Century to the Present. 3 credits. This seminar focuses on the fruitful links between art and architecture during a period from the 1940s to the present. The course consists of an evening lecture series and in-class discussion sessions. The following themes are addressed: the notions of the “synthesis of the art” and the “open work”; the importance of popular culture and “everydayness”; ideas about site-specificity; and the role of new media. (This course fulfills the M.Arch. I History and Theory elective requirement.) Limited enrollment. Eeva-Liisa Pelkonen.

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. The course includes on-site study of Kahn’s Yale Art Gallery and his Center for British Art, as well as class visits with the architect’s former colleagues. A research paper is required. (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Carter Wiseman.

780b, Architectural Form. 3 credits. This seminar explores the issue of Formalism as defined by writers, artists, and architects after World War II. Topics include Minimalism, Neo-Constructivism, Deconstructivism, neo-organicism, field theory, and the political aspects of form. Readings include Adorno, Greenburg, Krauss, Eisenman, Smithson, Morris, Wigley, Kipnis, and Allen. Students are expected to formulate a formal thesis in written form by curating an exhibit and writing a catalogue that justifies their choices in terms of both technique and effect. Limited enrollment. Edward Mitchell.

784b, Twenty-First-Century Infrastructures. 3 credits. This seminar examines conditions of reflexive infrastructures found in contemporary cities. It asks the question, How do infrastructures, operating within the public realm, evolve in the expansion and maintenance of cities in response to new developments? As part of the seminar, students read a selection of articles concerned with defining new infrastructures in relationship to surveillance, disease, new technologies, maintenance, ecology, and the environment. Techniques of mapping and modes of representation are examined in various cities, including Beijing, Hong Kong, Singapore, Toronto, Vancouver, Winnipeg, Atlanta, Rotterdam, Bangkok, Hanoi, and Taipei. Limited enrollment. Hilary Sample.
787a, John Soane and Karl Friedrich Schinkel. 3 credits. This course examines the dual and simultaneous impact of John Soane (1753–1837) in England and Karl Friedrich Schinkel (1781–1841) in Germany on the culture of architecture in the breach between Enlightenment convictions and romantic longing for the past. It covers their involvement in teaching programs, designing new institutions (museums, government buildings, residences), creating collections, publishing their works (inaugurating the idea of an œuvre complet in installments), as well as their shared interest in the specular nature of architecture (theater, panoramas, and architectural imagery). The course traces how these architects proved indispensable for the new culture of images that began to dominate architecture in the nineteenth century and propel it toward its current status in media culture. (This course fulfills the M.Arch. I History and Theory elective requirement.) Limited enrollment. Kurt Foster.

789b, 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? (This course satisfies the M.Arch. I History and Theory elective requirement.) Limited enrollment. Joel Sanders.

**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. Stephen Harby, Alexander Purves.

**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 the School's Academic Rules and Regulations.)

Courses 639b, 912a, 914b, and 925a, offered by the School in the Building Technology and Practice and in the Urbanism and Landscape study areas, also satisfy the elective requirement in the area of History and Theory, but if selected they may not satisfy both the History and Theory and the Urbanism and Landscape elective requirements.

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.

**HSAR 115b, History of Western Art from the Renaissance to the Present.** Painting, sculpture, and graphic arts, with some reference to architecture. Major works and artists treated in terms of form, function, and historical context. Anne Dunlop, David Joselit.

**HSAR 140a, Art and Architecture of Zen.** Introduction to the art and architecture associated with Zen Buddhism in Japan from medieval to early modern times. Koichi Shinohara, Mimi Yiengpruksawan.

**HSAR 200a, Art and Architecture of Mesoamerica.** Art and architecture in Mexico and Central America from the beginnings of urban settlement to the Spanish invasion. Examination of the Olmec, Maya, Teotihuacan, Zapotec, Mixtec, and Aztec cultures, with particular attention to meaning and cultural identity as expressed in monumental sculpture, hand-held objects, and the built environment. Mary Miller.
**HSAR 214b, Anglicization of America; Architecture and Decorative Arts.** A survey of American domestic architecture and decorative arts from 1600 to the Revolution. Examination of houses, furniture, metals, ceramics, and glass in the various cultures of North America: English, Dutch, French, Spanish, German, and Native American. Topics include the rise of an Anglo polite society, negotiations between different cultures, and regional contexts of production and consumption. Edward Cooke, Jr.

**HSAR 221b, Architecture Since 1945.** A survey of significant architects, buildings, landscapes, and architectural movements from World War II to the present. Themes include the diffusion of modernism; the reconstruction of Europe; the growth of U.S. suburbs; the role of technology; architecture and the mass media; postmodernism; digital design; and globalization and its effects on the built environment. Sean Keller.

**HSAR 243b, Greek Art and Architecture.** A survey of Greek architecture, sculpture, and painting from the late Geometric period (c. 760 B.C.) to Alexander the Great (c. 323 B.C.), with particular emphasis on social and historical context. Milette Gaifman.

**HSAR 251b, Ancient Rome: Architecture, Topography, Civilization.** An introduction to Roman civilization through Roman art, architecture, and topography. Topics include political life in the forum, recreation in the baths, spectacles in the arena, and imperial palaces on the Palatine. Focus on major monuments in Rome. Björn Ewald.
HSAR 252a, Roman Architecture. The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces. Diana Kleiner.

HSAR 408b, Aztec Art and Architecture. The traditions, history, and mythology of Aztec art and architecture. Investigation of imperial and provincial developments, with special attention to recent discoveries. Mary Miller.

HSAR 424b, eClavdia: Women in Ancient Rome. The contributions of Roman women to one of the greatest cities—and one of the greatest empires—in world history. Lost stories of real-life Roman women recovered from public and residential buildings, portraits, paintings, and other works of Roman art and architecture. Diana Kleiner.

HSAR 442b, Art in the Age of the Enlightenment. Exploration of eighteenth-century works of art that reflect Enlightenment themes. Topics include the rise of the historical spirit; exploration of nature, the exotic, and archaeology; and reason and the psychology of artistic creation. Examples chosen from painting, sculpture, and architecture, and from gardens in England, France, and elsewhere in Western Europe. Judith Colton.

REL 847b, The House of the Lord. The objectives of this course are to prepare future ministers and pastoral personnel to understand and design/redesign their worship spaces. This is visual ecclesiology, not interior decoration. The course also acts as a historical survey of twenty centuries of church design for preaching and sacraments, and demonstrates how sacred space has shaped theology and liturgical practice, as well as being shaped by them. Although there are no prerequisites, it is hoped that students know something about Scripture and Christian worship, particularly that of their own religious tradition. The course consists of illustrated lectures. 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 critical to the architectural design process. Visual representation courses include 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) 801a (Introduction to Visual Studies) in the first term. In addition, during the first two terms they enroll in a series of introductory courses in form and representation (802a) and digital media (851b or 852b). With appropriate documentation of previous work and the approval of the area coordinator, 802a and 851b or 852b may be waived. These courses, or their waivers, serve as prerequisites for advanced visual representation courses. Students who have waived 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.” 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.

**802a, Geometry, Drawing, and Visual Inquiry.** 3 credits. (Required in M.Arch. I first term.) This course investigates drawing as a means of architectural communication and as an instrument of individual inquiry. Principles of two- and three-dimensional geometry are extensively studied as a central part of the course. Analytical exercises related to these principles serve as subject matter for drawing investigations. All exercises are designed to enhance the ability to visualize architectural form and volume three-dimensionally as well as to provide tools that reinforce and inform the design process. John Blood, coordinator; Kent Bloomer.
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 scigrapy. 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 Gruzdys.

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. Limited enrollment. Turner Brooks.

808b, Freehand Drawing. 3 credits. Students deepen their understanding of drawing by exploring the structure of organic forms, man-made objects, and the human figure. Within the workshop environment of this seminar, students are encouraged to develop visual imagination and broaden their repertoire of drawing media while practicing analytical drawing skills. Assignments and individual critiques in painting and sculpture. Self-directed projects are emphasized. Prerequisite: 802a or 805a or equivalent. Limited enrollment. Philip Grausman.

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 is a self-directed course concentrating on aesthetic and technical issues in both traditional and nontraditional applications of photography. Emphasis is on weekly group critiques and discussions, student presentations, and visits to galleries and museums. Students are required to enter the course with a preconceived project idea. Permission of instructor required to enroll in this course. Limited enrollment. Victoria Sambunaris.

828b, Atmosphere and Effects. 3 credits. This seminar tracks the movement in architecture away from the modern notions of space, volume, and firmness toward the sensibilities of effect, atmosphere, and the ephemerally fashionable. The seminar begins with a historical survey of architectural effects covering over two thousand years of visual architectural innovation, providing the basis for inquiry into various contemporary sensibilities of atmosphere, such as new experiments in color, gradient effects, opalescence, luminescence, aggregate gradation, translucency, 3-D pattern, and visual and physical texture. Case studies are explored concerning practitioners, OMA, Jun Aoki, Kazuyo

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Sejima, and others as well as similar sensibilities currently found in art, motion pictures, motion graphics, the fashion industry, and product design. Limited enrollment. Mark Foster Gage

851b, Intermediate Survey of Digital Media. 3 credits. (Required in M.Arch. I third term, but 852b may substitute for requirement.) This course covers the fundamentals of 3-D digital media techniques and representation. Through various projects, students utilize digital media tools and techniques available in the creation and representation of complex forms and spaces. This includes digital image montages, proportional and measured 3-D computer models, fabrication and rapid prototyping technologies, animation sequences, and final representation through nonlinear presentation and Web design media. This course is taught from May 9 to June 24. John Eberhart.

852b, Advanced Survey of Digital Media. 3 credits. (Course fulfills the M.Arch. I 851b requirement.) This course covers advanced uses of 3-D digital media techniques and representation. Through one continuous project, students design, develop, and build a complex computer model starting from the analysis of an existing architectural image or precedent. While developing the spaces and massing within the model, students explore aspects of the design using analytical tools and techniques, including fabrication and rapid prototyping technologies, analysis software, multi-level composite rendering, and various animation studies. Further visualization of the design is realized through texture mapping, lighting, and rendering techniques. The final design is represented through
nonlinear presentation and Web design media. This course is taught from May 9 to June 24. Enrollment limited to first-year M.Arch. I students and requires the permission of instructor. John Eberhart.

86ob, 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 course begins with an investigation into the way architects can utilize the Web as a tool through online portfolios, presentations, and archives. Students then create a series of short projects focusing on these uses. The course concludes with a final Web project. The course covers standard HTML, Dreamweaver MX, Flash MX, 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: 851b or 852b. Limited enrollment. John Eberhart.

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 and then fabricated directly from data generated by this process. 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 3D, Maya, FormZ, and 3D Studio Max are used to create a complex assembly. The assembly connections and sequencing are tested through assembly animation techniques using Maya and 3D Studio Max. The final assembly is constructed from actual materials, fabricated using rapid prototyping and CNC technologies, and

869a, Form, Shape, and the Emergence of Exoticism. 3 credits. This seminar investigates a new discourse involving unapologetically exotic forms and assemblages in architecture through the filter of the explosive computational, technical, and material innovations of the past decade. Exoticism in this scenario foregoes the constraints of mere algorithmic digital formalism, single-surface styling, and biological mimesis in favor of a more evolved attitude toward the reciprocity between neo-baroque architectural bodies, organs, skins, materials, and skillfully tuned part-to-whole relationships. Specific theories of emergence, symmetria, morphogenesis, evolutionary developmental biology, anomalism, intricacy, and para-micronic beauty are opportunistically examined and linked to both their formal residuals and architectural potentials. This research runs parallel to the highly experimental development of digital form-making strategies that enable students to translate the theoretical content of the seminar into a series of intensive digital and material projects. Limited enrollment. Mark Foster Gage.

87oa, Eero Saarinen: Digital Modeling and Animation. 3 credits. This seminar uses digital media to study Eero Saarinen's architecture. Focus is on qualities that can be best rendered through digital representation, such as construction process, sculptural formal qualities, design process, user patterns, and layering of different elements of the building. The course consists of lectures, reading sessions, digital and archival workshops, and student presentations. At the end of the term the most promising animations are selected for further development and included in a future international traveling exhibition of Saarinen's work. The course is limited to twenty-four students. John Eberhart, Eeva-Liisa Pelkonen.

881a, Evolutionary Design and Digital Fabrication. 3 credits. This course is an integrated design workshop and seminar lecture series, in which physical experiments explore physical stress-driven form—finding techniques as the input to digital development and evolution of the “found” material form. The supporting seminar series reviews the origins and logics of the science and technologies associated with Emergence. The conceptual structures and philosophies of Emergence in Evolutionary Computation and Natural Systems are explored, and the application to structural and architectural design is developed, focusing on genetic algorithms for evolutionary design strategies, and architectural morphogenesis. Students are required to engage with digital modeling of their “found” form, with scripting in Maya/Studio Max for digital development and evolution and with analysis of structural potential by Finite Element methods. Finally the physical construction of a material system is produced by digital fabrication. Michael Weinstock and faculty.

