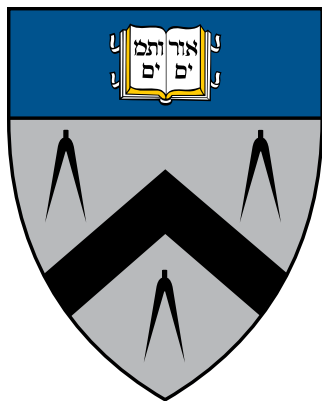


School of Architecture

2013–2014



BULLETIN OF YALE UNIVERSITY

Series 109 Number 4 June 30, 2013

BULLETIN OF YALE UNIVERSITY *Series 109 Number 4 June 30, 2013* (USPS 078-500) is published seventeen times a year (one time in May and October; three times in June and September; four times in July; five times in August) by Yale University, 2 Whitney Avenue, New Haven CT 06510. Periodicals postage paid at New Haven, Connecticut.

Postmaster: Send address changes to Bulletin of Yale University,
PO Box 208227, New Haven CT 06520-8227

Managing Editor: Kimberly M. Goff-Crews
Editor: Lesley K. Baier
PO Box 208230, New Haven CT 06520-8230

The closing date for material in this bulletin was June 1, 2013.
The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

©2013 by Yale University. All rights reserved. The material in this bulletin may not be reproduced, in whole or in part, in any form, whether in print or electronic media, without written permission from Yale University.

Open House

All interested applicants are invited to attend the School's Open House: Thursday, November 7, 2013.

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, 203.432.6576.

Web site

www.architecture.yale.edu

Photo credits

Richard Caspole, Robie-Lyn Harnois, John Jacobson, Michael Marsland, Rafael Ng, Scott Parks, Mathew Suen, Susan Surface

 The School of Architecture Bulletin is primarily a digital publication, available in both html and pdf versions at www.yale.edu/bulletin. A limited number of copies were printed on 50% postconsumer recycled paper for the School of Architecture and the permanent archive of the Bulletin of Yale University. Individual copies may also be purchased on a print-on-demand basis; please contact Yale Printing and Publishing Services, 203.432.6560.

School of Architecture

2013–2014

BULLETIN OF YALE UNIVERSITY

Series 109 Number 4 June 30, 2013

Contents

Calendar	5
The President and Fellows of Yale University	6
The Officers of Yale University	7
School of Architecture Faculty and Administration, 2012–2013	9
History and Objectives of the School	21
Master of Architecture I Degree Program	25
First Professional Degree	25
Master of Architecture II Degree Program	31
Post-Professional Degree	31
Master of Environmental Design Degree Program	35
Research-Based Thesis Program	35
Doctor of Philosophy Program	39
Joint-Degree Programs and Undergraduate Studies	43
Joint-Degree Programs	43
Undergraduate Studies	48
Study Areas and Course Descriptions, 2012–2013	51
Design and Visualization	51
Technology and Practice	67
History and Theory	78
Urbanism and Landscape	92
Admissions	103
Open House	103
General Admission Requirements	103
M.Arch. I: Three-Year Program Admission Requirements	103
M.Arch. II: Two-Year Program Admission Requirements	104
M.E.D. Program Admission Requirements	104
The Application Process	104
Tuition and Fees	109
Financial Assistance for the Master's Programs	115
International Students	123
Life at the School of Architecture	127
Lectures	127
Symposia	128
Special Event	131
Exhibitions	132
Publications	132
Yale Urban Design Workshop	133
Student Organizations	134
Facilities	134
Academic Regulations	137
General Regulations	142
Committee Structure	143

Yale University Resources and Services	145
A Global University	145
Cultural Resources	146
Athletic Facilities	150
Religious Resources	151
Health Services	151
Housing and Dining	155
Resource Office on Disabilities	156
Resources on Sexual Misconduct	157
Life in New Haven	161
Faculty Profiles	162
Endowment and Term Funds	185
School of Architecture Students	207
Awards	217
The Work of Yale University	219
Campus Map	222
Travel Directions	224

Calendar

FALL 2013

July 15	M	Incoming First-Year M.Arch. I 1001c classes begin, 9 a.m.
Aug. 16	F	1001c classes end, 5 p.m.
Aug. 19	M	Shop Orientation for incoming students begins, 9 a.m.
Aug. 23	F	Shop Orientation ends, 5 p.m.
Aug. 28	W	University Orientation for incoming students, 10:30 a.m.–12 p.m.
Aug. 29	TH	Registration for all students, 8:30 a.m.–5 p.m. School Orientation for incoming students, 9:30–11 a.m. Advanced Studio Lottery, 11 a.m. <i>Fall-term studio classes begin, 2:30 p.m.</i>
Aug. 30	F	<i>Fall-term non-studio classes begin, 8:30 a.m.</i> Friday classes do not meet; Monday classes meet instead
Sept. 2	M	No classes. Labor Day
Oct. 21–25	M–F	Midterm week
Nov. 7	TH	Open House for prospective applicants
Nov. 22	F	Fall recess begins, 5:20 p.m.
Dec. 2	M	Classes resume, 8:30 a.m.
Dec. 6	F	<i>Fall-term classes end, 5:20 p.m.</i>
Dec. 9–13	M–F	Design jury week
Dec. 16–18	M–W	Course examination period
Dec. 18	W	Winter recess begins, 5:20 p.m.

SPRING 2014

Jan. 2	TH	Closing date for applications for admission in 2014
Jan. 9	TH	Registration for all students, 8:30 a.m.–5 p.m. Advanced Studio Lottery, 11 a.m. <i>Spring-term studio classes begin, 2:30 p.m.</i>
Jan. 10	F	<i>Spring-term non-studio classes begin, 8:30 a.m.</i>
Jan. 17	F	Friday classes do not meet; Monday classes meet instead
Jan. 20	M	No classes. Martin Luther King, Jr. Day
Mar. 3–7	M–F	Midterm week
Mar. 7	F	Spring recess begins, 5:20 p.m.
Mar. 24	M	Classes resume, 8:30 a.m.
Apr. 25	F	<i>Spring-term classes (except 1013b) end, 5:20 p.m.</i>
Apr. 28–May 2	M–F	Design jury week
Apr. 28–June 27	M–F	Fieldwork, 1013c First-Year Building Project
May 5–7	M–W	Course examination period, except for 2022b
May 9	F	Course examination period for 2022b
May 12	M	1017c classes begin, 9:30 a.m.
May 19	M	University Commencement
June 27	F	<i>M.Arch. I, first-year spring-term 1013c and 1017c classes end, 5:20 p.m.</i>

The President and Fellows of Yale University

President

Peter Salovey, A.B., M.A., Ph.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

Byron Gerald Auguste, B.A., Ph.D., Washington, D.C.

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts

Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

Francisco Gonzalez Cigarroa, B.S., M.D., San Antonio, Texas (*June 2016*)

Peter Brendan Dervan, B.S., Ph.D., San Marino, California (*June 2014*)

Donna Lee Dubinsky, B.A., M.B.A., Portola Valley, California

Charles Waterhouse Goodyear IV, B.S., M.B.A., London, England

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Poughkeepsie, New York (*June 2019*)

Paul Lewis Joskow, B.A., Ph.D., New York, New York

Neal Leonard Keny-Guyer, B.A., M.P.P.M., Portland, Oregon (*June 2015*)

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts

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

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (*June 2017*)

Kevin Patrick Ryan, B.A., M.B.A., New York, New York (*June 2018*)

Douglas Alexander Warner III, B.A., Locust Valley, New York

Effective July 1, 2013

The Officers of Yale University

President

Peter Salovey, A.B., M.A., Ph.D.

Provost

Benjamin Polak, B.A., M.A., Ph.D.

Vice President of the University

Linda Koch Lorimer, B.A., J.D.

Secretary and Vice President for Student Life

Kimberly Midori Goff-Crews, B.A., J.D.

Vice President and General Counsel

Dorothy Kathryn Robinson, B.A., J.D.

Vice President for New Haven and State Affairs and Campus Development

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

Vice President for Finance and Business Operations

Shauna Ryan King, B.S., M.B.A.

Vice President for Human Resources and Administration

Michael Allan Peel, B.S., M.B.A.

Vice President for Development

Joan Elizabeth O'Neill, B.A.

Effective July 1, 2013



School of Architecture Faculty and Administration, 2012–2013

Executive Officers

Richard Charles Levin, B.A., B.Litt., Ph.D., President of the University
Peter Salovey, A.B., M.A., Ph.D., President-elect of the University
Benjamin Polak, B.A., M.A., Ph.D., Provost of the University
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
Mark Foster Gage, B.Arch., M.Arch., Assistant Dean
Bimal Mendis, B.A., M.Arch., Assistant Dean

Faculty Emeriti

Martin D. Gehner, B.Arch., M.Arch., Professor Emeritus of Architectural Engineering
Alexander Purves, B.A., M.Arch., Professor Emeritus of Architecture

Professors

D. Michelle Addington, B.S.M.E., B.Arch., M.Des.S., D.Des., Hines Professor of Sustainable Architectural Design
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 Professor
Keller Easterling, B.A., M.Arch., Professor
Peter Eisenman, B.Arch., M.S.Arch., M.A., Ph.D., Charles Gwathmey Professor in Practice
Alexander J. Felson, B.A., M.S., M.L.A., Ph.D., Assistant Professor
Mark Foster Gage, B.Arch., M.Arch., Assistant Dean and Associate Professor
Alexander Garvin, B.A., M.Arch., M.U.S., 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 Koetter, B.Arch., M.Arch., Professor (Adjunct)
Edward Mitchell, B.A., M.Arch., Assistant Professor (Adjunct)
Kyoung Sun Moon, B.S., M.S.C.E., M.Arch., Ph.D., Assistant Professor
Eeva-Liisa Pelkonen, M.Arch., M.E.D., Ph.D., Associate Professor
Emmanuel Petit, M.Sc., M.A., Ph.D., Associate Professor
Alan J. Plattus, B.A., M.Arch., Professor
Elihu Rubin, B.A., M.C.P., Ph.D., Assistant Professor
Joel Sanders, B.A., M.Arch., Professor (Adjunct)
Robert A.M. Stern, B.A., M.Arch., Dean and J.M. Hoppin Professor of Architecture

Endowed Visiting Professorships and Fellowships*Fall 2012*

Mario Carpo, Vincent Scully Visiting Professor of Architectural History
 Róisín Heneghan and Shih-Fu Peng, Louis I. Kahn Visiting Professors of Architectural Design
 Gregg Pasquarelli, Eero Saarinen Visiting Professor of Architectural Design
 John Patkau, Norman R. Foster Visiting Professor of Architectural Design
 Tom Wiscombe, Louis I. Kahn Visiting Assistant Professor of Architectural Design

Spring 2013

Pier Vittorio Aureli, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design
 Thomas H. Beeby, William Henry Bishop Visiting Professor of Architectural Design
 Angelo Bucci, Eero Saarinen Visiting Professor of Architectural Design
 Adib Cure and Carie Penabad, Louis I. Kahn Visiting Assistant Professors of Architectural Design
 Zaha Hadid, Norman R. Foster Visiting Professor of Architectural Design
 Isaïc Kalisvaart, Edward P. Bass Distinguished Visiting Architecture Fellow
 Leon Krier, Louis I. Kahn Visiting Professor of Architectural Design
 Greg Lynn, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design
 Todd Reisz, Daniel Rose (1951) Visiting Assistant Professor
 Stanislaus von Moos, Vincent Scully Visiting Professor of Architectural History

Affiliated Faculty

Karsten Harries, B.A., Ph.D., Brooks and Suzanne Ragen Professor of Philosophy
 (Department of Philosophy)

Visiting Faculty

Kurt W. Forster, Ph.D., Professor Emeritus (Visiting)
 Simon Kim, B.Arch., M.Arch., M.S., Visiting Assistant Professor

Critics, Lecturers, and Instructors

Victor Agran, B.A., M.Arch., Lecturer
 John Apicella, B.Arch., Lecturer
 Sunil Bald, B.A., M.Arch., Critic
 Julie Bargmann, B.F.A., M.L.A., Lecturer
 Anibal Bellomio, B.Arch., Lecturer
 Andrew Benner, B.Arch., M.Arch., Critic
 Phillip G. Bernstein, B.A., M.Arch., Lecturer
 John Blood, B.Arch., M.Arch., Lecturer
 Karla Britton, B.A., M.A., Ph.D., Lecturer
 Paul B. Brouard, B.A., M.Arch., Critic
 Brennan Buck, B.S., M.Arch., Lecturer
 Luke Bulman, B.A., M.Arch., Lecturer
 Brian Butterfield, B.A., M.Arch., Instructor
 Marta Caldiera, M.S., Lecturer