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 the School’s Academic Rules and Regulations.)
The following courses offered elsewhere in the University may be taken for credit with permission of the instructor.

**Art 111a or b, Visual Thinking.** An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history and popular culture, as well as art. No prior drawing experience is necessary. This course is required for all art majors. Materials fee: $25. Sarah Oppenheimer and faculty.

**Art 114a or b, Basic Drawing.** An introduction to drawing, emphasizing pictorial syntax and the articulation of space. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. This course is required for all art majors. Materials fee: $25. Clint Jukkala, Kurt Kauper, Samuel Messer, Robert J. Reed, Jr. [F], and faculty.

**Art 116a, Color.** Study of the interaction of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used 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. Luis Gispert [F], Martha Friedman [Sp], and Joe Scanlan.

**Art 122a, Mold Making and Casting.** This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. Inquiry into the ways in which casting has been used in sculpture is included. Methods include waste molds, plaster piece molds, body casts, and rubber molds. Casting materials such as wax, concrete, and plastics are used. Materials fee: $75. Jon Conner.

**Art 130a or b, Painting Basics.** A one-term introduction to painting issues, stressing a beginning command of the conventions of pictorial space and the language of color. Class assignments and individual projects explore technical, conceptual, and historical issues central to the language of painting. Intended for non-art majors or art majors outside the painting concentration. Students who intend to pursue the painting concentration, or take multiple courses in painting, should take Introductory Painting instead of Painting Basics. Materials fee: $75. Clint Jukkala and faculty.

**Art 132a or b, Introductory Graphic Design.** A studio introduction to visual communication with an emphasis on principles of the visual organization of design elements. Topics include shape, color, and communication; visual hierarchy; word/image relation-
ships and integration; typography; symbol design; and persuasion. Development of 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, Dan Michaelson, and Henk van Assen.

Art 138a, Introduction to Digital Photography. Exploration of the transition of photographic processes and techniques into digital formats. A range of tools are presented including scanning, digital cameras, retouching, color correction, basic composition, and inkjet printing. Students produce original work throughout the technical component of the class. After mastering the basics, students work toward the completion of a final project, and the focus of the remaining classes is on critiques. Throughout the term, lectures and presentations raise critical issues concerning the impact of digital applications and by-products on the medium of photography. Enrollment limited. Materials fee: $150. John Pilson.

Art 145a, Introduction to Video. Digital video represents a provocative combination of vernacular and classical styles through its ease of use and its potential for extremely high production values. This class introduces the basic tools of digital video production. Topics include DV camera operation, sound, and Mac-based editing (Final Cut Pro). After students learn these basic techniques, the remainder of the class consists of individual and collaborative assignments that explore the visual language and production challenges of DV. This class is directed to the spatial and visual aspects of the medium.
rather than the narrative. The class also includes screenings of experimental films, video art, and DV feature films. Enrollment limited to twelve undergraduates. Materials fee: $150. Faculty.

**Art 21oa and 211b, Sculpture as Object.** Introduction to concepts of design and form in sculpture. Exploration of the use of wood, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may also be explored on a limited basis. Group discussion complements the studio work. The shops and the studio are available 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 visual language, focusing on deeper understanding of formal and conceptual issues. Materials fee: $75. Prerequisite: Art 114a or b. Faculty.

**Art 223a, Figure Drawing.** The study of the human figure using a range of approaches, with emphasis on observation, anatomy, and spatial structure. Historical examples from cave painting to contemporary art are presented. Materials fee: $75. Prerequisite: Art 114a or b or equivalent. Samuel Messer.

**Art 23oa or b, Introductory Painting.** An introduction to concepts and techniques in painting, through observational study, with emphasis on the language of color and the articulation of space. The study of pictorial syntax in historical painting and the mastery of materials and techniques are integral components of the course. Intended for art majors in the painting concentration. Enrollment limited to fifteen. Materials fee: $75. Prerequisite or corequisite: Art 114a or b. Robert J. Reed, Jr., and faculty.

**Art 33oa and 331b, Intermediate Painting.** Further exploration of concepts and techniques in painting, emphasizing the individuation of students’ pictorial language. Class investigations encompass various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Enrollment limited to fifteen. Materials fee: $150 per term. Prerequisites: Art 23oa or b; or Art 13oa or b and Art 114a or b, with permission. Clint Jukkala and Kurt Kuper.

**Art 345b, Intermediate Sculpture.** In this course students continue to work in response to assignments. These 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 346a, Sculpture as Image. Investigation of how the elements of basic drawing—observation, hand/eye coordination, markmaking, shading, and touch—can be expanded into three-dimensional space. Emphasis on broad technical skill, material experimentation, and spatial perception. Enrollment limited to twelve. Open to graduate students. Materials fee: $75. Prerequisites: Art 114a or b and one other introductory-level art course. Joe Scanlan.

Art 356a, Printmaking. Instruction in a diverse range of printmaking media. Students develop their work through linocut, woodcut, collograph, drypoint, and etching. Both color and black-and-white printing methods are used. Materials fee: $150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Norm Paris.

Art 359b, Lithography. Basic techniques of stone and plate lithography. Students create prints utilizing drawing and/or photo-based imagery. It is recommended that students have a basic knowledge of Photoshop. Materials fee: $150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Norm Paris.

Art 367a, Intermediate Graphic Design. The increase and refining of design skills as tools for effective visual communication. Concentration on issues of identity, branding, and design systems to help establish conceptual and formal consistency for multiple items, both two- and three-dimensional, within a design program. Materials fee: $150. Prerequisite: Art 132a or b or 133b. Henk van Assen.

Art 368a, Multimedia Design. A study of translation from one medium to another as both a constraint and a source of inspiration. Examination of a single theme through a progression of projects in various mediums, including interactive, motion, Web design, and print. Materials fee: $150. Prerequisite: at least one term of typography. Dan Michaelson.

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. Open to graduate students. Materials fee: $75. Prerequisite: one term of intermediate-level sculpture or equivalent, or permission of instructor. Joe Scanlan and Jessica Stockholder.

Painting 555a, Critical Perspectives: Art in Postwar Europe. A discussion of the nature of the postwar agon between Paris and New York, emphasizing contingency and circumstances—what happened where, and how circumstance contributed to distinctive developments. After the Second World War, Paris remained the axis of cultural and historical developments for Europeans. Most of the artists of the postwar generation positioned themselves in relation to France, even as they rebelled against it. Many artists, poets, painters, sculptors, essayists, and novelists spoke of beginning from “degree zero,” but in fact took up the challenges of early modernism as angry or ironic interlocutors. Meets biweekly. Dore Ashton.
**CPSC 479b, Advanced Computer Graphics: Rendering Techniques.** A broad overview of the theory and practice of rendering. Topics include appearance capture and models; local and global illumination; surface reflection; lighting simulation algorithms; efficient rendering; image-based rendering; procedural approaches; and texture generation and rendering. Prerequisite: CPSC 478b or equivalent. Julie Dorsey.

**Urbanism and Landscape**

Alan 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 that fulfills the Urbanism and Landscape elective requirement, 905b, 912a, 914b, 922b, 925a, or 935a.

**902b, Introduction to Urban Design.** 3 credits. (Required in M.Arch. I second term.) This course is an introduction to the history, analysis, and design of the urban landscape presented with weekly lectures and discussion sections. 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. Alan Plattus, 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 lecture course surveys the political, social, and aesthetic choices behind the creation of the urban and suburban places Americans have experienced in their daily lives. The cultural landscape in the United States, a combination of natural and built environments, 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 deals with the growth of towns and cities between 1800 and 1920. The second section of the course examines the era between 1920 and 2000 when residential and commercial activities shifted away from older towns and cities into diverse, automobile-dependent metropolitan regions. Two lectures and one discussion section per week. Eight short writing assignments and one fifteen-page term paper required. (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. 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.) Dolores Hayden.

922b, Gender, Territory, and Space. The seminar explores women's and men's everyday experiences of built environments and the city. This seminar considers 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 other countries are investigated 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. Participants present papers. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Dolores Hayden.

925a, Suburbs and the Culture of Sprawl. 3 credits. In 2000, more Americans lived in suburbs than in rural areas and inner cities. This seminar explores the changing meanings of “city” and “suburb” in the American metropolitan landscape before considering definitions of “sprawl” that encompass both expanding metropolitan fringes and decaying inner cities. Examining architecture and land use, this seminar surveys the history of 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.

**929b, Urban Settlements and Modernization.** 3 credits. This seminar examines the emergence of urban settlements in Europe and America, investigating their regional, national, and international articulations. Emphasis is placed on investigations that connect the built environment with attitudes toward public and private life, density and open space, identity and global expansion, modernism and national heritage. The convergence of reform policies focused on housing and city planning and the design ideals based on the machine aesthetics is discussed, with an emphasis on the relationship to topography, climate, and landscape. Settlements by H. P. Berlage, Tony Garnier, Frank Lloyd Wright, Alvaro Aalto, Roland Rainer are analyzed as are the urban writings of Lewis Mumford, Serge Chermayeff, and Christopher Alexander. (This course satisfies the M.Arch. I Urbanism and Landscape elective requirement.) Limited enrollment. Karla Britton.

**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 the School’s Academic Rules and Regulations. Available for credit to fulfill the M.Arch. I Urbanism and Landscape elective requirement with the approval of the study area coordinator.)

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

**ECON 481a, Urban Economics.** The historical evolution of cities examined from an economic perspective. Consideration of factors driving urban growth and decline; the evolving organization of economic activity and social living within cities. Topics include the dynamics of suburbanization and inner-city decline; racial and ethnic segregation; urban industrial structure and the spatial distribution of jobs; and the impact of metropolitan political structure on urban sprawl and the provision of public goods. Stephen Ross.

**F&ES 795a, Cities and Sustainability in the Developing World.** 3 credits. Most population growth in the twenty-first century will occur in the urban areas of the developing world, which are expected to increase by 2.1 billion inhabitants between 2000 and 2030. Urban living poses environmental hazards, which affect the current population, and especially the poor, through immediate, local impacts on health and safety. It also causes environmental degradation, with longer-term, wider-area, and intergenerational consequences. Variations in the incidence and relative severity of a range of environ-
mental problems across cities at different levels of development suggest differences in priorities for action. In coming decades, in order to support sustainable national development, urban areas will need to ensure a healthful and attractive environment for their rapidly expanding populations, while protecting natural resources and reducing harmful impacts on wider regions and later generations. The massive new investment in the capital stock of cities required for the doubling of urban population by 2030 will be critical to environmental outcomes. Using a number of city case studies, the course highlights local solutions, as well as new technologies for monitoring, planning, and managing urban growth. Ellen Brennan-Galvin.

**F&ES 797b, Transportation and Urban Land-Use Planning: Shaping the Twenty-First-Century City.** 3 credits. The focus of this course is on the environmental impacts of alternative transportation and urban land-use policies, taught from a policy maker’s perspective. It begins with a historical overview, examining the profound changes in the structure of cities following the advent of the automobile. The course then focuses on present and future environmental impacts—air pollution, greenhouse gas emissions, urban sprawl—resulting from the exponential growth in motor vehicles, particularly in developing country cities, and examines alternative scenarios for mitigating these impacts. Additional topics include the role of public transit in the United States and the differing approaches to transportation and land-use planning in various European cities; in-depth case studies of the success stories in urban transit in the developing world (e.g.,
Bogotá, Curitiba, and Singapore); and the range of options for transporting the two billion new urban inhabitants to be added to the world's cities in the next quarter-century. The course also examines policies to create compact, regional cities through the integration of transportation and land-use planning and focuses on next and future steps, including congestion costs and congestion pricing, intelligent transportation systems, new automobile technologies, and so forth. Ellen Brennan-Galvin.

**F&ES 884b, Theory and Practice of Restorative Environmental Design.** 3 credits. This course explores the integration of ecological values, issues, and processes with the design of commercial, residential, educational, and recreational facilities. It considers ways of capturing in the human built environment various physical, material, aesthetic, intellectual, and emotional benefits of nature. Lecture, discussions, and projects. Stephen R. Kellert.

**HIST 428a, Urban History in the United States, 1865 to the Present.** An investigation of the history of work, leisure, consumption, and housing in American cities. Topics include formation and re-formation of ethnic communities; the segregation of cities along the lines of class and race; the impact of federal policy; the growth of suburbs; and cities in the global economy. Jennifer Klein.

**HIST 463a, The Suburbanization of America: Topics in Twentieth-Century American Social History.** A history of the landscape of ordinary life in the twentieth century. Topics include values and their mediation; social boundaries; and Americans’ changing relationship to the material world. Discussion of advertising, supermarkets and shopping malls, car culture, climate control, machines in the home, and the organization of domestic space. Jay Gitlin.

**LAW 20023 and 21016, Community and Economic Development.** 3 units, credit/fail. A multidisciplinary workshop involving students from the Schools of Law, Management, Divinity, Forestry and 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. Enrollment limited to twenty. Also MGT 694a. R. A. Solomon and P. D. Hamliton.

**PLSC 228b, Perspectives on the City.** Introduction to the range of disciplines and methods appropriate to exploring the character and evolution of cities. Each week a
scholar from a different field discusses that discipline’s approach and methodology in its study of urban life. Stephen Lassonde.

**PLSC 251b/EP&E 385b/HIST 151b, New Haven and the Problem of Change in the American City.** 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.

**SOCY 109b, Globalization: A Critical Introduction.** Discussion of the impact of increased global trade, migration, and communications on international and national governance, creation and distribution of wealth, cultural heterogeneity, and the environment. Jennifer Bair, Deborah Davis.

**SOCY 183b, Urban America.** Introduction to urban sociology and to the study of American urban society over the past half-century. Emphasis on the economic, political, and cultural dimensions of urban growth and inequality; processes of class, racial, and ethnic group formation; urban social problems and policy; and local community organization and politics. Christopher Rhomberg.

**SOCY 321a, The Sociology of Development.** This seminar examines the social and political underpinnings of national development in comparative and historical perspective. Topics to be covered include class formation, entrepreneurship, industrialization, urbanization, and political development. Andrew Schrank.
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 2005–2006 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 $750 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 9, 2006. 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 103 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 3, 2005. 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, William Henry Bishop Visiting Professor of Architectural Design. Applicants planning to attend the Open House should notify the registrar by October 20, 2005.

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 9, 2006, 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 (when using overnight delivery service, omit “PO Box 208242” and use 06511-8924 as the postal code).

1. An application form supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; 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 $85 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 envelope with an authorized signature and seal across the back flap. 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 103 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 as such. 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 or available online at www.architecture.yale.edu. If possible, all letters should be enclosed in the application packet.

**Summer Preparation Courses for Incoming M.Arch. I Students**

In the four weeks before the beginning of the fall term, the School offers the following four summer preparation courses for incoming M.Arch. I students.

1. The Summer Architectural Representation Course is a three-week course primarily for those students whose background is not in architecture, but it is open to all new students. This course aims to familiarize students with architectural culture and the fundamental language of architectural drawing, basic equipment and its use, freehand drawing, media, basic model building techniques. In addition, principles behind the major architectural drawing types—orthographic, paraline, and perspective—are thoroughly investigated and discussed.

2. The Summer Digital Media Orientation Course is required of all incoming students. Students with little or no prior knowledge of digital media take a weeklong in-depth version of this course. Students with a more extensive knowledge of digital media may take a Saturday workshop that covers how to access the School's
servers, the use of the School’s equipment, and the School’s digital media policies and procedures.

3. The Summer Shops Techniques Course is a one-week course that introduces incoming students to the School’s wood and metal shops through an intensive furniture/object building process. The course stresses good and safe shop techniques. Students are not allowed to use the School’s shops unless they have satisfactorily completed this course.

4. The Arts Library Research Methods Session is required of all incoming students. In this hour-and-a-half session, discussion covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

Advanced Standing

A limited number of students with demonstrated design ability and who have completed an intensive undergraduate architecture major may occasionally be accepted with advanced standing to the three-year program. Applicants considered for this category by the Admissions Committee 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 3, 2006, 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, P.O. Box 208242, New Haven CT 06520-8242 (when using overnight delivery service, omit “P.O. Box 208242” and use 06511-8924 as the postal code).

1. An application form supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; 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 $85 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 envelope with an authorized signature and seal across the back flap. 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 103 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 as such. 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 or available online at www.architecture.yale.edu. 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 the following three summer preparation courses for incoming M.Arch. II students.

1. The Summer Digital Media Orientation Course is required of all incoming students. Students with little or no prior knowledge of digital media take a weeklong in-depth version of this course. Students with a more extensive knowledge of digital media may take a Saturday workshop that covers how to access the School's servers, the use of the School's equipment, and the School's digital media policies and procedures.

2. The Summer Shops Techniques Course is a one-week course that introduces incoming students to the School's wood and metal shops through an intensive furniture/object building process. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.

3. The Arts Library Research Methods Session is required of all incoming students. In this hour-and-a-half session, discussion covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

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 page 33 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 9, 2006, 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, P.O. Box 208242, New Haven, CT 06520-8242 (when using overnight delivery service, omit "P.O. Box 208242" and use 06511-8924 as the postal code).

1. An application form supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; 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 $85 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 with authorized signature and seal across the back flap.

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 103 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 or available online at www.architecture.yale.edu. 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 the following two summer preparation courses for incoming M.E.D. students.

1. The Summer Digital Media Orientation Course is required of all incoming students. Students with little or no prior knowledge of digital media take a weeklong in-depth version of this course. Students with a more extensive knowledge of digital media may take a Saturday workshop that covers how to access the School’s servers, the use of the School’s equipment, and the School’s digital media policies and procedures.
2. The Arts Library Research Methodology Course is required of all incoming students. This course covers research methodologies and tools specific to the M.E.D. curriculum.
Tuition, Fees, and General Expenses

Tuition

The tuition fee for the academic year 2005-2006 is $30,880. 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 $740 is charged to the Student Financial Services bill for use of the School of Architecture's shops, 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 Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 a.m. to 4 p.m., Monday through Friday.

Applications for 2005-2006 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact beverly.whitney@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu, tel. 203.432.8270, fax 203.432.0177.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d 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 at www.yale.edu/offcampushousing. Visit the site 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 needs of graduate and professional school students by offering meal plan options that allow flexibility and value. The graduate meal plan offers meal service at any location for ten meals per week, plus four guest passes per year, and “Eli Bucks” to be spent at the client’s leisure. Additional Eli Bucks can be purchased at a discount through Yale University Dining Services. A favorite choice, Eli Bucks operate as a declining balance and are accepted in all campus locations in lieu of cash.

Yale University Dining Services locations are a popular option for all members of the Yale community. In addition to the residential colleges, Commons, and Hall of Graduate Studies, the following locations are available: A & A Penthouse at the School of Architecture, Divinity School Café on Prospect Street, the Café at K line Biology Tower, Donaldson Commons at the School of Management, and Durfee’s Sweet Shoppe, a traditional convenience store offering coffee, snacks, and sandwiches among other items. For students choosing to dine in any of Yale’s residential college dining rooms, “all-you-care-to-eat” meals are offered for one low price 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 203.432.0420. Dining Services can also be found on the Web at www.yale.edu/dining.

total cost of education

For a single student living off campus in the 2005–2006 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be $46,838 for first-year M.Arch. I students and $45,580 for all other students.

<table>
<thead>
<tr>
<th></th>
<th>First-Year M.Arch. I</th>
<th>All other students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$30,880</td>
<td>$30,880</td>
</tr>
<tr>
<td>Fees</td>
<td>740</td>
<td>740</td>
</tr>
<tr>
<td>Yale Health Plan Hospitalization/ Specialty Coverage</td>
<td>996*</td>
<td>996*</td>
</tr>
<tr>
<td>Room and Board</td>
<td>10,833</td>
<td>9,750</td>
</tr>
<tr>
<td>Books/Personal Expenses</td>
<td>3,415</td>
<td>3,240</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$46,864</td>
<td>$45,606</td>
</tr>
</tbody>
</table>

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.

* Students may receive a waiver of the $996 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 130–35.
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 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, P.O. 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 $65. The deadline for enrollment is June 21. For additional information, please contact AMS at the number above or visit their Web site at 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:

If fall-term payment in full is not received

<table>
<thead>
<tr>
<th>Late charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>by August 1</td>
</tr>
<tr>
<td>by September 1</td>
</tr>
<tr>
<td>by October 1</td>
</tr>
</tbody>
</table>

If spring-term payment in full is not received

<table>
<thead>
<tr>
<th>Late charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>by December 1</td>
</tr>
<tr>
<td>by January 2</td>
</tr>
<tr>
<td>by February 1</td>
</tr>
</tbody>
</table>

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 Rebate 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 2005–2006, the last days for refunding federal student aid funds are October 30 in the fall term, and April 25 for first-year M.Arch. I students and March 26 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 2005–2006, the last days for rebate are September 9 in the fall term, and January 24 for first-year M.Arch. I students and January 18 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 2005–2006, the last days for rebate are September 25 in the fall term, and February 16 for first-year M.Arch. I students and February 2 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
2005–2006, the last days for rebate are October 20, midterm, in the fall term, and April 10 for first-year M.Arch. I students and February 28 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. Students leaving Yale will receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.
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 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 www.needaccess.org. 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, 2006. 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.

A student's calculated financial need is considered to be the total cost of education less asset and/or income contributions from the parents, student, and/or spouse. The first portion of a student's calculated financial need is met with self-help, normally loans such as 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. If a student elects to have Yale as the Stafford Loan lender, there is no loan fee. Students with calculated financial 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 it may be capitalized.

Federal Perkins Loans have a fixed interest rate of 5 percent and the interest does not accrue until after a 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 may borrow up to $6,000 per year in a Federal Perkins Loan, provided funds are available.
The School of Architecture may award a need-based scholarship to students with calculated financial need beyond the self-help requirements listed above.

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) or a Perkins Loan 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 page 104 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 www.finaid.org.

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 LIBOR rate and a standard commercial credit analysis is usually required. Students who may need to borrow additional loans are also eligible to apply for a GATE Y-Loan, a Yale loan program that does not require a cosigner. Students are subject to a credit test that does not require an established credit history, but it will screen out students with a substantially negative credit record.

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, P.O. Box 208242, New Haven CT 06520-8242, telephone 203.432.2291.
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 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 2005–2006 ranges from $9.00 to $12.85 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 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, including work in local architectural offices, 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 student applicants for the 2006–2007 academic year at the Yale School of Architecture must complete the General Test of the Graduate Record Examination (GRE) Program (see page 81).

In addition, all international student applicants whose native language is not English and who have not studied a minimum of three years at an English-speaking college must complete the Next Generation Test of English as a Foreign Language (Next Generation TOEFL), a test that includes a speaking section. All international student applicants whose native language is not English but who have studied for a minimum of three years at an English-speaking college are strongly urged to complete the Next Generation TOEFL. All international students whose native language is English are not required to take the Next Generation TOEFL. If the Next Generation TOEFL is not available in your area of the world, the current TOEFL must be supplemented by the TSE (Test of Spoken English). If Yale University currently has an older TOEFL score on file for you, and you are applying for the 2006–2007 academic year, you must supplement your score with the TSE. For further information regarding these tests and/or to arrange to take the Next Generation TOEFL test must be taken prior to November 1, 2005 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 (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 81–89 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. Students requiring such courses are responsible for any added tuition cost(s). Financial aid for such English language courses is not available.
financial aid for international students

A student's calculated financial need is considered to be the total cost of education less asset and/or income contributions from the parents, student, and/or spouse. The first portion of a student's calculated financial need is met with self-help, normally loans equal to a minimum of 60 percent of the total cost of education. (Refer to page 92 for discussion regarding total cost of education.) Loans may be obtained outside of Yale, or international students are eligible to apply for a GATEY-L loan, a Yale loan program that does not require a cosigner. Students are subject to a credit test that does not require an established credit history, but it will screen out students with a substantially negative credit record.

The School of Architecture may award a need-based scholarship to students with calculated financial need beyond the self-help requirements listed above.

International students wishing to apply for financial aid 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 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, 2006. 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.

Refer to page 99 for Additional Sources of Funding.
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 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, daily English conversation groups, and receptions for newly arrived graduate students, postdocs, and visiting scholars, 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 (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 students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. OISS-L is the OISS electronic newsletter for Yale's international community. Yale International E-Group is an interactive list through which over 2,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to know about International Spouses and Partners at Yale (ISPY). The ISPY E-Group is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to oiss@yale.edu.

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., except Tuesday, when the office is open from 10 a.m. to 5 p.m.
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 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, as well as digital fabrication equipment, including laser cutters, CNC mills, a waterjet cutter, and a digitally controlled foam cutter; exhibition galleries; and faculty and administrative offices. A small café is located at the top of the building. Students have open access twenty-four hours a day throughout the school year.