Aran Chadwick, B.Eng., M.S., Lecturer
 B. Taylor Dansby, B.F.A., Instructor
 Lisa Davey, B.S., M.S., Lecturer
 Katherine (Trattie) Davies, B.A., M.Arch., Critic
 Peter de Bretteville, B.Arch., M.Arch., Critic
 Aidan Doyle, B.S., M.Arch., Critic
 John C. Eberhart, B.S., M.Arch., Critic
 Martin J. Finio, B.Arch., Critic
 Avram Forman, A.B., M.Arch., Critic
 Bryan Fuermann, B.A., M.A., Ph.D., M.Des.S., Lecturer
 Dana Getman, B.Arch., M.Arch., Critic
 Kenneth Gible, B.Arch.Eng., Lecturer
 Kevin D. Gray, B.A., M.Arch., M.B.A., Lecturer
 Helen Gyger, B.A., M.A., Ph.D., Lecturer
 Stephen Harby, B.A., M.Arch., Lecturer
 Andrei Harwell, B.Arch., M.Arch., Critic
 Erleen Hatfield, B.S.A.S., M.S.Civ.Eng., Lecturer
 Robert Haughney, B.S., Lecturer
 Kristin Hawkins, B.S., M.Arch., Lecturer
 Mimi Hoang, B.S., M.Arch., Critic
 Christian Hoenigschmid-Grossich, Diploma Eng., Lecturer
 Theodore Hoerr, B.L.A., M.L.A., Critic
 Adam Hopfner, B.A., M.Arch., Critic
 Joyce Hsiang, B.A., M.Arch., Critic
 Nathan Hume, B.S., M.Arch., Critic

Laurence Jones, B.S., Lecturer
 Yoko Kawai, B.Eng., M.Arch., Ph.D., Lecturer
 Brian Kenet, A.B., M.B.A., Lecturer
 George Knight, B.A., M.Arch., Critic
 Jennifer W. Leung, B.S., M.Arch., Critic
 M.J. Long, B.A., M.Arch., Critic
 Ariane Lourie Harrison, A.B., M.A., M.Arch., Ph.D., Critic
 Bimal Mendis, B.A., M.Arch., Assistant Dean and Critic
 Joeb Moore, B.S., M.Arch., M.E.D., Critic
 Herbert S. Newman, B.A., M.Arch., Critic
 Timothy Newton, B.Arch., M.Arch., Critic
 Alan W. Organschi, B.A., M.Arch., Critic
 Ben Pell, B.Arch., M.Arch., Critic
 Laura Pirie, B.Des., M.Arch., Lecturer
 Eero Puurunen, M.Arch., M.E.D., Lecturer
 Craig Razza, B.S.M.E., Lecturer
 Maura Rockcastle, B.F.A., M.L.A., Critic
 Matthew Roman, B.A., M.Phil., M.Arch., Critic
 Kevin Rotheroe, B.S., M.Arch., M.Des.S., D.Des., Lecturer
 Aniket Shahane, B.Arch., M.Arch., Critic
 Daniel Sherer, B.A., Ph.D., Lecturer
 Edward M. Stanley, B.S., B.S.C.E., M.S.Str.E., Lecturer
 Philip Steiner, B.S.M.E., M.B.A., Lecturer
 Neil Thomas, B.S., Lecturer
 Adam Trojanowski, B.S., M.S., Lecturer
 Henry Urbach, A.B., M.Arch., Lecturer
 Carter Wiseman, B.A., M.A., Lecturer
 Michael Young, B.Arch., M.Arch., Critic
 Thomas Zook, B.Arch., M.Arch., Critic

Administrative Staff

Rosalie Bernardi, B.A., M.S., Senior Administrative Assistant
 Richard DeFlumeri, B.A., Senior Administrative Assistant, Lectures and Special Events
 Sharon Sweet DeLuca, B.A., Financial Aid Administrator
 Vincent Guerrero, B.S., Systems Administrator
 Robie-Lyn Harnois, B.A., Senior Administrative Assistant
 Andrei Harwell, B.Arch., M.Arch., Project Manager, Urban Design Workshop
 Maria H. Huling, Senior Administrative Assistant to Registrar/Admissions and
 Financial Aid Offices
 Robert Liston, B.S., Systems Administrator
 Patrick McMorran, Systems Administrator
 Jean F. Sielaff, B.A., Senior Administrative Assistant to Dean's Office; Alumni Affairs
 Administrator
 Lillian Smith, B.S., M.B.A., Financial Administrator
 Alison Walsh, B.S., Exhibitions Administrator
 Rosemary Watts, Senior Administrative Assistant to Financial Administrator

Marilyn Weiss, A.S., Registrar and Admissions Administrator
 Donna Wetmore, B.S., Assistant Registrar and Assistant Admissions Administrator
 Trevor Williams, B.S., M.Arch., Systems Administrator

Arts Library

Allen Townsend, B.A., M.M., M.L.S., Director
 Tanya Allen, B.A., M.A., Library Services Assistant
 Jennifer Aloï, B.S., Senior Administrative Assistant
 Molly Dotson, B.A., M.A., M.L.S., Special Collections Librarian
 Holly Hatheway, B.A., M.L.S., M.A., Assistant Director for Research, Collections, and
 Access Services
 Lindsay King, B.A., M.A., M.L.S., Public Services Librarian
 Beverly T. Lett, B.A., M.Div., Library Services Assistant
 Francesca Livermore, B.A., M.L.I.S., Arts Area Digital Collections Librarian
 Teresa Mensz, B.A., M.A., Library Services Assistant
 Melissa Quinones, Library Services Assistant for Special Collections
 Jae Rossman, B.A., M.L.S., Assistant Director for Special Collections
 Charles Summa, B.A., M.A., Library Services Assistant
 Christopher Zollo, B.A., Library Services Assistant

Visual Resources Collection

Robert Carlucci, Ph.D., Manager
 Sarah Coe, B.A., M.F.A., Visual Resources Support Specialist
 Maria Zapata, A.S., 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:

James Frazer Stirling, Fall 1966–1984
 Robert Venturi, Spring 1966–1970
 Moshe Safdie, Spring 1971
 Cesar Pelli, Spring 1972
 Lewis Davis, Spring 1974
 Samuel Brody, Spring 1974
 Henry N. Cobb, Spring 1975
 Hugh Hardy, Spring 1976
 Giancarlo DeCarlo, Spring 1978
 Peter Eisenman, Spring 1980
 Aldo Rossi, Spring 1981
 John Hejduk, Spring 1982
 Helmut Jahn, Spring 1983
 Paul A. Kennon, Spring 1984
 Taft Architects: John Casbarian, Danny Samuels, Robert Timme, Fall 1984



Raimund Abraham, Spring 1985
 Andrew MacMillan, Spring 1986
 Rob Krier, Fall 1986
 Mario Botta, Spring 1987
 Tadao Ando, Fall 1987
 Bernard Tschumi, Spring 1988
 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
 Michael Wilford, Spring 1994, Fall 1995
 Robert Mangurian and Mary-Ann Ray, Spring 1996
 Volker Giencke, Fall 1996
 Samuel Mockbee, Spring 1997
 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
 Jaquelin T. Robertson, Fall 2004

Demetri Porphyrios, Spring 1989, Fall 2001, Spring 2006
 Richard Rogers and Chris Wise, Spring 2006
 Richard Meier, Spring 2008
 Brigitte Shim, Spring 2008
 David M. Schwarz, Fall 2008
 Lise Anne Couture, Fall 2009
 Leon Krier, Fall 2002, Spring 2003, Fall 2005, Fall 2007, Fall 2009
 Massimo Scolari, Fall 2006–2008, Fall 2010, Spring 2012
 Pier Vittorio Aureli, Spring 2013
 Greg Lynn, Spring 2000–2003, Fall 2003, Spring 2005–2013

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 spring 1973, when the first appointment was made to Henry N. Cobb, the following architects have held this professorship:

Sir Leslie Martin, Spring 1974
 Cesar Pelli, Fall 1974
 Donald Stull, Fall 1975
 Noel M. McKinnell, Spring 1976
 Bruce Goff, Fall 1976
 David N. Lewis, Fall 1975, Spring 1977
 Richard Meier, Spring 1975, Fall 1977
 Henry N. Cobb, Spring 1973, Spring 1978
 Robert A.M. Stern, Fall 1978
 Mary Jane Long, Spring 1979
 Frank O. Gehry, Fall 1979
 Jaquelin T. Robertson, Spring 1980
 Charles Moore, Fall 1980
 Richard Weinstein, Spring 1981
 Gerhard M. Kallmann, Spring 1976, Spring 1982
 Arata Isozaki, Fall 1982
 Jonathan Barnett, Spring 1983
 Diana Agrest, Fall 1983
 Stanley Tigerman, Spring 1984
 Fred H. Koetter, Fall 1984
 Carles Vallhonrat, Spring 1985
 Ada Karmi-Melamede, Fall 1985
 William Turnbull, Jr., Spring 1986
 Rodolfo Machado, Fall 1986
 Andres Duany and Elizabeth Plater-Zyberk, Spring 1987
 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
 Charles Gwathmey, Fall 1981, Spring 1991
 Michael D. Sorkin, Fall 1991
 Peggy Deamer, Spring 1992
 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 1999
 Colin St. John Wilson, Spring 2000
 Brigitte Shim, Fall 2001
 Lise Anne Couture, Spring 2002
 Julie Eizenberg, Spring 2004
 Barbara Littenberg, Fall 2004
 Glenn Murcutt, Spring 2001, Fall 2002, Fall 2005
 Will Bruder, Spring 2003, Spring 2006
 Tod Williams and Billie Tsien, Fall 2007
 Demetri Porphyrios, Fall 1999–2000, Spring 2003, Fall 2003, Spring 2005,
 Spring 2007–2009
 Gregg Pasquarelli, Fall 2009
 Sean Griffiths, Charles Holland, and Sam Jacob, Spring 2010
 Diana Balmori, Fall 2008, Fall 2010
 Bjarke Ingels and Thomas Christoffersen, Spring 2012
 Thomas H. Beeby, Spring 1993–1998, Spring 2011, Spring 2013

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
 Richard Rogers, Spring 1985
 James Ingo Freed, Fall 1985
 Sverre Fehn, Spring 1986
 William E. Pedersen, Fall 1986
 Denise Scott Brown and Robert Venturi, Spring 1987
 Josef Kleihues, Fall 1987
 Hugh Hardy and Malcolm Holzman, Spring 1988
 Michael Dennis, Fall 1988
 Arduino Cantafora, Spring 1989
 Mario Gandelsonas, Fall 1989
 Juan Navarro-Baldeweg, Spring 1990



Henry Smith-Miller and Laurie Hawkinson, Fall 1990
 Thomas Mayne, Fall 1991
 Albert Pope, Spring 1992
 Toshiko Mori, Fall 1992
 Juhani Uolevi Pallasmaa, Spring 1993
 Ada Karmi-Melamede, Fall 1993
 Karen Bausman, Spring 1994
 Stephen Kieran, James Timberlake, and Samuel Harris, Fall 1994
 Homa Fardjadi, Fall 1995
 Eric Owen Moss, Spring 1991, Spring 1996
 David Turnbull, Fall 1996
 Daniel Hoffman, Spring 1997
 Steven Izenour, Spring 1998
 Philip Johnson with Peter Eisenman, Spring 1999
 Cesar Pelli, Fall 1999
 Craig Hodgetts and Ming Fung, Spring 1995, Fall 2000
 Andres Duany and Leon Krier, Spring 2001
 Henry Smith-Miller, Fall 2001
 Cecil Balmond, Fall 1998, Fall 2002
 Winy Maas, Spring 2003
 Rafael Viñoly, Fall 2003
 Enrique Norten, Fall 2004
 Zaha Hadid, Spring 2000, Spring 2002, Spring 2004, Spring 2007
 Joshua Prince-Ramus and Erez Ella, Fall 2007
 Francisco Mangado, Fall 2008

John Patkau, Spring 2009
 Stefan Behnisch, Spring 2005–2006, Spring 2008, Fall 2009
 Brigitte Shim, Fall 2005, Spring 2008, Fall 2010
 Paul Katz, James von Klemperer, and Forth Bagley, Spring 2011
 Patrick Bellew and Andy Bow, Spring 2010, Fall 2011
 Frank O. Gehry, Spring 2008, Spring 2012
 Gregg Pasquarelli, Fall 2006, Fall 2012
 Angelo Bucci, Spring 2013

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
 Peter Eisenman, Fall 2001–2009, Spring 2007–2009
 Frank O. Gehry, Spring 2002, Spring 2004, Spring 2006, Spring 2010
 Tod Williams and Billie Tsien, Fall 2000, Spring 2003, Spring 2005, Fall 2010
 Yvonne Farrell and Shelley McNamara, Fall 2011
 Demetri Porphyrios, Spring 2011–2012
 Róisín Heneghan and Shih-Fu Peng, Fall 2012
 Leon Krier, Spring 2013

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
 Jeanne Gang, Fall 2005
 Sunil Bald, Spring 2006
 Marc Tsurumaki, Fall 2006
 Ali Rahim, Spring 2007
 Sean Griffiths, Sam Jacob, and Charles Holland, Fall 2007
 Chris Sharples, Spring 2008
 Liza Fior and Katherine Clarke, Spring 2009
 William Sharples, Spring 2009
 Eric Bunge and Mimi Hoang, Fall 2009
 Chris Perry, Spring 2010
 Hernan Diaz Alonso, Fall 2010
 Makram el Kadi, Spring 2011
 Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft, Fall 2011
 Joe Day, Spring 2012

Tom Wiscombe, Fall 2012
 Adib Cure and Carie Penabad, Spring 2013

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. Since 2005, the following developers have held this fellowship:

Gerald Hines, Spring 2005
 Stuart Lipton, Spring 2006
 Roger Madelin, Spring 2007
 Nick Johnson, Fall 2007
 Charles L. Atwood, Fall 2008
 Katherine Farley, Spring 2010
 Vincent Lo, Spring 2011
 Douglas Durst, Spring 2012
 Isaäc Kalisvaart, Spring 2013

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. Since 2005, the following architectural historians have held this professorship:

Kurt W. Forster, Fall 2005–2009
 Dietrich Neumann, Spring 2007–2009
 Mario Carpo, Fall 2010–2012
 Stanislaus von Moos, Spring 2010–2013

The Daniel Rose (1951) Visiting Assistant Professorship

Established through the generosity of Joseph B. Rose (B.A. 1981) and Gideon G. Rose (B.A. 1985) to honor their father, Daniel Rose, this assistant professorship enables the School to invite promising young scholars and practitioners to give courses in urban and environmental studies at the School. Since 2007, the following scholars have held this assistant professorship:

Elihu Rubin, Fall 2007–Spring 2012
 Todd Reisz, Spring 2013

The Norman R. Foster Visiting Professorship

Established through the generosity of Norman R. Foster (M.Arch. 1962, D.F.A.H. 2003), this professorship enables the School to invite distinguished international architects to teach in the design studio. Since 2010, the following architects have held this professorship:

David Chipperfield, Fall 2011
 Alejandro Zaera-Polo, Fall 2010, Spring 2012
 John Patkau, Spring 2011, Fall 2012
 Zaha Hadid, Spring 2013



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; a two-year post-professional option also leading to the degree of Master of Architecture; a two-year program for advanced, independent research leading to the degree of Master of Environmental Design; and a program leading to a Ph.D. degree awarded by the Graduate School of Arts and Sciences. The School of Architecture and the School of Management offer a joint-degree program leading to the degrees of Master of Architecture and Master of Business Administration (M.B.A.). The School of Architecture and the School of Forestry & Environmental Studies offer a joint-degree program leading to the degrees of Master of Architecture and Master of Environmental Management (M.E.M.).

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 environmental, 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.

For the programs leading to the degrees of Master of Architecture, the design studio is paramount in the School's curriculum, emphasizing the interrelationships between purpose, design, competition, collaboration, innovation, and open discussion in an environment that values risk-taking and experimentation. The design studio is a workshop in which students come together to present and discuss projects and proposals with fellow classmates, faculty, visiting critics, professionals, and the public. The design studio combines individual and group instruction, varying from desk critiques with individual faculty members, to pin-ups before several faculty members, to more formal midterm and final reviews before faculty and guest critics—all undertaken with the intention of fostering critical thinking, spatial form-making skills, and tectonic skills. Education in the design studio values leadership skills, individual creativity, and the understanding of problems and the ability to solve them as presented in the practice of architecture. The School of Architecture's mandate is for each student to understand architecture as a creative, productive, innovative, and responsible practice.

In addition to the design studios, courses in design and visualization, technology and practice, history and theory, and urbanism and landscape serve as a basis for developing a comprehensive approach to architectural design.

The area of design and visualization encompasses required studios, option studios, electives that concentrate on design logic and skills, and courses that support design thinking and representation.

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.

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 firsthand 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 Yale Urban Design Workshop, in the chapter *Life at the School of Architecture*).

The diversity of course offerings in the School, therefore, represents a concern for design that 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.

The School believes that the educational experience of its program is enriched by students who have diverse educational backgrounds. The School, therefore, equally embraces students with architecture or non-architecture undergraduate educations. This program, leading to a degree of Master of Architecture (M.Arch.), is for students holding undergraduate liberal arts degrees, such as a B.A. or B.S., who seek their first professional architectural degree. It typically requires three years of full-time residency to complete the degree requirements.

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, freehand 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 spring term of first year progress to an investigation of dwelling. During the spring term of first year 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 fall term of second year undertakes the design of a public building, and the spring term of second year is devoted to urbanism. During the fall and spring terms of third year, students, through a lottery system, are at liberty to choose from a variety of advanced design 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 (1199b) in lieu of an advanced studio. Students may, if they wish, continue their work for an additional term by taking an advanced studio and/or elective courses. A number of support courses are required during the three-year curriculum. Required courses in design and visualization, technology and practice, history and theory, urban studies, and visual studies support the studios.

Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Courses – falling into the broad categories of design and visualization, technology and practice, history and theory, 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

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

M.Arch. I: Total Requirement: 108 credits

Pre-First Year (Mid-Summer)

<i>Required</i>	<i>Credits</i>
1001c, Visualization I *	0

First Year (Fall)

<i>Required</i>	<i>Credits</i>
1011a, Architectural Design	6
1015a, Visualization II	3
1018a, Formal Analysis	3
2011a, Structures I	3
3011a, Modern Architecture	3
	<hr/>
	18

First Year (Spring)

<i>Required</i>	<i>Credits</i>
1012b, Architectural Design	6
1016b, Visualization III	3
2012b, Structures II	3
2015b, Building Technology	3
4011b, Intro. to Urban Design	3
	<hr/>
	18

First Year (Early Summer)

<i>Required</i>	<i>Credits</i>
1013c, Building Project †	3
1017c, Visualization IV †	3
	<hr/>
	6

Second Year (Fall)

<i>Required</i>	<i>Credits</i>
1021a, Architectural Design	6
2021a, Environmental Design	3
3021a, Architectural Theory I: 1750–1968	3
4021a, Intro. to Planning and Development	3
Elective ‡	3
	<hr/>
	18

Second Year (Spring)

<i>Required</i>	<i>Credits</i>
1022b, Architectural Design	6
2022b, Systems Integration	3
3022b, Architectural Theory II: 1968–Present	3
Elective ‡	3
Elective ‡	3
	<hr/>
	18

Third Year (Fall)

<i>Required</i>	<i>Credits</i>
Advanced Studio Design	9
2031a, Arch. Practice and Management	3
Elective ‡	3
	<hr/>
	15

Third Year (Spring)

<i>Required</i>	<i>Credits</i>
Advanced Studio Design	9
Elective ‡	3
Elective ‡	3
	<hr/>
	15

*This course is required for those students so designated by the Admissions Committee. Typically, this course will be required for students who do not have significant pre-architectural training. This five-week course begins in mid-July and concludes in mid-August.

†This course concludes in late June.

‡Two electives must be in History and Theory study area, and one elective must be in Urbanism and Landscape study area. These required electives may be taken in any term(s). Courses taken outside of the School may fulfill these requirements provided they are listed in the appropriate study areas or they have been 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.)

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 (except for 2031a), that student may request a waiver of those courses. A waiver of any required course, however, does not reduce the number of course credits required to fulfill the program's degree requirements. Support course waivers are granted by the Curriculum and Rules Committees based upon the recommendations of the course's study area coordinators. Requests for a waiver must be submitted to one of the course's 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 coordinators.



Summer Preparation Courses for Incoming M.Arch. I Students

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

1. Visualization I: Observation and Representation (1001c). This five-week course is offered at no charge for those newly admitted students who do not have significant pre-architecture training. This course is required for only those students who have been informed in their acceptance letter that they must take this course. Students required to take the summer session must satisfactorily pass this course before being admitted to the School's first-year M.Arch. I program in the fall. Classes are held each day, Monday through Friday. The average day is broken into morning and afternoon sessions. Students are expected to complete assignments outside of class.
2. Summer Shops Techniques Course. This one-week course introduces incoming students to the School's fabrication equipment and shops. 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. Summer Digital Media Orientation Course. This two-part course, which occurs during the same week as the Summer Shops Techniques Course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures. This course is required only for those M.Arch. I students who did not take Visualization I: Observation and Representation (1001c); see paragraph 1 above.
4. Arts Library Research Methods Session. This hour-and-a-half session 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.

School Portfolio

In addition to the 108 satisfactorily completed course credits, a student must satisfactorily complete the portfolio requirement (as described under Academic Regulations in the chapter Life at the School of Architecture) in order to receive an M.Arch. degree. The portfolio requirement 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.

National Architectural Accrediting Board (NAAB)

Following is information from the National Architectural Accrediting Board:

"In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

Yale University, School of Architecture offers the following NAAB-accredited degree program:

- M. Arch. (pre-professional degree + 108 credits)
- M. Arch. (non-pre-professional degree + 108 credits)

Next accreditation visit: 2019"



Master of Architecture II Degree Program

POST-PROFESSIONAL DEGREE

Edward Mitchell, Director of Post-Professional Studies

The Master of Architecture II program is for students already holding a professional degree in architecture (B.Arch., or an equivalent first professional degree) 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. This program leads to a degree of Master of Architecture (M.Arch.) and typically requires two years of full-time residency. 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 required post-professional design studio (1061a) in the first term and in the subsequent three terms choose, through a lottery system, from a variety of advanced design 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 (1199b) 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 design and visualization, technology and practice, history and theory, 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

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.

M.Arch. II: Total Requirement: 72 credits

First Year (Fall)

<i>Required</i>	<i>Credits</i>
1061a, Post-Professional Design Studio	9
1062a, Computation Analysis Fabrication	3
Elective*	3
Elective*	3
	<hr/>
	18

First Year (Spring)

<i>Required</i>	<i>Credits</i>
Advanced Design Studio	9
3022b, Architectural Theory II: 1968–Present	3
Elective*	3
Elective*	3
	<hr/>
	18

Second Year (Fall)

<i>Required</i>	<i>Credits</i>
Advanced Design Studio	9
3071a, Issues in Arch. and Urbanism	3
Elective*	3
Elective*	3
	<hr/>
	18

Second Year (Spring)

<i>Required</i>	<i>Credits</i>
Advanced Design Studio	9
Elective*	3
Elective*	3
Elective*	3
	<hr/>
	18

*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.)

Summer Preparation Courses for Incoming M.Arch. II Students

In the week before the beginning of the fall term, the School offers three preparation courses that are required for incoming M.Arch. II students.

1. Summer Shops Techniques Course. This one-week course introduces incoming students to the School's fabrication equipment and shops. 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.
2. Summer Digital Media Orientation Course. This two-part course, which occurs during the same week as the Summer Shops Techniques Course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures.



3. Arts Library Research Methods Session. This hour-and-a-half session 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.

School Portfolio

In addition to the 72 satisfactorily completed course credits, a student must satisfactorily complete the portfolio requirement (as described under Academic Regulations in the chapter Life at the School of Architecture) in order to receive an M.Arch. degree. The portfolio requirement 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

RESEARCH-BASED THESIS PROGRAM

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

The Master of Environmental Design program is a two-year research-based program of advanced architectural studies culminating in a written thesis or independent project. This full-residency program leads to a degree of Master of Environmental Design (M.E.D.). This is a nonprofessional degree and does not fulfill prerequisites for licensure.

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 foundation for a career in writing, teaching, curatorial work, or critically informed professional practice, and may, in some cases, provide a basis for future Ph.D. studies in architecture and related fields. During their studies, students are encouraged to take advantage of the School's programs and resources, including teaching; symposia; and curatorial, editorial, and archive research projects.

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 research proposal for independent study that engages 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 research topic area well in advance of the application deadline. An interview is not required, but is strongly recommended.

For more information on the M.E.D. program, its history, and current and past thesis projects, visit "M.E.D." under Academic Programs at www.architecture.yale.edu.

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; exhibition technologies; and visual communication.

Course of Study

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.

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 (3092a or b). The electives and course distribution are 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 a course in research methodologies (3091a) in the fall term of their first year and a course in architectural theory (3022b) in the spring term of their first year. All other course work is distributed among electives chosen from School of Architecture and other Yale University courses. (See descriptions of courses in the M.Arch. curriculum as well as in the bulletins of other schools of Yale University.) All M.E.D. students are required to take 3092a 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. program director, the dean, and the studio instructor.

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

First Year (Fall)

Required	Credits
3091a, Methods and Research Workshop	3
3092a, Independent Research and Electives	15
	<hr/> 18

First Year (Spring)

Required	Credits
3022b, Architectural Theory II: 1968–Present	3
3092b, Independent Research and Electives	15
	<hr/> 18

Second Year (Fall)

Required	Credits
3092a, Independent Research and Electives	18

Second Year (Spring)

3092b, Independent Research and Electives	18
---	----

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

In the week before the beginning of the fall term, the School offers two preparation courses that are required for incoming M.E.D. students.