With a student population of about 180 coming from diverse backgrounds with varying 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, and art history in Yale College and in the Graduate School. Students also take courses in other 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 2004, lecturers included:

- Diana Agrest and Mario Gandelsonas, Architects
- Keller Easterling, Architect and Architectural Scholar
- Peter Eisenman, Architect and Kahn Visiting Professor
- Regina Leibinger and Frank Barkow, Architects
- Thom Mayne, Architect and Paul Rudolph Lecturer
- Enrique Norten, Architect and Saarinen Visiting Professor
- Monica Ponce de Leon, Architect
- Felicity Scott, Architectural Scholar and Myriam Bellazoug Lecturer
- Galia Solomonoff, Architect and Kahn Visiting Assistant Professor
- Nanako Umemoto and Jesse Reiser, Architects
- Sarah Whiting and Ron Witte, Architects
In spring 2005, lecturers included:

Stefan Behnisch, Architect and Eero Saarinen Visiting Professor
Sara Caples and Everardo Jefferson, Architects
Elizabeth Diller, Architect
Hal Foster, Art Critic and Scholar and Brendan Gill Lecturer
Peter Gluck, Architect
Mario Gooden, Architect and Kahn Visiting Assistant Professor
Alexander Gorlin, Architect
Gerald Hines, Developer and Bass Distinguished Visiting Fellow
Setha Low, Environmental Psychologist and Anthropologist and Roth-Symonds Memorial Lecturer
Robert M. Rubin, Architectural Historian
Jörg Schlaich, Structural Engineer
Billie Tsien and Tod Williams, Architects and Kahn Visiting Professors
Morgan Dix W heelock, Landscape Architect and Lenahan Memorial Lecturer
Stephen Wolfram, Mathematician and Eero Saarinen Lecturer
symposia

During 2004–2005, the School of Architecture sponsored several symposia.

“When Modern Was Modern,” a two-day symposium on October 1–2, 2004, brought together an international group of historians and theorists from the fields of art history, literary criticism, architecture, and urbanism to examine how American Modernism during the 1930s absorbed the movement’s European mechanomorphic inspiration, while achieving a distinctive synthesis of aesthetic and practical considerations reflecting American social and cultural sensibilities. The aim of the symposium was to explore a more nuanced picture of this early phase of American Modernism, challenging the too-long unquestioned assumption that it was largely an extension and dim reflection of European modernity that was transferred to America by a biased exiled elite under the influence of such movements as the Bauhaus, Expressionism, and Plasticism. Those attending heard from the following speakers:

Donald Albrecht, Independent Curator
Karla Britton, Yale University
Jean-Louis Cohen, New York University and Brendan Gill Lecturer
Peter Donhauser, The Collegiate School
Keller Easterling, Yale University
Kenneth Frampton, Columbia University
Sarah Goldhagen, Harvard University
Sandy Isenstadt, Yale University
Sylvia Lavin, University of California, Los Angeles
Thomas Mellins, Museum of the City of New York
Adnan Morshed, Catholic University of America
Dietrich Neumann, Brown University
Eeva-Liisa Pelkonen, Yale University
Alan Plattus, Yale University
Richard Plunz, Columbia University
Nina Rappaport, Architectural Editor
Robert A. M. Stern, Yale University
Alan Trachtenberg, Yale University
Marc Treib, University of California, Berkeley
Carter Wiseman, Yale University
“Non-Standard Structures,” a two-day symposium on February 18–19, 2005, brought together architects and engineers to examine the growing interest in building structures that are based on irregular geometries, often derived using form-finding numerical algorithms that act much like genetic codes to create forms that appear to have grown to maturity. Those attending heard from the following speakers:

James Axley, Yale University
Henry Bardsley, RFR
Anne Gilbert, Yale University
Chuck Hoberman, Toys and Transforming Structures
Tim Macfarlane, Dewhurst Macfarlane and Partners
Kirk Martini, University of Virginia
Nina Rappaport, Architectural Editor
Craig Schwitter, Buro Happold
Ryan Smith, University of Utah
Neil Thomas, Atelier One
Kunio Watanabe, Structural Design Group
Michael Weinstock, Emergent Technologies + Design
Paul Westbury, Buro Happold
Chris Wise, Expedition Engineering and Gordon H. Smith Lecturer

“Eero Saarinen: Form-Giver of the ‘American Century,’” a two-day symposium on April 1-2, 2005, brought together architectural scholars, contemporary practitioners, and filmmakers as well as former collaborators to discuss the architectural legacy and contemporary significance of Eero Saarinen, one of the most prolific, unorthodox, and controversial masters of twentieth-century architecture. The symposium highlighted a wide panorama of mid-twentieth-century architectural culture and Saarinen’s contribution to the key issues of the era, such as the changing nature of architectural practice, the role of technology, stylistic plurality, and questions raised about the genesis and meaning of form. Those attending heard from the following speakers:

Donald Albrecht, Independent Curator
Barry Bergdoll, Columbia University
Mark Coir, Cranbrook Archives and Cultural Properties
Sarah Goldhagen, Harvard University
Sandy Isenstadt, Yale University
Kurt Forster, Bauhaus-Universität Weimar
Pekka Korvenmaa, University of Art and Design Helsinki
Keith Krumwiede, Yale University
Greg Lynn, Yale University
Reinhold Martin, Columbia University
Detlef Mertins, University of Pennsylvania
Will Miller, Irwin Financial Corporation
Eeva-Liisa Pelkonen, Yale University
Cesar Pelli, Architect
Alan Plattus, Yale University
Michael Rey, Yale University
Kevin Roche, Architect
Harold Roth, Architect
Vincent Scully, Yale University and Paul Rudolph Lecturer
Robert A. M. Stern, Yale University
Timo Tuomi, Museum of Finnish Architecture
Robert Venturi, Architect
Sarah Whiting, Harvard 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 2004–2005 included:
nothing more modern
August 30–November 5

Light Structures: The Work of Jörg Schlaich and Rudolph Bergemann
November 15–February 4

Jean Prouvé: A Tropical House
February 14–May 6

Shift
Year-End Exhibition of Student Work
May 20–July 29

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. Architectureview 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.

A number of books have been published in connection with work developed in the School. These include Hadid Studio Yale (Monacelli Press, 2001), edited by Douglas Grieco, Wendy Ing, and Nina Rappaport; The Millennium House (Monacelli Press, 2004), edited by Peggy Deamer, Nina Rappaport, and Mark Foster Gage; Re-Reading Perspecta (MIT Press, 2004), edited by Robert A.M. Stern, Alan Plattus, and Peggy Deamer, managing editor Frederick E. Tang.

yale urban design workshop
Alan Plattus, Director
Surry Schlabs, Project Manager

Faculty Associates: Keith Krumwiede, Edward Mitchell

Student Fellows 2004–2005: Timothy Applebee, Elizabeth Barry, Ashley Forde, Michael Grogan, Andrew Lyon, Craig Morton, Jacob Reidel, Aniket Shahane, Amanda Webb, Christopher Yost
The Yale Urban Design Workshop (YUDW) 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. Since its founding in 1992, the YUDW has worked with communities across the state of Connecticut, providing planning and design assistance on projects ranging from comprehensive plans, economic development strategies, and community visions to the design of public spaces, streetscapes, and individual community facilities.

The YUDW’s clients include small towns, city neighborhoods, planning departments, Chambers of Commerce, community development corporations, citizen groups, and private developers. Current projects include town-center and neighborhood plans for six towns in Connecticut—Waterbury, Bridgeport, Old Saybrook, Madison, Clinton, and Plainville—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 and an addition to the Dwight Elementary School, and is now focused on a 9,000-square-foot day care center and office building, currently under construction. The YUDW was part of a team recently selected to design the new campus of Gateway Community College in downtown New Haven.
**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.

**Fabrication Shops**

Graduate and undergraduate students use the School’s fabrication shops in support of studio and course work assignments, as well as for independent projects. They include fully equipped facilities for building models, fabricating furniture, sculpting, and exploring building systems. Students work with a wide variety of materials including wood and wood products, plastics, and ferrous and nonferrous metals. Beyond the normal fabricating equipment and tools usually found in wood and metal shops, the School’s equipment includes a vertical mill, a metal lathe, laser cutters, a waterjet cutter, CNC mills, a digitally controlled foam cutter, and a plastic 3-D printer. 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 take the Summer Shops 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 fabrication shops 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. All second- and third-year M.Arch. I and all M.Arch. II students are provided with a high-end computer workstation, including an LCD monitor at their workstations. For the remaining students, the School provides computers in different platforms for students’ design, research, computational, communication, and fabrication needs. In addition, network ports are located throughout the studios to allow students to have their own computers at their workstation. The School provides data projectors, digital cameras, large-format plotters, 2-D and 3-D printers, and scanners for individual student use. In addition, students at the School have
access to the Digital Media Center for the Arts (DMCA) at 149 York Street, 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.

Photographic Facilities

The School of Architecture operates a well-equipped black-and-white as well as color 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). Certain outside courses may be elected under a Pass/Fail option (see the bulletin Yale College Programs of Study). No credit will be given for a grade of F. 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 second 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 “Withdraw” 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 by the Design Committee as a way of evaluating the student's progress.

While the student's School portfolio may emphasize the best work of the student's choice, it must provide comprehensive coverage of work from each studio project for every term the student is enrolled. The portfolio must be submitted for evaluation at the end of the third term for M.Arch. I students and at the end of the second term for M.Arch. II students and before graduation for all M.Arch. students.

This portfolio should not exceed 15 by 20 inches and may not contain slides, tapes, videos, or CDs. 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. A passport photo must be affixed to the inside front cover of the portfolio.

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. Professional work is not to be included.

In order for a graduating student to receive his/her diploma, he/she is required to submit both a “hard copy” version and a digital version of his/her portfolio. The digital version will be placed in the University Archives, where, upon receipt, it will be open to all researchers.

Interim Progress Evaluations

After the end of a student's third 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 remainder of their program. At their discretion, the Design Committee, based upon their evaluation, may require a student to resubmit a reworked portfolio at a later date and/or take courses that are not in the normal sequence, take additional course(s) beyond those normally prescribed in order to graduate, take a Required Leave of Absence, or may be required to withdraw from the School. Submission of portfolios is required for this review.

Refer to the School's Academic Rules and Regulations for further details regarding academic evaluation.

Final Progress Evaluation Review

In order for M.Arch. students to graduate, in addition to the completion of degree requirements, all M.Arch. students must pass a final review conducted by the Design Committee. This final review uses a student's portfolio as a basis for discussion on the
student's general design progress. Students who fail the final review may be asked to resubmit a reworked portfolio at a later date and/or take courses that are not of the normal sequence, take additional courses that may delay graduation, take a Required Academic Leave of Absence, or may be required to withdraw from the School. Submission of portfolios is required for this review.

Commencement

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

Elective 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 non-medical 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 for medical reasons must take a leave of absence are required to get a written letter from their doctor indicating that they are required to withdraw from their academic work. This letter will go to both the registrar and the chairperson of the Rules Committee. Upon requested re-entry into the School, such students must provide a letter from their doctor stating that the cause of their leave has been remedied.

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

general regulations

1. Students are required to conform to the regulations established by the School of Architecture. The School of Architecture Handbook contains the School's Academic Rules and Regulations. This handbook can be found online at www.architecture.yale.edu/handbook.

2. In order to graduate, students must complete all required and elective course degree requirements listed for their academic program. Students are responsible for ensuring that their own course selections meet their degree requirements.

3. It is expected that students will attend all classes regularly. In any course, more than two unexcused absences may result in a failing grade.

4. 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 General Conduct and Discipline section of the School of Architecture Handbook for details and to the policy on Student Grievances in the Bulletin & Calendar.

5. 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 other faculty members). Participates in policymaking, operational decisions, and faculty appointments.
2. Rules Committee (four 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, assistant dean responsible for curricular affairs, 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 with 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.

a global university

In celebrating the Yale Tercentennial in 2001, President Richard C. Levin gave special weight to “Yale's intention to become a truly global institution” by building on existing relationships and international activity. Since that time, the University has made great strides to intensify and broaden its efforts in the international arena. Exchanges of students, faculty, researchers, and fellows have grown significantly. Programs of study and research across the University increasingly incorporate international subject matter. To enhance all its initiatives in this direction, the administration has created a number of organizations and other specialized resources.

The most recently established organizational unit, inaugurated in 2003–2004, is the Office of International Affairs, which serves as an administrative resource to support the international activities of all schools, departments, offices, centers, and organizations at Yale; to promote Yale and its faculty to international audiences; and to increase the visibility of Yale's international activities around the globe. Web site: www.yale.edu/oia.

The Office of International Affairs joins a range of other institutional resources, including:

Yale Center for International and Area Studies (YCIAS), the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; www.yale.edu/ycias.

Yale Center for the Study of Globalization, which draws on the rich intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, while helping to enrich debate through workshops, conferences, and public programs; www.ycsg.yale.edu.