1. Summer Digital Media Orientation Course. This half-day orientation covers accessing the School's servers, use of the School's equipment, and the School's digital media policies and procedures.
2. Arts Library Research Methodology Course. This course covers research methodologies and tools specific to the M.E.D. curriculum.

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
 D. Michelle Addington
 Karla Britton
 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). The in absentia tuition fee is \$250 per term. 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.



Doctor of Philosophy Program

Kurt W. Forster, Director of Doctoral Studies

FIELDS OF STUDY

The five-year doctoral program prepares candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing. It aims chiefly, however, to educate teachers capable of effectively instructing future architects in the history of their own field and its manifold connections with the culture at large. The program forges a unique combination of professional knowledge with a historical and analytical grasp of key phases in the history of architecture, especially those that have a demonstrable share in the field's current state and its critical issues.

The program secures sound training in historical study and historiography, imparting technical knowledge and awareness of intellectual trends that inform the reception and role of architecture around the world. The history of science and technology (as well as its reception in popular culture and the arts), the history of media, and an understanding of architectural practice are as important as the fine arts and literature.

ADMISSION REQUIREMENTS

Applicants must have appropriate academic credentials (a master's degree or equivalent in Architecture, Engineering, Environmental Design or, exceptionally, in a related field) and at least two years of work experience in an appropriate professional setting. The Graduate Record Examination (GRE) General Test taken no more than five years prior to application is required. All applicants whose native language is not English are required to take the Internet-based Test of English as a Foreign Language (TOEFL iBT), a test that includes a section on spoken English. The TOEFL requirement is waived only for applicants who will have received a baccalaureate degree, or its international equivalent, prior to matriculation at Yale, from a college or university where English is the primary language of instruction. In addition to meeting qualifying criteria, candidates are required as part of the application to submit a portfolio of their own architectural work, a writing sample in the form of a research paper or publication, and an explanation of their motivation for engaging in this course of study. Qualified applicants may be invited to interview with a member of the doctoral faculty.

The portfolio should be a well-edited representation of the applicant's creative work. Portfolios may not contain videos. Anything submitted that is not entirely the applicant's own work must be clearly identified as such.

The portfolio is submitted digitally as a single pdf document optimized not to exceed 20mb; it will need to be uploaded to the online application. Pages of the pdf portfolio should be uploaded as spreads. The digital portfolio will be viewed on computer screens, so resolution above 150 dpi is not necessary.

The Ph.D. program is administered by the Yale Graduate School of Arts and Sciences. For more information about the program, or to receive admissions information, please contact the Office of Admissions at the Graduate School of Arts and Sciences at 203.432.2771 or at graduate.admissions@yale.edu.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE

Entering students with sound professional preparation engage in a concerted course of study that leads directly to dissertation research and a doctoral degree.

All students must spend their first four terms in residence at Yale enrolled as full-time students in the School of Architecture. Students typically take ten graduate and Ph.D. seminars for credit, including a Ph.D. seminar taught in each of the first four terms by a member of the Ph.D. committee that introduces the student to various methodologies and areas of study. Some seminars will encourage primary research on a narrow topic or focus on producing a collective body of work, such as an exhibition. Others offer a broader survey of historiographies or focus on a close reading of a body of texts. These four required seminars form the methodological core of the program.

Students are encouraged to take courses related to their specific areas of interest outside the School of Architecture. For example, a student working on Italian modernism would be encouraged to take a course in Italian history or literature. Typically, at least two of the six elective seminars would be in related fields. Students can also opt to do independent readings with individual faculty members on their specific areas of interest.

Not later than the end of their second year, students are also expected to demonstrate competence in at least one foreign language relevant to their field of study. Language competence is more than a formality and requires some acquaintance with the literature in the chosen language. Competency may be determined by a grade of B or better in a yearlong intermediate-level language course or through examination.

Typically, the student's field of interest is defined in the course of the second year, at which time the student is assigned an adviser by the director of doctoral studies. At the end of the second year, the student is assigned an additional two to three faculty members, who along with the adviser, constitute his or her dissertation committee. One of these additional faculty members should be from outside the School of Architecture, with selection based on the student's area of interest, and in consultation with the Ph.D. adviser and the director of doctoral studies.

By the end of their second year, doctoral students normally complete all course requirements, the language requirement, and a research paper, after which doctoral students take three separate qualifying examinations on topics relevant to their Ph.D. research interests. Examiners question the candidate in the presence of the director of doctoral studies and one additional dissertation committee member.

During the third year, candidates present and defend a preliminary proposal for a dissertation topic, consisting of a topic statement, program of research and study, and annotated bibliography. By the end of the third year, students will begin a period of dissertation research and writing. A student is asked to submit a draft of the dissertation six months before the final defense. After successful completion of the defense, students are given three months to complete the final submission.

Graduate Research Assistant and Teaching Fellow Experience

The program in Architecture considers teaching to be an important part of graduate training. Students in the Ph.D. program in Architecture, therefore, are expected to teach for four terms, normally in their third and fourth years. During these four terms, it is

anticipated that a Ph.D. student teach in two history and theory survey courses in the student's area of study at the School of Architecture or elsewhere in the University and teach in two design studios at the School of Architecture. Each teaching assignment shall be under the direct supervision of senior faculty.

MASTER'S DEGREE

M.Phil. The Master of Philosophy is awarded en route to the Ph.D. The minimum requirements for this degree are that a student shall have completed all requirements for the Ph.D. except the teaching fellow experience, the prospectus, and the dissertation.

REQUIRED COURSES

551a, Ph.D. Seminar I 1 credit. (Required in, and limited to, Ph.D. first year, fall term.) This seminar centers on a thorough examination of fundamental ideas of historiography, centering on Rome and exploring aspects of geology, culture, mapping, site development, the establishment of institutions, and the construction of buildings across several millennia, as well as a study of literature on the *urbs* and its world impact. Kurt W. Forster

552b, Ph.D. Seminar II 1 credit. (Required in, and limited to, Ph.D. first year, spring term.) This seminar centers on concepts of history and their application to architecture as a dimension of culture from Jacob Burckhardt to the present and a close reading of historiographic theories, including ethnography, modernity, and the emergence of the profession of architecture in the light of present-day critique. Kurt W. Forster

553a, Ph.D. Seminar III 1 credit. (Required in, and limited to, Ph.D. second year, fall term.) Seminar content to be announced. Mario Carpo

554b, Ph.D. Seminar IV 1 credit. (Required in, and limited to, Ph.D. second year, spring term.) Seminar content to be announced. Stanislaus von Moos

Summer Preparation Courses for Incoming Ph.D. Students

In the week before the beginning of the fall term, the School offers two preparation courses that are required for incoming Ph.D. students.

1. Summer Digital Media Orientation Course. This half-day orientation covers accessing the School's servers, use of the School's equipment, and the School's digital media policies and procedures.
2. Arts Library Research Methodology Course. This course covers research methodologies and tools specific to the Ph.D. curriculum.



Joint-Degree Programs and Undergraduate Studies

JOINT-DEGREE PROGRAMS

School of Architecture/School of Management

The Yale School of Architecture and the Yale 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) and may be waived from the History and Theory and/or Urbanism and Landscape elective requirements. 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 (M.Arch.). Withdrawal or dismissal from the School of Management will automatically obligate a student to complete all normal requirements for the M.Arch. degree (108 credits for first professional degree; 72 credits for post-professional degree option). The M.Arch. degree will not be awarded to joint-degree candidates until they have completed all requirements for both degrees.

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

School of Architecture/School of Forestry & Environmental Studies

Alexander Felson, Coordinator

The Yale School of Architecture and the Yale School of Forestry & Environmental Studies offer a joint-degree program in Architecture and Environmental Management. This program is directed to individuals who wish to become leaders in sustainable architecture and ecological design, with a focus on the integration of ecological science, energy systems, and global urbanization patterns with architecture and urbanism. Capitalizing on the breadth and depth of expertise at the School of Forestry & Environmental Studies in ecosystem ecology, land change science, environmental economics, industrial ecology, and ecological anthropology, this program fosters students who can innovatively merge ecological science with architecture at the site, city, and regional scales. The joint-degree program offers a focused and restricted curriculum that enables a student to obtain both a Master of Architecture (M.Arch.) degree and a Master of Environmental Management (M.E.M.) degree one year earlier than would be required if each degree were pursued independently; that is, in four years if admitted to the first professional Master of Architecture (M.Arch. I) program, or in three years if admitted to the second professional Master of Architecture (M.Arch. II) program.

Individuals seeking admission to this joint-degree program must apply and be admitted to one of the two School of Architecture Master of Architecture programs (M.Arch. I or M.Arch. II) and also apply and be admitted separately to the School of Forestry & Environmental Studies Master of Environmental Management program. Consequently, applicants must submit all required admissions materials and prerequisites for application to each of these programs, indicating their desire to be, in addition, considered for the joint program.

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. Those who apply simultaneously should indicate their desire to be considered for the joint program on both applications. Students at the School of Architecture may apply to the School of Forestry & Environmental Studies prior to their final year. Students enrolled at the School of Forestry & Environmental Studies may apply to the School of Architecture during their first year. Inquiries may be directed to the registrar at either the School of Architecture or the School of Forestry & Environmental Studies. Withdrawal or dismissal from the School of Forestry & Environmental Studies will automatically oblige a student to complete all normal requirements for the School of Architecture M.Arch. degree (108 credits for first professional degree; 72 credits for post-professional degree option). Furthermore, the M.Arch. degree will not be awarded to joint-degree candidates until they have completed all requirements for both degrees.

MASTER OF ARCHITECTURE I —

MASTER OF ENVIRONMENTAL MANAGEMENT

Joint-degree students admitted to the first professional Master of Architecture (M. Arch. I) program must complete all requirements for this degree, including five terms of design studio plus a final advanced sustainable design studio, with the first four terms taken sequentially. The Master of Architecture degree for this program 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 Master of Architecture degree reduced from the normal 108 credits to 90 credits and for the Master of Environmental Management degree reduced from the normal 48 credits to 36 credits by, in effect, satisfying what would have been elective requirements in one program with required courses of the other. Students in the joint-degree program may be waived from the History and Theory and/or Urbanism and Landscape elective requirements.

Joint students within the Master of Architecture program may waive specific course requirements if they have taken equivalent courses at other institutions, although total credit requirements will not be altered. Consequently, these students may be able to better integrate Forestry & Environmental Studies courses during the first year of the program.

The joint-degree curriculum is composed of core courses and electives in both Schools, plus two short summer courses in visualization and technical skills training, two summer internships, and the School of Architecture's first-year building project.

*Course of Study**

90 credits from School of Architecture and 36 credits from School of Forestry & Environmental Studies.

First Year

At School of Architecture: all required courses of the first-year M.Arch I program

Second Year

At School of Architecture: all required courses, except only one elective, of the second-year M.Arch I program

At School of Forestry & Environmental Studies: two electives, summer technical skills training (MODS), summer internship

Third Year

At School of Architecture: one advanced studio

At School of Forestry & Environmental Studies: core courses (Foundational and Integrative Frameworks courses), electives, summer internship

Fourth Year

At School of Architecture: one advanced studio; 2031a, Architectural Practice and Management

At School of Forestry & Environmental Studies: core course (Capstone course), electives, Integrative Project

*Once accepted into the joint-degree program, candidates should consult with the program's coordinator to determine a more definitive course of study. The Schools reserve the right to change the prescribed course of study as necessary.

MASTER OF ARCHITECTURE II —**MASTER OF ENVIRONMENTAL MANAGEMENT**

Joint-degree students admitted to the second professional Master of Architecture (M.Arch. II) program must complete all requirements for this degree, including three terms of design studio plus a final advanced sustainable design studio, with the first two terms taken consecutively. The Master of Architecture degree for this program is a non-accredited degree. Students in this program will have their overall number of course credits required for the Master of Architecture degree reduced from the normal 72 credits to 54 credits, including three advanced studios plus the advanced sustainable design studio, and for the Master of Environmental Management degree reduced from the normal 48 credits to 36 credits by, in effect, satisfying what would have been elective requirements in one program with required courses of the other.

The joint-degree curriculum is composed of core courses and electives in both Schools, plus one short summer course in technical skills training and one summer internship.

*Course of Study**

54 credits from School of Architecture and 36 credits from School of Forestry & Environmental Studies

First Year

At School of Architecture: all required courses of the first-year M.Arch. II program

At School of Forestry & Environmental Studies: summer technical skills training (MODS)

**Second Year**

At School of Architecture: all required courses of the second-year M.Arch. II program, although one advanced studio may be postponed until the third year

At School of Forestry & Environmental Studies: electives, summer internship

Third Year

At School of Forestry & Environmental Studies: core courses (Foundational, Integrative Frameworks, and Capstone courses), electives, Integrative Project

*Once accepted into the joint-degree program, candidates should consult with the program's coordinator to determine a more definitive course of study. The Schools reserve the right to change the prescribed course of study as necessary.