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on page 105.

Yale World Fellows Program, which hosts twelve to eighteen Fellows from outside the U.S. each year for a term of concentrated study and close contact on the Yale campus; www.yale.edu/worldfellows.

For additional information: “Yale and the World” is a compilation, on the Yale Web site, of resources for international students, scholars, and other Yale affiliates interested in the University's global initiatives: http://world.yale.edu.
cultural resources

Two sources of information about the broad range of events at the University are the Yale Bulletin & Calendar (YB&C), a newspaper printed weekly during the academic year, and the Yale Calendar of Events, an interactive calendar that can be found online at http://events.yale.edu/opa. The YB&C, which also features news about Yale people and programs, is available without charge at many locations throughout the campus and is sent via U.S. mail to subscribers; for more information, call 203.432.1316. The paper is also available online at www.yale.edu/opa/yb&c.

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 about 11 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 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, Richard Serra and Sol 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 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 directly connected.

The 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. Marshall Meyers (M.Arch. 1957) was a student and then a collaborator of Mr. Kahn's.

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, the Horowitz Piano 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 Symphony Orchestra, 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 Theatre, 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 gpss@yale.edu or visit www.yale.edu/gpss.

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 Career Services, Graduate Student Life, 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; sports and wellness events; writing and literary events; and a student magazine. 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 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. Kiphuth 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. 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 Yale Tennis Complex, and the Golf Course at Yale are open to faculty, students, employees, students’ spouses, and guests of the University at established fees. Up-to-date information on hours and fees at all these recreational facilities can be obtained from the Sport and Recreation Office (203.432.1431). Skate sharpening is available daily; however, no skate rentals are 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://yalebulldogs.collegesports.com/ (click on Sports 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 online at http://yalebulldogs.collegesports.com.

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 church; 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; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant
denominational ministries and nondenominational ministries; and student religious
groups such as the Baha’i Association, the Yale Vedanta Society and Yale Hindu Council,
and the Muslim Student Association. Additional information is available at 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, 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, or on the YHP Web site at www.yale.edu/uhs.

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 register 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 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

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

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.
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 services described in both the YHP Basic Coverage and the YHP Hospitalization/Spe-
cialty 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 (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 services described in both the YHP Basic and the 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 (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 or refunded. 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 (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 services described in both the YHP Basic and the 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 (www.yale.edu/uhs). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

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, P O Box 208237, New Haven C t 06520-8237.
**Required Immunizations**

**Measles (Rubella) and German Measles:** All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubella) 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, 2005. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

**Note:** 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 (www.yale.edu/rod).
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, Cuban, 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 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 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. There are nearby skating and skiing facilities. Each August, New Haven hosts the Pilot Pen men's and women's 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 Delta Connection and US Airways Express 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).

Additional information about New Haven is available online at www.cityofnewhaven.com/today.
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 Preservation program 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 a B.A. from Columbia University and an 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 a B.S. from the University of Wisconsin, Madison, and M.Arch., M.S., and Ph.D. degrees 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.

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 a B.Sc. from the School of Architecture and Building Engineering, University of Bath.

Deborah Berke, 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 includes Holcombe T. Green, Jr. Hall, the new home of the Yale School of Art, 1156 Chapel Street, directly across from the A&A Building. Ms. Berke’s work 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 Solutions Division and is responsible for technology and development strategy for the company’s architectural and engineering software. 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.

John Blood, Critic. Mr. Blood is a licensed architect practicing with Danze and Blood Architects of Austin, Texas and also works as a concept artist, set designer, and storyboard artist in the film and video game industries. In addition to teaching at Yale, he teaches design and drawing in the University of Texas at Austin School of Architecture and art direction and production design in the Radio/Television/Film Department. Mr. Blood holds a B.Arch. from the University of Texas at Austin and an M.Arch. from Yale University.

Kent C. Bloomer, Professor (Adjunct). After studying physics and architecture at MIT, Mr. Bloomer received 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.

Karla Britton, Lecturer. Ms. Britton is a historian of architecture and urbanism specializing in the history of the Modern Movement. Before coming to Yale, she was an assistant professor (adjunct) at Columbia University’s Graduate School of Architecture Planning

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 B.A. and M.Arch. degrees 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.

Elizabeth Danze, Critic. Previously a designer in the office of Cesar Pelli & Associates, Ms. Danze is now a principal of Danze and Blood Architects in Austin, Texas. Her professional work has focused on housing and educational facilities, and she was named the associate architect for the UT Campus Master Plan. Ms. Danze was co-editor of Center 9, Regarding the Proper and an editor of Architecture and Feminism. She has written and presented numerous articles on design, housing, particularly affordable housing design, campus design, and architects’ contribution to the community. In addition, she is an assistant professor at the University of Texas at Austin. Ms. Danze received a B.Arch. from the University of Texas at Austin and an M.Arch. from Yale University.

Peggy Deamer, Assistant Dean and 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. He has written on a number of California architects from the 1930s, especially focusing on the building of campuses. 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 Highline: 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 B.A. and M.Arch. degrees 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 maintains an architectural firm in Hamden, Connecticut specializing in residential and small-scale commercial work. In addition, the firm operates a small fabrication shop designing and building custom building components as well as furniture. Mr. Eberhart has worked at a number of design firms, including the offices of Hammond Beeby Rupert Ainge Architects 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.

Susan Farricielli, Lecturer. Ms. Farricielli is a sculptor and industrial designer. Besides teaching at Yale, she has taught at the Rhode Island School of Design, Fairfield University, and Quinnipiac University. In 1999 she was a visiting artist at the American Academy in Rome. Ms. Farricielli has done industrial design work for American Standard, Black & Decker, Keeney Manufacturing, Stride Rite Shoes, and Reseal International. In 1995 she received a Design Arts Award from the National Endowment for the Arts for a wheelchair design for the elderly. Ms. Farricielli has also done public art commissions for the city of New Haven, Connecticut; Ohio State University; and the city of Plainville, Connecticut. She received a B.F.A. from Northern Kentucky University and an M.I.D. from the Rhode Island School of Design.

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. The firm was featured as one of 2004’s Design Vanguard by Architectural Record and as one of the Architectural League’s Emerging Voices of 2005. Their current work includes both residential and institutional-scale 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 Architect’s Newspaper, The New York Times, Interior Design, and Oculus. Before joining the Yale faculty he taught at Columbia University. He received a 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, and the University of Illinois, Chicago. He received a B.A. from Northwestern University, M.A. and Ph.D. degrees from the University of Illinois, Urbana, and an M.Des.S. from Harvard University.

Mark Foster Gage, Assistant Professor. Mr. Gage is a founding partner of the New York architecture firm Gage/Clemenceau Bailly Architects. The firm’s work currently includes a multi-unit condominium project in Colorado Springs, a fashion display center in midtown Manhattan, and numerous residential projects including a new guesthouse in Southampton, New York. The firm is also currently working on competitions for a public square in Beirut and a residential tower in Greenpoint, Brooklyn. Mr. Gage’s work, as both designer and educator, has been featured in various magazines including Architectural Record, Oculus, A+U, and Archi Colonne. He served on the editorial board of the Graham foundation funded book Building Cities, and co-edited The Millennium House, which was published by Monacelli Press in 2004. He has also taught at Columbia University. Mr. Gage received a B.Arch. from the University of Notre Dame and an 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 an A.B. from Harvard University and an 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 a commissioner on the New York City Planning Commission and director of planning, design, and development of NYC 2012, the committee to bring the Summer Olympics to New York City in 2012. During 2003-2004, Mr. Garvin was the director of planning, design, and development of the Lower Manhattan Development Corporation. 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; Parks, Recreation, and Open Space: A 21st Century Agenda; 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. He earned his B.A., M.Arch., and M.U.S. from Yale University.

Anne Gilbert, Lecturer. M.s. Gilbert is a senior project engineer at the structural engineering firm of Spiegel ZAMECNik & Shah, Inc., New Haven and Washington, D.C. She has been involved in the structural design of hospitals, university buildings, industrial facilities, and the seismic evaluation of existing structures in high seismic areas. Her experience includes naval architecture and marine engineering of passenger and fishing vessels. M.s. Gilbert received a B.S.C.E. from Northeastern University, a B.A. from the University of North Carolina, Charlotte, and is an M.S.C.E. candidate at the University of Connecticut.
Mario Gooden, Associate Professor (Adjunct). Mr. Gooden is a partner in the firm of Huff + Gooden Architects, based in Charleston, South Carolina. Previously he worked in the offices of Zaha Hadid Architect and Steven Holl Architects. The Architectural League of New York recognized Mr. Gooden and his partner Ray Huff as “Emerging Voices.” His work has been featured in many publications, including Architecture, Architectural Record, Metropolis, The New York Times, and Architecture & Urbanism. Prior to teaching at Yale, he taught at the University of Florida, the University of Arizona, and Columbia University. Mr. Gooden’s work, writings, and lectures frequently examine architecture and the translation of cultural landscapes defined by the parameters of technology, race, class, gender, and sexuality. He received a B.S. from Clemson University and an M.Arch. from Columbia 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. He has held eighteen solo exhibitions of his sculpture and drawings in New York City. Mr. Grausman received a B.A. from Syracuse University and an M.F.A. from the Cranbrook Academy of Art.

Kimo Griggs, Lecturer. Mr. Griggs has both an architectural practice and a design and fabrication company that produces architectural details and components. Prior to teaching at Yale, he taught at Harvard University, Carnegie-Mellon University, and Columbia University. Mr. Griggs is co-author of a textbook entitled Digital Design and Manufacturing in Architecture, published by Wiley in the fall of 2004. He received a B.A. and an M.Arch. from Yale University.

Sophia Gruzdys, Critic. Ms. Gruzdys is the director of undergraduate studies. Previously, she taught at NYIT, 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. Ms. Gruzdys received a B.Arch. from Kent State University and an M.Arch. from Harvard University.

Stephen Harby, Lecturer. For eighteen years, Mr. Harby was associated with the architectural practices of Charles Moore: UCLA’s Urban Innovations Group and Moore Ruble Yudell, where he directed civic and campus projects. He currently maintains his own practice in Santa Monica, California. Mr. Harby is the recipient of numerous awards and distinctions, including the Gabriel Prize for the study of French Classical Architecture from the Western European Architectural Foundation in 1996, a fellowship at the MacDowell Colony in 1998, and the Rome Prize in Architecture at the American Academy in 2000. As a watercolorist, he travels and sketches extensively and has exhibited his work at the School of Arts and Architecture at UCLA, Hunter College in New York, and the Judson Studios in Pasadena, where he received the Award of Excellence from the American Society of Architectural Illustrators in 2003. Mr. Harby received B.A. and M.Arch. degrees from Yale 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 a 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 Bauzeit schrift, Häuser, 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.


Mimi Hoang, Critic. M.S. Hoang is a founding partner of the New York office ARCHITECTS. Prior to teaching at Yale, she taught at the Harvard Design School and worked as a project designer at Steven Holl Architects. M.S. Hoang received a B.S. from the Massachusetts Institute of Technology and an M.Arch. from Harvard University.

Gavin Hogben, Critic. Mr. Hogben has most recently been University Lecturer at Cambridge University School of Architecture. His practice, based in Providence, R.I., covers all scales of work, including 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 B.A. and M.A.Dipl.Arch. degrees 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 a B.A. from Bowdoin College and an M.Arch. from Yale University.

John D. Jacobson, Associate Dean and Professor (Adjunct). Mr. Jacobson has worked as a designer for Pfisterer, Tor and Associates, 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 a B.A. from the University of California at Los Angeles and an M.Arch. from Yale University.

Andrea Kahn, Critic. Ms. Kahn’s research focuses on representation in the field of urban design. Past writings have addressed the formative role of site analysis techniques on the urban design process, and she is currently studying the impact of competitions with urban aspirations on definitions of urban design as a field of theory and practice. She is contributing co-editor of Site Matters: Design Concepts, Histories and Strategies, a multidisciplinary collection of essays on the subject of site, and contributing editor of Drawing/Building/Text. Ms. Kahn has taught in many architecture programs in the United States, Europe, and Australia. Ms. Kahn received a 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 a B.Arch. from the University of Oregon and an 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 Ludovici (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 Dean and 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. Mr. Krumwiede received a B.A. from the University of California, Berkeley and an M.Arch. from Southern California Institute of Architecture.

Amy Lelyveld, Critic. Ms. Lelyveld is an architect practicing in New York City, where she designs residential and institutional work in the states of New York and Washington. Prior to establishing her own office, she was an associate in the Miller/Hull Partnership in Seattle. Articles by Ms. Lelyveld have appeared in 2G and AD. Prior to teaching at Yale, she taught at Columbia University. Ms. Lelyveld received a B.A. from the University of Chicago and an M.Arch. from Yale University.

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 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 a B.A. from Smith College and an M.Arch. from Yale University.

Edward Mitchell, Assistant Professor (Adjunct). Mr. Mitchell is an architect and writer who has taught at Columbia University, 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.” In 1999, Mr. Mitchell was given a Young Architects Award by the New York Architectural League. He received a B.A. from Brown University and an 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. A campus planner and architect, 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, preserving, and rebuilding urban New Haven. He received the Thomas Jefferson Award for Public Architecture from the AIA for lifetime achievement in 1995 and the Master Build Award from Habitat for Humanity in 1993. He has received national AIA Honor Awards for design excellence for Ninth Square, Battell Chapel, and the Yale Center for American Arts; national AIA/ALA awards for Yale Law School Library and Colgate University Library; twenty-five AIA/Connecticut Design Awards; and many New England Regional Design Awards. Mr. Newman is the subject of a 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. M r. 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 a B.A. from Brown University and an M.Arch. from Yale University.

S. Edward Parker, Lecturer. M r. Parker is a partner at Alisberg Parker Architects in Greenwich, Connecticut, a firm specializing in traditional residential architecture with current projects in Connecticut, Kentucky, New Hampshire, New York, North Carolina, South Carolina, and Vermont. As a project manager and artist 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. M r. Parker received a B.S. from Clemson University and an M.Arch. from Yale University.

Ben Pell, Critic. M r. Pell is co-founder of PellO verton Architecture Research + D esign, a practice based in New York City since 2001. M r. Pell also teaches at the Pratt Institute. Prior to joining the faculty at Yale, M r. Pell taught at the Syracuse University School of Architecture, where he co-edited a publication of graduate student work, entitled “IKEAGRAMS: Project on the Waterfront,” and coordinated a companion exhibition of that work at the Urban Center in New York in 2004. His research, which explores unique applications for digital fabrication technologies, has been published in *Surface* magazine and the Web journal architectureink.com, and was recently featured in a traveling exhibition entitled “Technology Performance Ornament” and in a show at UCLA entitled “DRAW N.” He received a B.Arch. from Syracuse University and an M.Arch. from the University of California, Los Angeles.

Eeva-Liisa Pelkonen, Assistant Professor. M s. 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. M s. Pelkonen has been a fellow of the Austrian Ministry of Science and Research and of the Finnish Academy of Science. She is currently working on an exhibition and publication on Eero Saarinen, a project that was awarded a Getty Foundation Collaborative Research Grant. M s. 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. She is also 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 an M.Arch. from the Tampere University of Technology, Finland, an M.E.D. from Yale University, and a Ph.D. from Columbia University.

Emmanuel Petit, Assistant Professor. Mr. Petit’s work focuses on architecture’s diverse epistemological models since the mid-sixties, and more specifically on the intersection of architectural theory with philosophy, literary theory, and poetry. His essays on formalism, criticism, virtuality, and architectural body metaphors appeared in Log (ANY Corporation), Thesis (Bauhaus), Trans (ETH), and Thresholds (MIT). From 1999 to 2004, he assisted Peter Eisenman in advanced studio teaching at Princeton University and at Yale. He was co-curator for Peter Eisenman’s exhibition “Barefoot on White-Hot Walls” at the Museum for Applied Art in Vienna. He is a diploma architect from the Swiss Federal Institute of Technology in Zurich (ETH), and he received an M.A. from Princeton University and is a Ph.D. candidate in history and theory of architecture at Princeton 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 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. 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 Emeritus. After ten years of professional practice in New York City, primarily in the area of housing with Davis, 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 B.A. and M.Arch. degrees from Yale University.

Kevin Rotheroe, Lecturer. Mr. Rotheroe owns Free Form, an architecture and sculpture studio in New York City, and runs Free Form Research, a nonprofit studio conducting sponsored and proprietary investigations into advanced digitally based material-forming technologies. He is the recipient of numerous fellowships and has patents on biomimetic structural systems. Mr. Rotheroe is a licensed architect and has practiced extensively in Chicago, London, New York, and Connecticut. Prior to teaching at Yale, he was an assistant professor of design at the University of Illinois at Urbana-Champaign. Mr. Rotheroe received a B.S. and M.Arch. from the University of Illinois at Urbana-Champaign and an M.Des.S. and a D.Des. from Harvard 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 Balthazar 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.Ed. from Yale University.

Victoria Sambunaris, Lecturer. Ms. Sambunaris is a freelance photographer based in New York City. Her work is represented by the Christine Burgin Gallery in New York City and has been exhibited throughout the United States. Ms. Sambunaris is the recipient of fellowships from the Lannan Foundation and the Rema Hort Mann Foundation. She has photographed for Architecture, House and Garden, Travel and Leisure, and BIG Magazine. Her work has been included in exhibitions at the Chicago Architecture Foundation and the Urban Center at the Municipal Art Society in New York. Ms. Sambunaris received a B.A. from Mount Vernon College and an M.F.A. from Yale University.
Hilary Sample, Assistant Professor. Hilary Sample is a designer, writer, and teacher. Her professional practice engages interdisciplinary research engaging design, environment, and technology and includes projects in New York, Connecticut, Wisconsin, and Ontario. Ms. Sample's design work has been published widely and exhibited at the Van Alen Institute, MoMA, the Municipal Arts Society, and at the U-B-D-yett Gallery. She was a project architect with the Office for Metropolitan Architecture in Rotterdam and Skidmore, Owings and Merrit in New York. Her research focuses on both the physical and conceptual aspects of maintenance and its intersection with architecture and urbanism. Her forthcoming book, Sick City: A Global Investigation About Urbanism, Infrastructure and Disease, focuses on cities in trauma. Ms. Sample's writings have been published in Praxis, NY Arts Magazine, and 306090. Prior to teaching at Yale, she taught at Northeastern University, the University of Toronto, and the University of Buffalo, where she was awarded the 2004-05 Reyner Banham Teaching Fellowship. Ms. Sample received a B.Arch. from Syracuse University and an M.Arch. from Princeton 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 M useum of Modern Art, “Folds, Blobs, and Boxes” at the H einz 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 B.A. and his M.Arch. degrees from Columbia University.

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. In 2000 Mr. Scully was the first recipient of the National Building Museum's Vincent Scully prize, and in 2003 he was awarded the Uriban L and Institute J.C. Nichols Prize for Visionaries in Urban Development. He frequently is asked to serve as consultant or jury member on competitions or projects. Mr. Scully received B.A., M.A., and Ph.D. degrees from Yale University.

Robert Silman, Lecturer. Mr. Silman has led his structural engineering firm, Robert Silman Associates, since its founding in 1966. With offices in New York and Washington, they have consulted on more than 11,000 projects, including many significant public
buildings. Prior to teaching at Yale, Mr. Silman was a fellow at the Institute for Architecture and Urban Studies and an adjunct professor of architecture at Columbia. He has authored chapters on structural engineering in the Encyclopedia of Building and Caring for Your Historic House as well as numerous articles in professional journals. He is currently chairman-elect of the Advisory Board of the National Center for Preservation Technology and Training (National Park Service) as well as a board member of the Center for Architecture Foundation of the New York Chapter of AIA. He was the founding chairman of the Working Commission on Sustainable Engineering of the International Association for Bridge and Structural Engineering. An honorary member of AIA (NYC Chapter), Mr. Silman is a licensed professional engineer in twenty-four states. He received a B.A. from Cornell University, and a B.Civ.Eng. and an M.Civ.Eng. from New York 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 B.S. and M.A. degrees from the University of Wisconsin and an 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 a B.A. from Hamilton College and an M.Arch. from Yale University.

Claire Weisz, Critic. Ms. Weisz worked in the offices of Charles W. Moore and Agrest and Gandelsonas prior to establishing her practice in association with Mark Yoes in 1992. She has taught at Columbia University, the Pratt Institute, the City College of New York, and the New Jersey Institute of Technology. Ms. Weisz served as a co-editor of AD and as co-executive director of the Design Trust for Public Space. She received a B.Arch. from the University of Toronto and an M.Arch. from Yale University.

Carter Wiseman, Lecturer. In addition to Mr. Wiseman’s extensive work as editor at a variety of magazines, including 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 publications. He is the author of I. M. Pei: A Profile in American Architecture and Twentieth-Century American Architecture: The Buildings and Their Makers, and he is writing a biography of Louis I. Kahn. He received a B.A. from Yale University, an M.A. from Columbia University, and he was a Loeb Fellow at Harvard’s Graduate School of Design.

Claire Zimmerman, Lecturer. Ms. Zimmerman teaches architectural history and theory with a major emphasis on the twentieth century. Her publications include an upcoming monograph on Mies van der Rohe (Taschen, 2006) and articles and reviews on modern
architecture and media representation (Journal of Architecture, Harvard Design Magazine, MoMA Magazine, JSAH). A larger book project, on architecture and abstraction in the modern period, is in the works. Ms. Zimmerman has taught at Parsons School of Design, Barnard College, the University of Texas at Austin, and Florida A&M University; and also worked on the exhibition “Mies in Berlin” at the Museum of Modern Art. She has lectured at the University of Texas at Austin, the Illinois Institute of Technology, the Zentralinstitut für Kunstgeschichte (Munich), and the Lemke-Haus Stiftung Berlin. Ms. Zimmerman received a B.A. from the University of Pennsylvania, an M.Arch. from Harvard University, and a Ph.D. from the City University of New York.
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.


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

Architecture Alumni Fund Endowment (2003). Established within the School of Architecture to represent all the unrestricted endowment gifts made to the School of Architecture Alumni Fund over many years, the income from which is to be used for the general support of the School.

Architecture Alumni Fund Scholarship (2003). Established within the School of Architecture to represent all the gifts for financial aid made to the School of Architecture Alumni Fund endowment over many years, the income from which is to be used for general student scholarship support.

Architecture Endowed Dean’s Resource Fund (2005). Established by various donors to provide income to be used at the discretion of the dean for the general support of the School of Architecture.

Austin Church III Family Fund for Perspecta (2004). Established by Austin Church III (B.A. 1960) to support the publication of Perspecta, Yale’s Architectural Journal.

The Edward P. Bass Distinguished Visiting Architecture Fellowship Fund (2004). Established by Edward P. Bass (B.S. 1968, M.A. Hon. 2001) to bring distinguished private and public sector development leaders to the School on a regular basis as visiting Fellows who participate in advanced studios and seminars as a way to give students insight into the real-world development process and the role the architect plays as part of a development team.
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.

Since its inception, the following persons have delivered a Myriam Bellazoug Memorial Lecture:

- Mark Wigley, Spring 2000
- Herman Spiegel, Fall 2000
- Sandy Isenstadt, Fall 2001
- K. Michael Hays, Spring 2002
- Kenneth Frampton, Fall 2003
- Felicity Scott, Fall 2004


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 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.


Since 1981, the following students have been awarded the H.I. Feldman Prize:

- Brian Edward Healy, 1981
- Charles F. Lowrey, Jr., 1982
- Stefan Ragnar Haurup, 1983
- Jun Mitsui, 1984
- Herbert Martin Hodgman, 1985
- David DuShane Harland, Jr., 1986
- Douglas A. Garofalo and Madeleine Sanchez, 1987
Gilbert Pierson Schafer III, 1988
Steve Lawrence Dumez, 1989
Carrie M. Burke, 1990
Douglas Neal Kozel, 1991
Norberto Abel Bressano, 1992
Michael A. Harshman, 1993
Michael R. Haverland, 1994
Ira Thomas Zook III, 1995
Russell Starr Katz and Rosemary Welle, 1996
Gregory Joseph Goebel, 1997
Kevin P. Owens, 1998
Kok Kian Goh, 1999
Mark Foster Gage, 2000
David M. Abbott, 2001
John M. Nafziger and Sarah Elizabeth Strauss, 2002
Marshall A. Bell, 2003
Christopher Allen Marcinkoski and Andrew Thomas Moddrell, 2004
Ralph Colt Bagley IV and Jonah C. Gamblin, 2005

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.


Since its inception, the following persons have delivered a Brendan Gill Lecture:
Brendan Gill, Spring 1988
Neil Levine, Spring 1990
Dolores Hayden, Fall 1990
Charles Moore, Fall 1991
Morris Lapidus, Spring 1993
David Hickey, Spring 1995
Ken Silver, Spring 1995
Allucquere Rosanne Stone, Fall 1997
Terence Riley, Spring 1999
Kenneth Frampton, Spring 2000
Hugh Hardy, Spring 2000
Charles Jencks, Fall 2000
Peter Corrigan, Spring 2001
Phyllis Lambert, Spring 2002
Roger Kimball, Fall 2002
Roger Connah, Spring 2003
Edward Casey, Fall 2003
Robert Bruegmann, Spring 2004
Jean-Louis Cohen, Fall 2004
Hal Foster, Spring 2005

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.