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

Bachelor of Arts

Bimal Mendis, Director of 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.

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 must apply to enter the major during the spring term of their sophomore year. Following the application and review process, admitted students enter the major during the fall term of their junior year.

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.

THE STANDARD MAJOR

The purpose of the undergraduate standard major is to include the study of architecture within a comprehensive liberal arts education, drawing from the broader academic and professional environment of the Yale School of Architecture. The curriculum includes work in design; in history, theory, and criticism of architecture; and in urban studies. As a liberal arts major in Yale College, it leads to a bachelor of arts degree with a major in Architecture, a nonprofessional degree, and it does not fulfill the prerequisites for architectural licensure. For accredited professional degree programs, refer to the requirements of the National Architectural Accrediting Board (NAAB) at www.naab.org.

REQUIREMENTS OF THE MAJOR

To graduate as a Yale College major in architecture, a student must complete a core of seven courses (including three prerequisites). Six to seven additional courses are required for majors, depending on their area of concentration. The three areas of concentration are:

1. Architecture and 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. History, Theory, and Criticism, 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 encourages a broad, interdisciplinary investigation of the complex forces that shape the urban and physical environment.

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



Study Areas and Course Descriptions, 2012–2013

In course titles, *a* designates fall term, *b* designates spring term, and *c* designates summer. [Bracketed courses were not offered in 2012–2013.] The School reserves the right to change the prescribed course of study as necessary.

DESIGN AND VISUALIZATION

John Eberhart and Joel Sanders, Study Area Coordinators

This study area encompasses required studios, elective advanced studios, and courses that concentrate on design logic and skills and that support design thinking and representation.

For the M.Arch. I program, required courses in this study area include a core sequence of four design studios, the first-year building project, two advanced studios, a course in formal analysis (1018a), and a four-stage sequence of courses that deal specifically with visualization methodologies. The core studio sequence progresses from spatially abstract exercises to more complex programs that require integrative thinking at various scales and situated on sites of increased complexity, while integrating ecological, landscape, and tectonic demands. In all four stages of the visualization sequence, hand, digital, 2-D, and 3-D methods are explored. The first course (1001c) of this visualization sequence is a summer course required for entering students who have not had significant prior architectural training. The next three courses (1015a, 1016b, and 1017c) – in the fall, spring, and early summer of the first year – are required of all M.Arch. I students.

For the M.Arch. II program, required courses in this study area include a core design studio (1061a), three advanced studios, and a course in computation analysis and fabrication (1062a).

Required Courses

1001c, Visualization I: Observation and Representation 0 credits. (Required of incoming M.Arch. I students with little or no academic background in architecture.) This summer course is an intensive, five-week immersion into the language of architectural representation and visualization, offering a shared inventory and basic framework upon which to build subsequent studies. Students are introduced to techniques and conventions for describing the space and substance of buildings and urban environments, including orthographic drawing, axonometric projection, perspective, architectural diagramming, vignette sketching, and physical modeling. Students work in freehand, hard-line, and digital formats. In parallel to the visualization portion of this course, an introduction to architectural history and theory focusing on principal turning points of thought and practice through to the nineteenth century is presented. George Knight, coordinator; Joyce Hsiang, Kyle Dugdale

1011a, Architectural Design 6 credits. (Required in M.Arch. I first year, fall term.) This studio is the first of four core design studios where beginning 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. Ben Pell, coordinator; Sunil Bald, Brennan Buck, Joyce Hsiang, Eeva-Liisa Pelkonen, Maura Rockcastle

1012b, Architectural Design 3 credits. (Required in M.Arch. I first year, spring term.)

This second core studio explores inhabitation through the design of the architecture and detail of enclosure, structure, circulation, and the habitable space it produces. The work of the term focuses on the simultaneous relationship of a body to both interior and exterior environments, and their mediation by the material assemblies of building. With an initial focus on the conception and production of a singular interior space, a sequence of projects gives way to increasing physical and spatial complexity by requiring students to investigate—at close range and in intimate detail—issues of structure and enclosure, organization and circulation, urban site and climate. 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: 1011a. Alan Organschi, coordinator; Paul Brouard, Katherine Davies, Peter de Bretteville, Adam Hopfner, Amy Lelyveld, Joeb Moore, Herbert Newman

1013c, Building Project 3 credits. (Required in M.Arch. I first year, early summer.)

This course examines the materialization of a building, whereby students are required to physically participate in the construction of a structure that they have designed. By engaging in the act of making, students are exposed to the material, procedural, and technical demands that shape architecture. Construction documents are generated and subsequently put to the test in the field. Students engage in collaboration with each other, and with a client, as they reconcile budgetary, scheduling, and labor constraints, and negotiate myriad regulatory, political, and community agencies. The course seeks to demonstrate the multiplicity of forces that come to influence the execution of an architectural intention, all the while fostering an architecture of social responsibility, providing structures for an underserved and marginalized segment of the community. For 2012 students enrolled in this course were required to work on the project from April 23 through June 22. For more information, see the section on the Building Project on the Web: www.architecture.yale.edu. Prerequisites: 1011a, 1012b. Adam Hopfner, director; Paul Brouard, Avram Forman

1015a, Visualization II: Form and Representation 3 credits. (Required in M.Arch. I first year, fall term. No waivers allowed.) This course investigates drawing as a means of architectural communication and as a generative instrument of formal, spatial, and tectonic discovery. Principles of two- and three-dimensional geometry are extensively studied through a series of exercises that employ freehand and constructive techniques. Students work fluidly between manual drawing, computer drawing, and material construction. All exercises are designed to enhance the ability to visualize architectural form and volume three-dimensionally, understand its structural foundations, and provide tools that reinforce and inform the design process. Sunil Bald, Kent Bloomer



1016b, Visualization III: Fabrication and Assembly 3 credits. (Required in M.Arch. I first year, spring term. No waivers allowed.) This course provides an introduction to the key relationships that exist among methods of drawing, physical materials, technologies of construction, and three-dimensional form making. The material and formal sensibilities developed in 1015a, Visualization II, are mined to explore drawing as a tool leading to full-scale fabrication. The generation of form through both manual and digital methods is tested through materials and technologies of fabrication. Additive and subtractive processes, repetition and mass production, and building information modeling (BIM) are introduced as tools for assembly. “Assembly” is framed as both full-scale object and “three-dimensional” analog. Exercises and workshops provide students the opportunity to work physically with a wide variety of tools and materials as well as digitally with emerging computer-driven technologies. In this course conceived as a supplement to 1013b, Building Project, students integrate drawing and model-making to develop and propose a construction that can be experienced at the human scale and be understood as an integrated architectural element. Prerequisite: 1015a. John Eberhart, Ben Pell

1017c, Visualization IV: Processing and Presentation 3 credits. (Required in M.Arch. I first year, early summer. No waivers allowed.) This seven-week, intensive course introduces Building Information Modeling (BIM) alongside manual drawing to expand each student’s analytical and expressive repertoire. Fundamental techniques are introduced through short exercises and workshops leading toward a sustained study of an exemplary precedent building. Quantitative analysis is pursued through both assembly modeling and visual dissection of both the programmatic spaces and functional elements.

Observational and imaginative manual drawings allow for a reconstruction of the design process and reestablish the thought patterns that formed the building's design priorities. These discoveries then are re-presented through interactive, multimedia presentations to describe the building assembly and its design ambitions. For 2013 the course was taught from May 13 until June 28. Prerequisites: 1015a, 1016b. John Blood, John Eberhart

1018a, Formal Analysis 3 credits. (Required in M.Arch. I first year, fall term; available as an elective for M.Arch. II and M.E.D. students.) 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

1021a, Architectural Design 6 credits. (Required in M.Arch. I second year, fall term.) This third core studio concentrates on a medium-scale institutional building, focusing on the integration of composition, site, program, mass, and 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: 1011a, 1012b. Mark Foster Gage, coordinator; Peter de Bretteville, Martin Finio, Mimi Hoang, M.J. Long, Michael Young

1022b, Architectural Design 6 credits. (Required in M.Arch. I second year, spring term.) This fourth core 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: 1011a, 1012b, 1021a. Edward Mitchell, coordinator; Peggy Deamer, Makram el Kadi, Alexander Felson, Jennifer Leung, Bimal Mendis

1061a, Post-Professional Design Studio 9 credits. (Required in and limited to M.Arch. II first year, fall 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, Aniket Shahane

1062a, Computation Analysis Fabrication 3 credits. (Required in and limited to M.Arch. II first year, fall term.) This course investigates and applies emerging computational theories and technologies through the design and fabrication of a full-scale building component and/or assembly. This investigation includes various static, parametric, and scripted modeling paradigms, computational-based structural and sustainability analysis, and digital fabrication technologies. Students work in pairs to design, analyze, and fabricate a full-scale constructed piece. John Eberhart



Advanced Design Studios (Fall)

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

1101a, Advanced Design Studio 9 credits. Tod Williams and Billie Tsien, Davenport Visiting Professors

1102a, Advanced Design Studio 9 credits. Diana Balmori, Bishop Visiting Professor, and Joel Sanders

1103a, Advanced Design Studio 9 credits. Róisín Heneghan and Shih-Fu Peng, Kahn Visiting Professors

1104a, Advanced Design Studio 9 credits. Gregg Pasquarelli, Saarinen Visiting Professor

1105a, Advanced Design Studio 9 credits. John Patkau, Foster Visiting Professor

1106a, Advanced Design Studio 9 credits. Peter Eisenman, Gwathmey Professor in Practice

1107a, Advanced Design Studio 9 credits. Tom Wiscombe, Kahn Visiting Assistant Professor

1108a, Advanced Design Studio 9 credits. Alan Plattus

Advanced Design Studios (Spring)

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

1111b, Advanced Design Studio 9 credits. Greg Lynn, Davenport Visiting Professor

1112b, Advanced Design Studio 9 credits. Pier Vittorio Aureli, Davenport Visiting Professor

1113b, Advanced Design Studio 9 credits. Thomas Beeby, Bishop Visiting Professor

1114b, Advanced Design Studio 9 credits. Leon Krier, Kahn Visiting Professor

1115b, Advanced Design Studio 9 credits. Angelo Bucci, Saarinen Visiting Professor

1116b, Advanced Design Studio 9 credits. Zaha Hadid, Foster Visiting Professor

1117b, Advanced Design Studio 9 credits. Adib Cure and Carie Penabad, Kahn Visiting Assistant Professors

1118b, Advanced Design Studio 9 credits. Keller Easterling

1119b, Advanced Design Studio 9 credits. Alexander Garvin and Kevin D. Gray; Isaac Kalisvaart, Bass Distinguished Visiting Architecture Fellow

1120b, Advanced Design Studio 9 credits. Sunil Bald

1199b, Thesis 9 credits. Proposals for the Thesis option must be submitted for review and approval by the Design and Rules Committees by the Friday of Jury Week for the preceding spring term. Proposals must include an abstract, a proposal, a bibliography, a proposed schedule and adviser, a methodology statement, and the student's current portfolio. Students with approved proposals can take an Independent Study with an instructor of choice in the fall term as thesis preparation. Keller Easterling, coordinator

Elective Courses

1211a, Drawing and Architectural Form 3 credits. This course examines the historical and theoretical development of descriptive geometry and perspective through the practice of rigorous constructed architectural drawings. The methods and concepts studied serve as a foundation for the development of drawings that interrogate the relationship between a drawing's production and its conceptual objectives. Ultimately, the goal is to engage in a larger dialogue about the practice of drawing and spatial inquiry. Weekly readings, discussions, lectures, and drawing exercises investigate the work of key figures, such as Brunelleschi, Girard Desargues, Piero della Francesca, and Brook Taylor, in the development of orthographic and three-dimensional projection. After midterm, the course takes a more experimental approach, and students interrogate the relationship between manual and digital practice. Limited enrollment. Victor Agran

1213b, Architecture and Books 3 credits. For architects, the book has been a necessary (if not essential) tool for clarifying, extending, and promoting their ideas and projects. This seminar examines the phenomenon of the book in architecture as both an array of organizational techniques (what it is) and as a mediator (what it does). Arguably, outside of building itself, the book has been the preferred mode of discourse that architects have chosen to express their intellectual project. Because lasting impression relies partially upon durability of message, the book remains the objet par excellence among media. In addition, the book finds itself in a privileged position as an instrument of discourse.