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.


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.


Since its inception, the following persons have delivered a Timothy Egan Lenahan Memorial Lecture:
   - Richard Haag, Spring 1996
   - James Corner, Fall 1997
   - Witold Rybczynski, Fall 1999
   - Michael Sorkin, Spring 1999
   - Kathryn Gustafson, Fall 2000
   - Mario Schjetnan, Spring 2000
   - Michael Van Valkenburgh, Spring 2001
   - Stan Allen and James Corner, Spring 2002
   - Peter Walker, Spring 2003
   - Alessandra Ponte, Spring 2004
   - Morgan Dix Wheelock, Spring 2005

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.


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.

Since its inception, the following students have been awarded the George Nelson Scholarship:

William Vahan Fereshetian, 1989
Erika Gabrielle Belsey, 1990
Maitland Jones III, 1991
Scott John Specht, 1992
Sergey Olhovsky, 1993
Andrew Jesse McCune, 1994
Courtney Elizabeth Miller, 1995
Bertha A. Olmos, 1996
Emily Sheya Kovner, 1997
Bruce David Kinlin, 1998
Samer M. Bitar, 1999
Paul Arougheti, 2000
Noah K. Biklen, 2001
Andrew F. Davis and Francine Hsu, 2002
Christopher Harrison Cayten, 2003
Ralph Colt Bagley IV, 2004
Michele Naomi Darling, 2005

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.


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.
Since its inception, the following persons have delivered a David W. Roth and Robert H. Symonds Memorial Lecture:

- Richard Sennett, Fall 2000
- Richard Swett, Spring 2002
- Arjun Appadurai, Spring 2003
- Richard Kuhns, Fall 2003
- Setha Low, Spring 2005


Since its inception, the following persons have delivered a Paul Rudolph Lecture:

- Paul Rudolph, 1987
- Robert A.M. Stern, 1988
- Michael McKinnell, 1989
- Charles Gwathmey, 1990
- Philip Johnson, 1991
- Alison and Peter Smithson, 1992
- Colin Rowe, 1994
- Carlos Jimenez and Mark Mack, 1995
- John Hejduk, 1997
- Bernard Tschumi, Spring 1999
- Patricia Patkau, Fall 1999
- Tod Williams and Billie Tsien, Spring 2000
- Marion Weiss and Michael Manfredi, Fall 2000
- Shigeru Ban, Spring 2001
- Will Bruder, Spring 2002
- Bernard Tschumi, Spring 2003
- Moshe Safdie, Fall 2003
- David Childs, Spring 2004
- Thom Mayne, Fall 2004
- Vincent Scully, Spring 2005

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.
Endowment and Term Funds

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

Since its inception, the following persons have delivered an Eero Saarinen Lecture:
- Anthony A. Williams, Fall 2000
- Thomas Krens, Spring 2002
- Joseph Rose, Fall 2002
- Daniel Doctoroff, Spring 2004


David M. Schwarz Dean’s Discretionary Fund (2002). Established by David M. Schwarz (M.Arch. 1974) to provide incremental income to be used at the discretion of the dean for the general support of the School of Architecture.

The Vincent Scully Visiting Professorship Fund (2003). Established in honor of Vincent Scully by an anonymous donor to fund a visiting professorship in architectural history.


Since its inception, the following persons have delivered a Gordon H. Smith Lecture:
- Paul Pippin, Fall 1981
- Edward B. Allen, Fall 1982
- Malcolm Wells, Spring 1984
- David Billington, Fall 1984
- William LeMessurier, Spring 1986
- Stephen Tobriner, Fall 1987
- Peter Budd, Spring 1987
- Myron Goldsmith, Fall 1989
- Robert Silman, Fall 1990
- Eladio Dieste, Fall 1992
- Anton Alberts, Spring 1994
- Cecil Balmond, Fall 1997
- Rafael Viñoly, Spring 1999
- Gordon H. Smith, Fall 2000
- Jorg Schlaich, Spring 2002
- Leslie Robertson, Spring 2003
- Edward Feiner, Spring 2004
- Chris Wise, Spring 2005
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.


John W. Storrs Scholarship Fund (2001). Established by Ann S. Lloydy 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.

Stanley Tigerman Scholarship Fund (2004). Initiated by Frank O. Gehry and other friends and family in honor of Stanley Tigerman (B.Arch. 1960, M.Arch. 1961), to provide financial aid for one or more students 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.


Richard White Memorial Fund (1995). Established by the bequest of Jacques Miller (B.F.A. 1938) and gift of Cynthia H. Petersen to benefit students of the School of Architecture, with a preference for activities related to student life. This fund is named in memory of Richard White, a friend's son who perished on the Titanic.


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 1965, the following students have been awarded the William Wirt Winchester Traveling Fellowship:
- John I. Pearce and Alexander Purves, 1965
- John Wood Galston, 1966
- Henry John Gilbert Hawthorn, 1967
- Robert Terry Renfro, 1968
- Meinhardt J.D. Christiansen Jr, 1969
Ray Steven Oliver, 1971  
Carison Wade, 1972  
John Paul Chadwick Floyd, 1973  
Hillary Ann Brown, 1974  
James Howard Jorgenson, 1975  
Stefani Danes L edewitz, 1976  
Kevin Lichten, 1977  
Frederic MacN. Ball, 1978  
Kevin H art, 1979  
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  
Katherine Elizabeth Davies, 2004  
Ralph Colt Bagley IV, 2005

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. Since its inception, the following students have been awarded the Gertraud A. Wood Traveling Fellowship:
Michael Davis, 1983
Chariss McAfee, 1984
Margaret Virginia Chapman, 1985
Jennifer Tate, 1986
Camilo Alberto Gonzalez, 1987
Stephen Donald Luoni, 1988
Frieda Margarite Menzer, 1989
Lisa Joyce Quatrane, 1990
Robert Schultz, 1991
Gitta Robinson, 1992
John Bertram, 1993
Michael Benjamin Levy, 1994
Steven Andrew Roberts, 1995
Victor Agran, 1996
Dean Sakamoto, 1997
Kara J. Bartelt, 1998
Cara M. Cragan, 1999
Katharine Stevens, 2000
Victoria Partridge, 2001
Jonathan Toews, 2002
Elicia Keebler, 2003
Jonah C. Gamblin, 2004
Frederick C. Scharmen, 2005
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.

Tai Soo Kim First-Year Building Project Internship Fund (1996). Established by Tai Soo Kim (M.Arch. 1962) to provide support for a first-year student working over the summer to complete the Building Project.

Polshek and Partners First-Year Building Project Internship Fund (1996). Established by James Stewart Polshek (M.Arch. 1955) to provide support for a first-year student working over the summer to complete the Building Project.

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 2004–2005

Registered for the Degree of Master of Architecture
Master of Architecture Program
First Professional Degree

third year

Doreen Lisa Adengo (b.s. Catholic Univ. of America 2000), Kampala, Uganda.
Emily Alice Atwood (b.a. Princeton Univ. 2000), Portland, Ore.
Ceren Bige Bingol (b.a. Yale Univ. 2001), Ankara, Turkey.
Marissa Leigh Brown (b.s. Univ. Nebraska [Lincoln] 2002), Sioux Falls, S.D.
Michael Warner Cook (b.e. Princeton Univ. 1997), Bethesda, Md.
Ashley Brooke Klein (b.a. Emory Univ. 2001), Dublin, Ohio.
* Ashley Brooke Klein (b.a. Emory Univ. 2001), Dublin, Ohio.
Victoria C. Koppel (b.a. Smith Coll. 1983), New York, N.Y.
Jesse Johnson (b.s. Arizona State Univ. 1999), Rye, N.Y.
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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
Jennifer Michelle Newsom (b.s. Univ. of Illinois [Urbana-Champaign] 2001), Illinois, Ill.
Ruth G. yuse (b.a. Smith College 1999), Jos, Nigeria.
David Charles H. Schott (b.a. Yale Univ. 2000), White Plains, N.Y.
* Ashley Brooke Klein (b.a. Emory Univ. 2001), Dublin, Ohio.
Victoria C. Koppel (b.a. Smith Coll. 1983), New York, N.Y.
Jesse Johnson (b.s. Arizona State Univ. 1999), Rye, N.Y.
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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
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Victoria C. Koppel (b.a. Smith Coll. 1983), New York, N.Y.
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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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
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Victoria C. Koppel (b.a. Smith Coll. 1983), New York, N.Y.
Jesse Johnson (b.s. Arizona State Univ. 1999), Rye, N.Y.
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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
Jennifer Michelle Newsom (b.s. Univ. of Illinois [Urbana-Champaign] 2001), Illinois, Ill.
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Jennifer Michelle Newsom (b.s. Univ. of Illinois [Urbana-Champaign] 2001), Illinois, Ill.
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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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
Jennifer Michelle Newsom (b.s. Univ. of Illinois [Urbana-Champaign] 2001), Illinois, Ill.
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Jesse Johnson (b.s. Arizona State Univ. 1999), Rye, N.Y.
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.
Craig Grant Morton (b.a. Harvard College 2001), Middletown, N.J.
Jennifer Michelle Newsom (b.s. Univ. of Illinois [Urbana-Champaign] 2001), Illinois, Ill.
Ruth G. yuse (b.a. Smith College 1999), Jos, Nigeria.
David Charles H. Schott (b.a. Yale Univ. 2000), White Plains, N.Y.
* Ashley Brooke Klein (b.a. Emory Univ. 2001), Dublin, Ohio.
Victoria C. Koppel (b.a. Smith Coll. 1983), New York, N.Y.
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.
Noah Scott Shepherd (b.a. Princeton Univ. 1998), Brooklyn, N.Y.
Young Mo Sung (b.e. Kookmin Univ. 2000), Seoul, Korea.
Yory Teperman (b.a. Bennington College 2002), Bat-Yam, Israel.
Jason Harvey Van Nest (b.s. Georgia Inst of Technology 1999), Atlanta, Ga.
Lewis Edward Wadsworth IV (b.a. Dartmouth Coll. 1990), St. Augustine, Fla.
Jiwon Yoo (b.f.a. Parsons School of Design 2002), Seoul, Korea.

Third-year class, 44
second year

Ashton Bennett Allan (a.b. Brown Univ. 2003), Afton, Minn.
Eron Ashley (b.s. Univ. of Colorado [Boulder] 2000), New York, N.Y.
Seher Rai Aziz (b.a. Bennington College 2001), Islamabad, Pakistan
Scott Baltimore (b.e.d. North Carolina State Univ. 1999), San Francisco, Calif.
Christopher E. M. Beardsley (b.a. Yale Univ. 2002), Hamden, Conn.
Benay Alena Betts (a.b. Brown Univ. 1998), New York, N.Y.
Katherine Elisabeth Burke (b.d.s.n. Univ. of Florida 2002), Boston, Mass.
Clint Field Burrus (b.s. Southwestern Univ. 2003), New Haven, Conn.
Mark Andrew Davis (b.a. Univ. of Washington 2002), Seattle, Wash.
Nai Wee Chng (l.r.c.p. & s.i., m.b., b.ch., b.a.o. Royal College of Surgeons [Ireland] 1993), Singapore.
Daniel Haeyoung Chung (m.s.e. Princeton Univ. 2000), Schwenksville, Pa.
Eren Ciraci (b.a. Istanbul Technical Univ. 2002), Istanbul, Turkey
Dariel Luisa Cobb (b.a. Univ. of California [Berkeley] 2000), New York, N.Y.
Abigail Louise Coover (b.s. Univ. of Virginia 2001), Oakland, Calif.
Michele Naomi Darling (m.a. Monash Univ. 2001), Sapporo, Japan
Mark Andrew Davis (b.a. Univ. of Washington 2002), Seattle, Wash.
Heather Lynn Kilmer (m.a. Ohio State Univ. 2002), Columbus, Ohio
Charlotte Frances H. enderson (b.a. Auburn Univ. 1999), Montgomery, Ala.
M arisa Jocelyn Kurtzman (b.a. Wesleyan Univ. [Conn.] 1999), Brooklyn, N.Y.
Clarisse Marie Labro (b.a. Bard College 2002), Paris, France
Nicole Lambrou (b.a. Binghamton Univ. [SUNY] 1998), Flushing, N.Y.
Heather Nicole Loeffler (b.a. Northwestern Univ. 1999), Scarsdale, N.Y.
Andrew Lyon (a.b. Brown Univ. 2003), Santa Barbara, Calif.
Allan William Martin (b.a., Yale Univ. 2001), Knoxville, Tenn.
Shauna Lee McBay (b.a. Wesleyan Univ. [Conn.] 1996), Washington, D.C.
Julia Mara McCarthy (b.a. Yale Univ. 1999), Woodbury, Conn.
Frank Fuhan Nan (b.a. Columbia Univ. 2000), New York, N.Y.
Abigail Dunlop Ransmeier (b.a. Yale Univ. 2000), Concord, N.H.
Emily Y. Rhee (b.s. Univ. of Virginia 2002), Seoul, Korea.
Sara Elizabeth Rubenstein (b.a. Columbia Univ.[Columbia Coll.] 2002), Toronto, Canada
Christopher Michael Rubino (b.a. Univ. of Pennsylvania, 2003), Spring Lake Heights, N.J.
Frederick C. Scharmen (b.s. Univ. of Maryland, [College Park] 2001), Baltimore, Md.
Fred Gray Shealy (b.a. Clemson Univ. 2003), Flat Rock, N.C.
Maeghan K. Smialowski (b.a. Washington Univ. [M.o.] 2000), Brooklyn, N.Y.
Ross Charles Smith (b.a. Wesleyan Univ. [Conn.] 2000), Washington, D.C.