Through case studies, the first portion of this seminar examines the relationship book production has with a selection of contemporary and historical practices, including each project's physical and conceptual composition as well as how each project acts as an agent of the architect within a larger world of communication. The second part of the seminar asks students to apply ideas in a series of three book projects. Limited enrollment. Luke Bulman

[**1214a, Architectural Form** 3 credits. The 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, Greenberg, 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. Not offered in 2012–2013. Edward Mitchell]

[**1215b, Inner Worlds: From Phenomenology to Sensation** 3 credits. Since the eighteenth century, the architectural interior has been directly associated with subjectivity; an inner world bound up with psychological content – moods, sensations, and affects. After the exteriorizing treatments of universal space and the banality of Junk Space, architects interested in a post-linguistic set of effects or constrained by tighter economic conditions are reconsidering the potential of interior as a carefully curated alternate universe. Often left underdeveloped or unconsidered by architects, the design of the interior is peripheral to logics of construction, organization, and urbanism. This seminar attempts to establish a set of criteria with which to approach the design of interior spaces, by examining the transition within architectural discourse from phenomenology to sensation. Commonalities and differences between the two are discussed in the context of art, architecture, and philosophy and against the emerging neurological understanding of how the brain and the body parse aesthetic input. Given this context, students fabricate physical speculations on the contemporary interior by working through form, material, color, and pattern at 1:1 scale. Students exploit the inherent complexity of material fabrication to develop full-scale interior surfaces that produce specific and richly affective interior environments. Limited enrollment. Not offered in 2012–2013. Brennan Buck]

1216b, Ornament Theory and Design 3 credits. This seminar reviews the major writings governing the identities of and distinctions between ornament and decoration in architecture, e.g., Owen Jones, Riegl, Sullivan, Goodhue, etc. Modernist actions against ornament are also examined. After individual student analysis of Victorian and art nouveau production, the focus is on the designing of ornament in twenty-first-century culture. Readings, exercises, individual final projects, and a portfolio are required. Limited enrollment. Kent Bloomer

[**1218b, Furniture Design and Manufacture** 3 credits. The final product of this design class is a finished, working, full-scale piece of furniture, related to mass production manufacturing processes. This work is also to be 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 using contemporary methods and processes to serve unique purposes in unusual contexts and adapted to new programs. Admission to this course is by permission of the instructor based upon a preliminary project proposal and prior experience. Prerequisites: 1015a and 1016b. Limited enrollment. Not offered in 2012–2013. Peter de Bretteville]

[**1220a, On the Face of It: Computation and the Facade** 3 credits. This seminar examines the reemerging concern with architectural representation through the discourse of geometry and computation. The building facade is the site of both performance (structural, environmental, and organizational) and politics (transparency, permeability, and fenestration). It orchestrates the building's spatial relationships as well as engages with its social context. This seminar proposes that as architects have begun to engage with hands-on information processing, a set of sensibilities have simultaneously emerged that open up alternate modes of faciality. The dense pattern and expressed joints common to many contemporary building skins perform at multiple scales and orientations beyond front-to-back or top-to-bottom. Varying aggregations of panels and components produce relationships between the part and the whole, the one and the many, the individual and larger social structures. Initially, the contemporary state of the facade is established by examining its historical evolution and associated meanings in relation to theories of perception, representation, and figuration. Students are asked to consider the facade from the exterior as image and from the interior as performative skin. By synthesizing these two agendas and by using the Grasshopper scripting interface (tutorials and consultation throughout the term are provided—no experience or particular software facility is necessary), students redesign the facade of an existing building, reconstituting both its performance as an environment and physical barrier and its presence as a graphic surface in the city. Limited enrollment. Not offered in 2012–2013. Brennan Buck]

1222b, Diagrammatic Analysis: Criticality after the Index 3 credits. While formal analysis is sufficient to understand the genesis of historical buildings up until the French Revolution, that approach is no longer sufficient to understand the complexity of contemporary work, which, despite formal moments, introduces new relationships. This seminar is intended to explore analytic methods that provide an understanding of the complexities of current architectural production. This seminar focuses on historical projects, such as Piranesi's Campo Marzio, the modern architecture of Le Corbusier and Mies van der Rohe, and contemporary buildings by OMA/Rem Koolhaas, Herzog and de Meuron, Zaha Hadid, Alejandro Zaera-Polo, and others. Students are required to produce weekly drawings and participate in reading discussions. Limited enrollment. Peter Eisenman

1224a, The Chair 3 credits. The chair has been a crucible for architectural ideas and their design throughout the trajectory of modern architecture. The chair is both a model for understanding architecture and a laboratory for the concise expression of idea, material, fabrication, and form. As individual as its authors, the chair provides a medium that is



a controllable minimum structure, ripe for material and conceptual experiments. In this seminar, students develop their design and fabrication skills through exploration of the conceptual, aesthetic, and structural issues involved in the design and construction of a full-scale prototype chair. Limited enrollment. Timothy Newton

[**1226b, Site + Building** 3 credits. This seminar investigates buildings and their sites. Conceived as a vehicle for understanding the relationship between site and building through critical analysis, the course examines ancient, historic, and contemporary works of architecture and landscape architecture. Material includes works by Hadrian, Diocletian, Michelangelo, Raphael, Palladio, Durand, Schinkel, Lutyens, Asplund, Aalto, Wright, Mies, Kahn, Neutra, Saarinen, Scarpa, Bawa, Krier, Eisenman, Ando, and Gehry. The seminar focuses on site organization strategies and philosophies of site manipulation in terms of topography; urban, suburban, and rural context; ecology; typology; spectacle; and other form-giving imperatives. Methods of site plan representation are also scrutinized. Requirements include three significant readings, one major class presentation, and the keeping of individual class notebooks. Limited enrollment. Not offered in 2012–2013. Steven Harris]

[**1227b, Drawing Projects** 3 credits. Each student admitted to the course comes prepared with a particular subject that 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. Not offered in 2012–2013. Turner Brooks]

1228b, Disheveled Geometries: Toward a New Rustication in Architecture 3 credits. From the Latin *rusticationem*, and originally defining an unsophisticated rural mentality, the term rustication is used to describe architecture's most extreme category of surface

textures. If, historically, architectural rustication was seen as a less refined manner of shaping material that subsequently retained a rough texture, then the twenty-first-century condition would be the exact reverse. Rustication now takes more effort rather than less, and skill is measured in moving away from architectural smoothness instead of toward it. With the ability to parametrically, algorithmically, and fractally manage matter at increasingly small scales of resolution, this seminar revisits the topic of rustication, where architects design unapologetically contemporary textures that might act in the service of everything from wind dispersal, shading, insulation, water shedding, grip, power generation, physical defense, or pure aesthetic effect. Students study methods of rustication throughout history and use this research as a foundation to design and produce large-scale prototypes. Past seminars dealt with strategies involving carving textures from large homogeneous masses and strategies of complex folding, contouring, aggregation, interlocking, and effects involving new readings between texture and color. This year's seminar focuses on membranes formed from, and of, a variety of experimental synthetic and biological sources. Students are expected to produce original work that operates at the forefront of the profession, and, accordingly, do research to locate their own work relative to that of a select group of contemporary experimental practitioners. Limited enrollment. Mark Foster Gage

[1229b, Display and Fabrication] 3 credits. This seminar proposes the *apparatus of display* as a site for architectural investigation. Beginning with a brief survey of the history of display culture—from the development of the public museum and the department store in the eighteenth and nineteenth centuries to more recent interest in mechanisms of vision and surveillance—the seminar examines the changing role and increased visibility of the apparatus in defining the relationships between observer and observed in various contemporary contexts of display. At the center of this discussion is the nature of the device itself and its potential to both mediate and generate content in ways particular to small-scale and temporary installations. These issues are discussed through weekly readings and case study analyses and explored at full scale through the ongoing design and critique of display prototypes. Students develop strategies of production, material effect, and interaction to identify ways in which the flexibility of digital fabrication can enable a new engagement with conditions of excess, such as decoration and affect, that would have been previously stripped away from systems of display based on standardized production. The course culminates in a final design project and presentation. Limited enrollment. Not offered in 2012–2013. Ben Pell]

1230a, Patternism: Computation and Contemporary Continuity 3 credits. Over the last two decades, digital form has energized Modernism's neutral field to produce undulating surfaces tense with potential energy. Topological surfaces, deployed at an architectural scale, define spaces of constantly shifting size, proportion, and orientation. These surfaces are enabled by calculus rather than geometry and are characterized by vectors and flows more than stable points and planes. This seminar proposes that a formalism combining the continuity of topological surfaces and the articulation of tectonics, enabled by the precise modulation of computation, might catalyze a more diverse mode of formal continuity: pattern. After briefly establishing a theoretical foundation, the seminar focuses on exploiting the full potential of Grasshopper software. First through the lens



of material flow (structural loads) and then through spatial experience, poles of repetition/redundancy/continuity on one hand and stochasticity/variation on the other hand are explored. By modulating the relationships between objects and spaces, the seminar investigates multilevel structural and spatial hierarchies—hierarchies of position, scale, and connection—while maintaining what Gregory Bateson called the great aesthetic unity that patterns produce. Limited enrollment. Brennan Buck

1231b, Assembly 3 credits. Digital fabrication has been theorized by Greg Lynn, Mario Carpo, Bernard Cache, and others as paradigmatic of both digital technology and contemporary commercial culture. This seminar focuses on the capacity digital fabrication opens up for architects to directly engage with manufacturing and construction techniques, to integrate fabricated mockups and material studies into the design process, and to gain greater control over the resultant construction. Using the collective design, production, and assembly of a full-scale pavilion sited on New Haven's Green as the seminar's framework, the course begins with a critical evaluation of the discourse surrounding digital fabrication and an intensive examination of a specific building material and its inherent physical properties and fabrication capabilities. Students individually produce design prototypes that by midterm inform a final collaborative design. The project is then developed through component fabrication and assembly studies during the second half of the term. The pavilion is finally produced in-house and assembled on the New Haven Green in May. Limited enrollment. Brennan Buck

1232a, Graphic Inquiry 3 credits. This seminar examines how architects might use a wider array of communication processes—from text to image, from moving image to network and beyond—to describe, develop, and release their ideas strategically. The inquiry includes, but goes beyond, graphic tools to explore alternate models of knowledge

creation; it is akin to research but is more open-ended in terms of its methodologies and possible outcomes. Architecture in this sense is seen in the context of a wide variety of other subjects. This seminar is structured in three parts, each one looking at a different communication medium and its effects: moving image, printed pamphlet, and a single surface/function web graphic. Each of these media implies different ideas of duration, attention, audience, and distribution and is explored through a series of activities: illustrated talks, readings, precedent studies, and three projects developed by each student. Limited enrollment. Luke Bulman

1233a, Composition 3 credits. Through four short analyses and design projects, this seminar addresses issues of composition as it is manifest in three dimensions, in certain proportions, and in organizations both formal and programmatic. The four projects are based on building form, the assembly of campus-scale buildings, elevations, and building organization in plan and section. Students are asked to describe and explore explicit design intentions that form the basis of a complete design proposal. Each project involves a brief analysis of two exemplary buildings followed by the adaptation of one of the strategies to a schematic design. A final, mostly graphic report, intended to be a sort of manual for the future, summarizes the projects. Limited enrollment. Peter de Bretteville

1234a, Design Reconnaissance 3 credits. In the past decade, architectural design has become increasingly reliant on the limited form-making tools offered in standardized architectural software packages. In order to overcome such limitations, this seminar seeks to propose a new model of design research—that of the reconnaissance mission, not into physical territories but rather into other disciplines of design. The sole purpose of such research is to discover innovative methods for creating, manipulating, and fabricating new genres of form for potential use in architecture. Students undertake individually focused research on the digital tools and related expertise used in industries such as automobile styling, 3-D graphic design, sailboat design, mechanical engineering, and product design. Students research design methods and tools specific to these disciplines and convert this newfound expertise into a series of self-determined, small-scale, architectural design exercises. Experts in these tools and designers from these disciplines participate in the seminar throughout the term. Limited enrollment. Mark Foster Gage

1235b, Parts Is Parts: Component Production in Contemporary Architecture 3 credits. This seminar examines the component nature of architectural production, specifically at the interface between the customarily distinct practices of fabrication and construction. Looking at a range of historical and contemporary examples, the seminar explores ways in which constructional techniques and typologies have been both restricted and propelled by limitations of scale—often provoking new directions in design technique and production technology. Readings and case studies in the first half of the term are used to outline the history and theories of modern production practices, from 1851 to the present, and serve as the basis for a series of material studies to be produced at full scale. The course culminates in a final design project and presentation. Limited enrollment. Ben Pell