First year

Joseph David Alguire (b.s. Univ. of Illinois [Champaign/Urbana] 2004), Barrington, Ill.
Timothy John Applebee (b.f.a. Swarthmore Coll. 2003), East Hampton, Conn.
Sandra Arndt (b.f.a. Academy of Art Coll. 2003), Würzburg, Germany.
E. Sean Bailey (b.a. Univ. of Toronto 2004), Toronto, Canada
Elizabeth Virginia Baldwin (b.a. Univ. of Florida 2004), Altamonte Springs, Fla.
Elizabeth Finnegan Barry (b.a. Oberlin Coll. 1997), Shelburne Falls, Mass.
Gabrielle Eve Brainard (b.a. Yale Univ. 2001), Ridgewood, N.J.
Gene Stoupe Cartwright (b.a. Yale Univ. 2004), Lake Forest, Ill.
Brook Gilles Denison (b.d.s.n. Univ. of Florida 1999), Satellite Beach, Fla.
Chiemeka Anayo Ejiochi (b.s.e.e. Princeton Univ. 2003), South Plainfield, N.J.
Khai Meng Fung (b.s. Univ. of Michigan [Ann Arbor] 2002), Singapore, Singapore
Anya Alaine Grant (b.a. Wesleyan Univ. [Conn.] 2004), New York, N.Y.
Marc Charles Guberman (a.b. Brown Univ. 2003), Lloyd Harbor, N.Y.
Sallie Rebecca Hambright (b.s. Clemson Univ. 2002), Gaffney, S.C.
Janet Anne Ho (b.a. Stanford Univ. 2001), Lilburn, Ga.
Sini Maria Sofia Kamentals (b.s. Mass Inst. of Technology 2002), San Francisco Calif.
Serra Kiziltan (b.s. Univ. Coll. London 2002), London, U nited Kingdom
Alan Knox (b.a. Texas A&M International Univ. 2003), Spring, Tex.
Steve Sangwin Lee (b.s. Yonsei Univ. 2002), Songnam, Korea
Young Jin Lee (b.s. Seoul National Univ. 2000), Seoul, Korea
Jeff M cBride (b.a. Williams Coll. 2002), South Salem, N.Y.
Rustam-M arc Mehta (a.b. Brown Univ. 2002), Bedford, N.Y.
Mieko Okamoto (b.a. Columbia Univ. 1996), Rye, N.Y.
Clinton Prior (b.s. Queensland Univ. of Technology 2002), Queensland, Australia
Johnathan S. Puff (b.a. Univ. Chicago 2002), Arrowsic, Me.
Matthew Dryden Razook (b.s. Univ. Virginia 2002), Atlanta, Ga.
Jeffrey S. Richards (b.a. Hamilton Coll. 2003), New York, N.Y.
Gregorio Santamaria (b.a. Wesleyan U niv. [Conn.] 2000), New Haven, Conn.
K athryn L ee Stutts (b.s. Univ. Virginia 2003), Chapel Hill, N .C.
James M ichael Tate (b.ed. Texas A & M International Univ. 2002), Conroe, Tex.
Audrey Vuong (b.a. Columbia Univ. 2002), Harrison, N.Y.
Weston W. Walker (b.a. Cornell Univ. 2004), L a Canada, Calif.
K wok Yiu Vincent W an (b.a. Univ. Hong Kong 2003), Taikoo Shing, Hong Kong
Lindsay Michelle Weiss (b.a. Univ. Pennsylvania 2001), Santa Monica, Calif.
Michael Jeon Yeung (b.a. Carleton Univ. [Ontario] 2004), Thornhill, Canada
Shelley X iaolei Zhang (b.a. Univ. Chicago 2002), Westmont, Ill.

First-year dass, 49

Registered for the Degree of Master of Architecture
Master of Architecture Program
Post-Professional Degree

Second year

Garo Balmanoukian (b.a rch. Univ. of Southern California 2003, Tarzana, Calif.
Brent Allen Buck (b.a rch. Carnegie Mellon Univ. 2003), Curtice, Ohio
Lois Ann Donovan (b.a rch. Univ. of Notre Dame [Indiana] 2001), Rockledge, Fla.
Christopher A. Fein (b.a rch. Kansas State Univ. 2000), Oak Brook, III.
Christopher A. Hall (b.a rch. Pratt Inst. 2001), Brooklyn, N.Y.
Diala Salam H anna (b.a rch. Lebanese American Univ. [Byblos] 2001), Beirut, Lebanon
Derek James Hoeflin (b.a rch. Tulane Univ. 1997), Eureka, M ont.
Sangyup Lee (m.a rch. K on K uk Univ. 2000), Pohang, K orea.
Matt Aaron Hutchinson (b.a rch. Kent State Univ. 2000), Brooklyn, N.Y.
Lee Jun Lim (b.a rch. City College of New York [CUN Y ] 2003), Seoul, K orea
Brandon F. Pace (b.a rch. Univ. of Tennessee [Chattanooga] 1997), L ebanon, Tenn.
Aniket Arwind Shahane (b.a rch. Univ. of Texas [Austin] 1995), Boston, Mass.
Julia Tyler Stanat (b.a rch. Tulane Univ. 1999), Astoria, N.Y.
Christopher Yost (b.a rch. Univ. of Kentucky [Lexington] 2000), Colorado Springs,
Colo.
Wai-ki Tracy Yu (b.a rch. Carnegie Mellon Univ. 2001), K wai Chung, Hong Kong

Second-year dass, 17
first year
Namil Byun (m.e. Ajou Univ. 2000), Gyeonggi-Do, Korea
Sung Ik Cho (m.s. Seoul National Univ. 1999), Seoul, Korea
Mario Alexander Cruzate (b.arch. Pratt Institute 2004), Saint James, N.Y.
Brian Dimitris Hopkins (b.arch. Pratt Institute 2004), Ardsley, N.Y.
Sean A. Khorsandi (b.arch. Cooper Union 2004), Ridgefield, Conn.
Christopher Ray Kitterman (b.arch. Tulane Univ. 2004), Alvin, Tex.
Mayur Mehta (b.arch. Kamla Raheja Vidyndi Inst. of Arch. & Engr. 2002), Mumbai, India
Frank Paul Melendez (b.arch. Univ. Arizona 1998), Ridgefield, Conn.
David Nam (b.arch. Cornell Univ. 1996), Los Angeles, Calif.
Maxwell Riley Worrell (b.arch. Oklahoma State Univ. 2001), Minneapolis, Minn.
First-year class, 12

Registered for the Degree of Master of Environmental Design

second year
Francesca Russello Ammon (b.s. Princeton Univ. 1998), New Haven, Conn.
Daniel Adam Barber (m.f.a. Univ. of Washington 1995), New York, N.Y.
Rosamond K. Fletcher (b.f.a. Rhode Island School of Design 2000), Atlanta, Ga.
Second-year class, 3

first year
Joy Ruth Knoblauch (b.arch. Cornell Univ. 2002), New Haven Conn.
Frida Karin Rosenberg (b.s. Univ. Texas [Arlington] 2000, m.arch. Chalmers Univ. of Tech. 2004), Stockholm, Sweden
Sara K. Stevens (b.arch. Rice Univ. 2002), Houston Tex.
First-year class, 4
Awards

The following awards were made in the academic year 2004–2005. 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 Ralph Colt Bagley IV.

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 Frederick C. Scharmen.

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 Michele Naomi Darling.


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 Emily Alice Atwood.

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 Michael Alan Rey.

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 David Charles Hecht.

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 Aniket Arwind Shahane.
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 Ralph Colt Bagley IV and Jonah C. Gamblin.

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 Andrew Lyon.


Janet Cain Sidaff 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 Daniel Adam Barber.

Moulton Andrus Award (1984). Awarded to a graduating student who has achieved excellence in art and architecture. Awarded to Ceren Bige Bingol.

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 Brent Allen Buck.
Gene Lewis Book Prize (1986). Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Noah Riley.

David Taylor Memorial Prize (1996). Awarded to the graduating student who has shown promise or demonstrated interest in architectural criticism. Awarded to Guvenc Ozel.

Internships


Scholarships


Christopher Tunnard Memorial Fellowship (1979). Awarded to Ashley McRainey Forde.


Fermin R. Ennis Memorial Fellowship (2002). Awarded to Francesca Russello Ammon.


The work of Yale University is carried on in the following schools:

**Yale College:** Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please write to the Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234; telephone, 203.432.9300; e-mail, undergraduate.admissions@yale.edu; Web site, www.yale.edu/admit/

**Graduate School of Arts and Sciences:** Courses for college graduates. Master of Arts (M.A.), Master of Engineering (M.Eng.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please write to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2771; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/graduateschool/

**School of Medicine:** Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Courses in public health for qualified students. Master of Public Health (M.P.H.), Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

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/

**Divinity School:** Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.7475; e-mail, divinityadmissions@yale.edu; Web site, www.yale.edu/divinity/. Online application, http://apply.embark.com/grad/yale/divinity/

**Law School:** Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208329, New Haven CT 06520-8329; telephone, 203.432.4995; e-mail, admissions.law@yale.edu; Web site, www.law.yale.edu/

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, 203.432.3696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/
School of Art: Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please write to the Office of Academic Affairs, Yale University School of Art, PO Box 208339, New Haven CT 06520-8399; telephone, 203.432.2600; e-mail, artschool.info@yale.edu; Web site, www.yale.edu/art/


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/music/

School of Forestry & Environmental Studies: Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.), Doctor of Philosophy (Ph.D.).

For additional information, please write to the Office of Admissions, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330; 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/

School of Nursing: Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Science (D.N.Sc.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.785.2389; Web site, http://nursing.yale.edu/


For additional information, please write to the Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; Web site, www.yale.edu/drama/

School of Management: Courses for college graduates. Professional degree: Master of Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, 135 Prospect Street, New Haven CT 06520-8200; telephone, 203.432.5932; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, www.mba.yale.edu/
Open House

All interested applicants are invited to attend the School's Open House: Thursday, November 3, 2005.

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, 203.432.7775.

Web site: www.architecture.yale.edu

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The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual’s sex, race, color, religion, age, disability, status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, special disabled veterans, veterans of the Vietnam era, and other covered veterans.

Inquiries concerning these policies may be referred to Valerie O. Hayes, Director of the Office for Equal Opportunity Programs, 104 William L. Harkness Hall, 203.432.0849.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. Upon request to the Office of the Secretary of the University, PO Box 208230, New Haven CT 06520-8230, 203.432.2310, the University will provide such information to any applicant for admission.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men’s and women’s intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.4442, the University will provide its annual report to any student or prospective student.

For all other matters relating to admission to the School of Architecture, please telephone the Office of Admissions, 203.432.2296.

Applications may be submitted only through mail.

Registration, Withdrawal Notices: Registrar, School of Architecture, 203.432.2296

Transcripts of Records (request must be made in writing): Registrar, School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242, 203.432.2296

Financial Aid Information: Financial Aid Office, School of Architecture, 180 York Street, PO Box 208242, New Haven CT 06520-8242, 203.432.2291

Employment (Part-Time): Office of Student Employment, 165 Elm Street (Hendrie Hall), PO Box 202137, New Haven CT 06520-2137, 203.432.0167

International Students (Assistance): Office of International Students and Scholars, 246 Church Street, PO Box 208244, New Haven CT 06520-8244, 203.432.2305

Health Services: Health Services Center, 17 Hillhouse Avenue, PO Box 20837, New Haven CT 06520-8237, 203.432.0246

Housing: Department of Graduate Housing, 155 Whitney Avenue, PO Box 20837, New Haven CT 06520-8237, 203.432.9756

Payment of Fees: Office of Student Financial Services, 246 Church Street, PO Box 20832, New Haven CT 06520-8232, 203.432.2700
School of Architecture

2005–2006