1236a, Meta-Assemblies: Squished and Embedded Surfaces 3 credits. Contemporary discourse on surface in architecture has become polarized between baroque aesthetic sensibilities, in which affect and composition are drivers, and performative approaches



that deal with the societal function and instrumentalization of surface. This discourse has threads leading back to the mid-nineteenth century, when Darwin's radical notion of natural selection invigorated the discussion of the relationship between ornament and function in human culture and architecture as well as in the wild. The debate of the close or loose relationship between aesthetics and performance, then as now, constitutes an intellectual battlefield. This seminar studies how composite, multi-material, and multi-layer surfaces can exceed the polarity between technology and ornament. Conventional assemblies, characterized by stacked systems and trade specialization, are questioned in favor of meta-assemblies produced by squishing, embedding, and delaminating. Super-thin energy, lighting, and composite structural systems are blended with systems of formal and graphic articulation, with emphasis on the ability of the whole to exceed the parts and appear effortless. Study of historical precedents, research into thin-film building systems, and graphic and formal studies in Maya and ZBrush create a foundation for the production of physical prototypes. Students must situate their project in terms of the contemporary discussion of surface as well as in terms of the aesthetic and tectonic implications of meta-assemblies. Limited enrollment. Tom Wiscombe

1291c, Rome: Continuity and Change 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This intensive five-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 present day 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. Hand 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. Limited enrollment. Stephen Harby, Bimal Mendis, Alexander Purves

1299a 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 110a, Sculpture Basics The concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material. Various techniques of gluing and fastening, mass/weight distribution, hanging/mounting, surface/finishing, and types of materials are addressed. In addition to the hands-on application of sculptural techniques, class time is spent looking at various concepts and approaches to the understanding and development of sculptural ideas, from sculpture as a unified object to sculpture as fragmentary process. Selected readings complement the studio work. An introduction and orientation to the wood shop and metal facilities is covered. The shops and the classroom studio are available during days and evenings throughout the week. This course is recommended before advancement into Art 120a, 121b, 122a, or 125a. Enrollment limited to twelve. Materials fee: \$75. Carolyn Salas and faculty

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. Projects address all four major concentrations (graphic design, painting/printmaking, photography, sculpture). No prior drawing experience necessary. Materials fee: \$25. Anna Betbeze, Anahita Vossoughi

ART 114a or b, Basic Drawing An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience necessary. Materials fee: \$25. Anna Betbeze, Marie Lorenz, Samuel Messer, Robert J. Reed, Jr., William Villalongo, Natalie Westbrook, and faculty

ART 116b, 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. Materials fee: \$25. Anna Betbeze

ART 120a, Introductory Sculpture: Working with Wood The focus of this course is on understanding wood technology and using machines and hand tools in the context of the studio. Students are introduced to the range of what sculpture might be. Assignments

are designed to foster hands-on appreciation of materials and craftsmanship, as well as initiate awareness of the aesthetic and political implications of handmade objects in a digital world. Attention is paid throughout the course to understanding and articulating form in space, and to helping students develop personal ways of working alongside, and in response to, current issues in contemporary sculpture. Group discussions and presentations complement the studio work. The shops and the studio are available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Julian Gilbert-Davis

ART 121b, Introductory Sculpture: Working with Metal This course, focused on learning how to work with metal, introduces students to the range of what sculpture might be and explores creative approaches to perception, making, and critical analysis. Assignments are designed to foster hands-on appreciation of materials and craftsmanship, as well as initiate awareness of the aesthetic and political implications of handmade objects in a digital world. Attention is paid throughout the course to understanding and articulating form in space, and to helping students develop personal ways of working alongside, and in response to, current issues in contemporary sculpture. Group discussions and presentations complement the studio work. The shops and the studio are available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Brent Howard

ART 122a, Introductory Sculpture: Alternate Mediums An exploration of how digital tools can inform the production of three-dimensional objects. The course includes workshops focused on digital photography, including digital RAW photography, video, editing, basic lighting, color correction, and ink-jet printing. The class also introduces students to some basic woodworking and welding. Students develop projects in response to assignments focused on the intersection of digital processes with a variety of different materials and subjects. Enrollment limited. Materials fee: \$150. Sandra Burns

ART 125a, Mold Making and Casting This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. The objective is to provide students with the principles of this traditional technology and infuse these techniques into their practice and creation of sculpture. A foundation in how objects around us are reproduced is essential for the modern sculptor in a culture of mass production. Contemporary issues of art and culture are also discussed. Students are introduced to four major types of molding techniques: waste molds, piece molds, life casts, and flexible molds. Materials fee: \$75. Carolyn Salas

ART 130a or b, Painting Basics An 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. Materials fee: \$75. Anna Betbeze, Natalie Westbrook

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 as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word/image relationships, typography, symbol design, and persuasion. Development of

a verbal and visual vocabulary to discuss and critique the designed world and contribute significant projects to it. Materials fee: \$150. Yeju Choi, Henk van Assen

ART 210b, 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. Michelle Lopez

ART 345a and 346b, 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. Enrollment limited to twelve. Materials fee: \$75. Prerequisite: Art 120a, 121b, 122a, or equivalent, or permission of the instructor. Julian Gilbert-Davis, Brent Howard

ART 355b, Silkscreen Printing This course presents a range of techniques in silkscreen and photo-silkscreen, from handcut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Materials fee: \$150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Marie Lorenz

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

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: Art 345a or 346b or equivalent, or permission of the instructor. Michael Queenland and faculty

DRAM 102a/b, Scene Design 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. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Ming Cho Lee, Michael Yeargan



DRAM 112a/b, Scene Design: Background and Practice An introductory course for all designers in conjunction with DRAM 102a/b. Ming Cho Lee, Michael Yeargan

DRAM 129b, History of Theater Architecture A survey of European and American theater architecture as it relates to cultural and technological changes through time. This course uses the writings of current and past authorities on such subjects as acoustics, space layout, and decoration to illustrate and evaluate these buildings' many variations. Two hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

DRAM 132a, Advanced Problems in Scene Design Criticism of design problems for plays, musicals, ballet, and opera. This course continues the work started in DRAM 112a/b, carrying it a step further and focusing on design realization. Prerequisite: DRAM 112a/b. Two hours a week. Ming Cho Lee, Michael Yeargan

MGT 828b, Creativity and Innovation Jonathan S. Feinstein

TECHNOLOGY AND PRACTICE

Michelle Addington and Kyoung Sun Moon, Study Area Coordinators

This study area explores fundamental theories and methods of building technologies and the relationships among these technologies, architectural design, and the larger natural environment. Courses examine materials, construction, structural systems, and the environmental technologies that provide healthy, productive, sustainable, and comfortable environments. This area also covers professional practice and examines the relationship

between methods of construction, procurement, and management. 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.

For the M.Arch. I program, requirements in this study area include six courses that survey common technical systems used in buildings and integrate the consideration of these technical systems into architectural design through a series of projects of increasing complexity. In addition, there is a required course on architectural practice.

Required Courses

2011a, Structures I 3 credits. (Required in M.Arch. I first year, fall 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. Kyoung Sun Moon

2012b, Structures II 3 credits. (Required in M.Arch. I first year, spring 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: 2011a. Kyoung Sun Moon

2015b, Building Technology 3 credits. (Required in M.Arch. I first-year, spring term.) This course examines the role of material and procedure in the formation of architecture and the physical, logistical, and environmental constraints and demands that shape the processes of construction. In the first half of the term, a sequence of lectures surveys the conceptual concerns and technological factors of building: the origin and processing of the major classes of building materials; their physical properties, capacities, and vulnerabilities to physical and environmental stressors; the techniques used to work those materials; and the principles, procedures, and details of building assembly. Corresponding construction examples and case studies of mid-scale public buildings introduce students to the exigencies that so often influence decision making in the technical process and inflect (and potentially enrich) design intention—regulatory requirement, physical and environmental stress and constraint, procedural complication, labor and material availability and quality, energy consumption, and ecological impact. After spring recess and in coordination with the studio design phase of the Building Project, the course turns to the detailed study of light wood-frame construction. Five lectures with practical exercises track the stages of construction of the single-family house and supplement



ongoing design development of the Building Project house. In both its direct technical application to the work in the studio and its exploration of more general themes in current construction practice, the course seeks to illuminate the ecological considerations as well as the materials, means, and methods that are fundamental to the conception and execution of contemporary building. Adam Hopfner, Alan Organschi

2021a, Environmental Design 3 credits. (Required in M.Arch I second year, fall term.) This course examines the fundamental scientific principles governing the thermal, luminous, and acoustic environments of buildings, and introduces students to the methods and technologies for creating and controlling the interior environment. Beginning with an overview of the Laws of Thermodynamics and the principles of Heat Transfer, the course investigates the application of these principles in the determination of building behavior, and explores the design variables, including climate, for mitigating that behavior. The basic characteristics of HVAC systems are discussed, as are alternative systems such as natural ventilation. The second half of the term draws on the basic laws of physics for optics and sound and examines the application of these laws in creating the visual and auditory environments of a building. Material properties are explored in detail, and students are exposed to the various technologies for producing and controlling light, from daylighting to fiber optics. The overarching premise of the course is that the understanding and application of the physical principles by the architect must respond to and address the larger issues surrounding energy and the environment at multiple scales and in domains beyond a single building. The course is presented in a lecture format. Homework, computational labs, design projects, short quizzes, and a final exam are required. Michelle Addington

2022b, Systems Integration and Development in Design 3 credits. (Required in M.Arch. I second year, spring 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 re-inform 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, along with the use of BIM software, are required. Martin Finio, coordinator; Anibal Bellomio, Lisa Davey, Erleen Hatfield, Robert Haughney, Kristin Hawkins, Kenneth Gible, Christian Hoenigschmid-Grossich, John Jacobson, Laurence Jones, Laura Pirie, Craig Razza, Edward M. Stanley, Philip Steiner, Adam Trojanowski

2031a, Architectural Practice and Management 3 credits. (Required in and limited to M.Arch. I third year, fall term. No waivers allowed.) 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

Elective Courses

2211a, Structures and Facades for Tall Buildings 3 credits. This seminar investigates the dynamic interrelationship between technology and architecture in tall buildings. Among the various technologies involved, emphasis is placed on structural and facade systems, recognizing the significance of these systems, the separation of which in terms of their function led to modern architecture, and allowed the emergence of tall buildings. This seminar reviews contemporary design practice of tall buildings through a series of lectures and case study analyses. While most representative structural and facade systems for tall buildings are studied, particular emphasis is placed on more recent trends such as diagrid structures and double-skin facades. Further, this seminar investigates emerging technologies for tall buildings and explores their architectural potentials. Finally, this course culminates in a tall building design project and presentation. Limited enrollment. Kyoung Sun Moon

2212a, 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 their designs to destruction by making and breaking simple structures refined to their optimum to resist compression, tension, shear, and bending. After exploring the failure mechanisms of simple elements, the seminar investigates and tests more complex three-dimensional systems to develop a deeper understanding 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. Limited enrollment. Neil Thomas, Aran Chadwick

2215b, 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 reestablishes 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. Thomas Beeby

[**2216b, Materials and Meaning** 3 credits. This seminar urges students to probe material usage, in terms of detailing, context, embedded meaning, and historical precedent. The course examines how variations in joinery affect a built work, what opportunities materials afford architects in design and construction, how architects make material selections and decisions, and what meanings material selections bring to a work of architecture. Weekly readings, one class presentation, and two built projects are required. Limited enrollment. Not offered in 2012–2013. Deborah Berke]

2217a, 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 processes useful for custom architectural fabrication, especially those that enable students to capitalize on opportunities generated by computer-aided design and manufacturing (CAD/CAM). Distinctions between direct and indirect making are emphasized in terms of the formal freedom various techniques afford designers.

Students are encouraged to cultivate specific aesthetic interests and experiment with the translation of variations into a series of material prototypes in order to benchmark results and better inform their own design process going forward. Limited enrollment. Kevin Rotheroe

[2218b, Smart Materials] 3 credits. This seminar explores the basic characteristics and families of smart materials, with a special focus on materials and technologies that have a relationship to vision. The course examines, in depth, materials and technologies such as LEDs, smart glazing, displays, and interactive surfaces, and explores some of the contemporary experiments taking place in the architectural profession. Each student is required to coherently discuss material fundamentals and comprehensively analyze current applications. The course culminates with each student focusing on a material characteristic with which to explore different means of technology transfer in order to begin to invent unprecedented approaches. There are several exploratory assignments and a final design experiment. Limited enrollment. Not offered in 2012–2013. Michelle Addington]

2219b, Craft, Materials, and Computer-Aided Artistry 3 credits. This course reviews materials and computer-aided manufacturing processes especially suited for digitally crafting aesthetically unique architectural components and surfaces. Cross-fertilization of digital and conventional modes of making is emphasized, as this approach often generates economically viable opportunities for creative expression. This is a hands-on, project-based seminar addressing fundamental theoretical issues in the transformation of ideas into material reality via representations, hand-operated tools, and CNC-automated forming devices. Limited enrollment. Kevin Rotheroe

2220a, Studies in Light and Materials 3 credits. This seminar provides an overview of the basic characteristics and families of “phenomenological” materials, with a special focus on materials and technologies that have a relationship to light and vision. Materials and technologies, such as LEDs, smart glazing, displays, and interactive surfaces, are examined in depth, and some of the contemporary experiments taking place in the architecture profession are explored. Throughout the term, students catalog relevant properties and begin to develop a mapping between behaviors and phenomena. Students have the opportunity to interact with some of the well-known architects who are at the heart of the current experimentation. Each student learns how to coherently discuss material fundamentals and comprehensively analyze current applications. The seminar culminates with each student focusing on a material characteristic with which to explore different means of technology transfer in order to begin to invent unprecedented approaches and applications. Limited enrollment. Michelle Addington

[2221b, Ornament and Technology] 3 credits. This course examines contemporary interests in digital fabrication relative to the historically complex relationship between technology and the production of ornament and decoration. The seminar surveys the history of ornament from 1851 to the present in order to identify various, and often conflicting, definitions of the term and to examine a series of diverse case studies. The intention is to outline the potential for digital fabrication to contribute to renewed considerations of the decorative in contemporary architecture, by exploring strategies of figuration, organization, and technique to which these technologies can be readily applied. The

course begins with a series of weekly readings, presentations, and case study analyses, and culminates in a final design project and presentation. Limited enrollment. Not offered in 2012–2013. Ben Pell]

[2224b, 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. Limited enrollment, available only to graduating M.Arch. I and M.Arch. II students. Not offered in 2012–2013. John Apicella, Phillip Bernstein]

[2226b, Design Computation] 3 credits. The capabilities and limitations of architects’ tools influence directly the spaces architects design. Computational machines, tools once considered only more efficient versions of paper-based media, have a demonstrated potential beyond mere imitation. This potential is revealed through design computation, the creative application of the processes and reasoning underlying all digital technology, from e-mail to artificial intelligence. Just as geometry is fundamental to drawing, computation affords a fundamental understanding of how data works, which is essential to advance the development of BIM, performative design, and other emerging methodologies. This seminar introduces design computation as a means to enable architects to operate exempt from limitations of generalized commercial software; to devise problem-specific tools, techniques, and workflows; to control the growing complexities of contemporary architectural design; and to explore forms generated only by computation itself. Topics include data manipulation and translation, algorithms, information visualization, computational geometry, human-computer interaction, custom tooling, generative form-finding, emergent behavior, simulation, and system modeling. Using Processing, students develop computational toolsets and models through short, directed assignments ultimately comprising a unified, term-long project. Limited enrollment. Not offered in 2012–2013.]

2229a, Timber and High-Performance Wood Technology 3 credits. This seminar explores recent innovations in forest management and timber construction technology and considers their implications for architectural technique and building morphology. By traversing scale, from the engineering of wood fiber in structural members to the development of a timber-structured, high-density, high-rise urbanism, and by spanning the material life cycle of wood, from silvicultural practice to the disassembly and reuse of timber buildings, students investigate newfound capacities and applications of wood as a high-performance construction material and assess its impact on both the local and global ecologies. Through examination of the history and current science of silviculture, evolving methods of timber extraction, the development and processing of structural wood products, and their application in a range of timber building assemblies, this seminar evaluates the potential of engineered wood as a primary structural material in unconventional applications and assesses its impacts—relative to alternative material systems—in

terms of land use, energy consumption, and greenhouse gas emissions. In the latter half of the course, students develop research projects on selected topics in three phases: as an oral presentation, a written paper, and a quantitative assessment or development of an experimental prototype. Limited enrollment. Alan Organschi

2230b, Exploring New Value in Design Practice 3 credits. How do we make design a more profitable practice? Design practice has traditionally positioned *building as a commodity* in the delivery supply chain, valued by clients like other products and services purchased at lowest first cost. Despite the fact that the building sector in its entirety operates in large capital pools where significant value is created, intense market competition, sole focus on differentiation by design quality, and lack of innovation in project delivery and business models have resulted in a profession that is grossly underpaid and marginally profitable. The profession must explore new techniques for correlating the real value of an architect's services to clients and thereby break the downward pressure on design compensation. This seminar redesigns the value proposition of architecture practice, explores strategies used by better-compensated adjacent professions and markets, and investigates methods by which architects can deliver—and be paid for—the value they bring to the building industry. Limited enrollment. Phillip Bernstein, Brian Kenet

2299a 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 coordinators, 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.

F&ES 290a/EVST 290a, Geographic Information Systems A practical introduction to the nature and use of both image-based (raster) and drawing-based (vector) geographic information systems (GIS) in environmental science and management. Applied techniques for the acquisition, creation, storage, management, visualization, animation, transformation, analysis, and synthesis of cartographic data in digital form. Two hours lecture, problem sets, one major class project. No previous experience required. Dana Tomlin

F&ES 600b, Linkages of Sustainability The Earth system is made up of interdependent components—land, water, energy, biota, and nonrenewable resources, all of which have physical limits. Societies transform these resources into useable goods, and production and consumption cycles connect people and places across space and time. This team-taught course provides an overview of these linkages and explores their implications for applying and measuring the concept of sustainability. It examines the constraints to sustainability imposed by those linkages (e.g., the energy required to supply water), opportunities for their transformation, and challenges of implementing sustainability across complex social and cultural systems. Lecture and discussion. Thomas E. Graedel, Karen Seto

F&ES 755b, Modeling Geographic Space An introduction to the conventions and capabilities of image-based (raster) geographic information systems (GIS) for the analysis



and synthesis of spatial patterns and processes. In contrast to F&ES 756a, the course is oriented more toward the qualities of geographic space itself (e.g., proximity, density, or interspersion) than the discrete objects that may occupy such space (e.g., water bodies, land parcels, or structures). Three hours lecture, problem sets. No previous experience is required. Dana Tomlin

F&ES 756a, Modeling Geographic Objects This course offers a broad and practical introduction to the nature and use of drawing-based (vector) geographic information systems (GIS) for the preparation, interpretation, and presentation of digital cartographic data. In contrast to F&ES 755b, the course is oriented more toward discrete objects in geographical space (e.g., water bodies, land parcels, or structures) than the qualities of that space itself (e.g., proximity, density, or interspersion). Three hours lecture, problem sets. No previous experience is required. Dana Tomlin

F&ES 820b, Land Use Law and Environmental Planning This course explores the regulation by local governments of land uses in urban, rural, and suburban areas and the effect of development on the natural environment. The course helps students understand, in a practical way, how the environment can be protected through effective regulation at the local level. It introduces students to federal, state, and regional laws and programs that affect watershed protection and to the laws that delegate to local governments primary responsibility for decision making in the land use field. Theories of federalism, regionalism, states' rights, and localism are studied. The history of the delegation of planning and land use authority to local governments is traced, leading to an examination of local land use practices particularly as they relate to controlling development in and around watershed areas. Course participants engage in empirical research working to identify, catalogue, and evaluate innovative local laws that successfully protect environmental

functions and natural resources, and the manner in which towns, particularly on the coast, incorporate climate change into their planning and regulations. Nearby watersheds are used as a context for the students' understanding of the strengths and weaknesses of local planning and regulation. Attention is paid, in detail, to how the development of the land adversely affects natural resources and how these impacts can be mitigated through local planning and subsequent adoption of environmental regulations and regulations designed to promote sustainable development in a climate-changing world. The course includes examination of the state and local response to climate change, sea-level rise, growth management, alternatives to Euclidean zoning, low-impact development, brown-fields redevelopment, and innovative land use strategies. Marjorie Shansky

F&ES 835a, Seminar on Land Use Planning Land use plans and the techniques used to implement them determine where development occurs on the American landscape. Planners play a key role in determining how the needs of the nation's growing population for housing and nonresidential development are accommodated and how natural resources and environmental functions are protected from the adverse impacts of land development. This course explores the multifaceted discipline of land use planning and its associated ecological implications, particularly related to climate change. Land use encompasses the interacting factors of land function, building design, and economic and community support. Strategic land use shrewdly identifies land purposes, incentivizes energy-efficient and climate-resilient structures, and harnesses community and market support for effective land use decision making. In doing so, land use planning possesses the capacity to maximize utility while minimizing environmental damage. In this seminar, students learn from guest speakers and related readings. Speakers include professionals involved in sustainable development, land conservation, smart growth, and climate change adaptive planning. Each session focuses on a different issue that significantly influences land use decisions in an era of necessary sustainable development in the face of global climate change. Because of its interdisciplinary nature, this course provides students the opportunity to explore the ways in which complex planning projects must be managed and the manners by which policies are developed and implemented in order to create environmentally responsible, livable, healthy, dynamic, and equitable communities. John R. Nolon

F&ES 855a, Climate Change Mitigation in Urban Areas This class provides an in-depth assessment of the relationships between urbanization and climate change, and the central ways in which urban areas, cities, and other human settlements can mitigate climate change. The course explores two major themes: (1) the ways in which cities and urban areas contribute to greenhouse gas emissions and climate change; and (2) the ways in which urban areas can mitigate greenhouse gas emissions and climate change. Class topics parallel the IPCC 5th Assessment Report, Chapter 12, Human Settlements, Infrastructure, and Spatial Planning, and include spatial form and energy use, land use planning for climate mitigation, urban metabolism, and local climate action plans. The class format is lecture, short break, and discussion. Karen Seto

LAW 20316,21321/F&ES 834a,b, Environmental Protection Clinic The Environmental Law Clinic is designed to introduce students to several major environmental policy questions and a variety of methods of advocating for environmental improvement and



clean-energy goals. There are weekly class sessions, alternating between seminars and project team meetings. Students work in small interdisciplinary teams (with students from the Law School and occasionally other parts of the Yale community), ten to twelve hours per week (for a total of 120 hours), for a single client organization, such as a local, national, or international environmental organization, a community group, or a local, state, or national governmental entity. Students work on a specific project or series of projects that involve environmental law and policy issues, and that may include litigation, drafting legislation, participating in stakeholder working groups and international negotiations, and developing policy proposals. Students may propose projects and client organizations, subject to approval by the instructors. Enrollment limited. Prerequisite: permission of the instructors. If you would like to enroll, please send one paragraph on why you are interested in the course, as well as your résumé, to Professors Kysar (douglas.kysar@yale.edu) and Kennedy (kkennedy@nrhc.org). This course follows the Yale Law School academic calendar. Katherine Kennedy, Douglas Kysar, William E. Dornbos, Bruce Ho

LAW 21728, Open Source Systems: Seminar This seminar will examine the law and economics of “open source” technologies, focusing mainly on shared technical platforms in software and biotechnology. Among the themes to be considered are: (1) the characteristics of an “open” technical platform; (2) the role of legal arrangements (licenses, contracts, codes) as against informal social norms in constituting the communities that use and develop these platforms; (3) the varied normative justifications for the focus on shared information as the foundation for new ownership and innovation frameworks. Readings will be drawn mainly from contemporary legal scholarship on open source systems, access to knowledge, and the idea of the “public domain,” considered

alongside parallel nineteenth- and twentieth-century arguments from political economy about ownership and innovation in the (pre-informational) industrial economy. The class will also study the legal arrangements governing several distinct open source systems (including software licenses, contractual agreements, and patent pools) and will hear from speakers on these and related issues. Prerequisite: an introductory course in intellectual property law. Self-scheduled examination. Enrollment limited to fewer than twenty. D.S. Grewal

HISTORY AND THEORY

Kurt W. Forster and Emmanuel Petit, Study Area Coordinators

This study area explores the relationship between design, history, and theory through 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.

For entering M.Arch. I students who have not had significant prior architectural training, the pre-first-year visualization course (1001c) includes a broad survey of Western architectural history to the nineteenth century. For all M.Arch. I students, there is a first-year required survey course of nineteenth- and twentieth-century architectural history (3011a) followed in the second year by two required courses on architectural theory (3021a and 3022b). In addition, M.Arch. I students must satisfactorily complete two of the elective courses from this study area. One of the electives should be in a non-Western subject. Note that the elective courses 1214a, 4211b, 4212a, 4213a, 4214a, 4217b, 4222a, and 4223b will satisfy one of the History and Theory elective requirements provided a research paper is required, although those listed from the Urbanism and Landscape study area cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses offered outside of the School not listed below may fulfill this elective requirement provided permission from the study area coordinators has been granted.

For the M.Arch. II program, there is a second-year required course dealing with issues of architecture and urbanism (3071a).

Required Courses

3011a, Modern Architecture 3 credits. (Required in M.Arch. I first year, fall term; available as an elective for M.Arch. II and M.E.D. students.) The course embraces the last century and a half's history of architecture, when traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations. As architecture gained importance in advancing social and industrial agendas, it also built a basis for theoretical reflection and visionary aesthetics. The expanding print and media culture accelerated the migration of ideas and propelled architecture beyond its traditional confines. Discussion of major centers of urban culture and their characteristic buildings alternates with attention to individual concepts and their impact in an increasingly interconnected culture of design. Kurt W. Forster



3021a, Architectural Theory I: 1750–1968 3 credits. (Required in M.Arch. I second year, fall term; available as an elective for M.Arch. II and M.E.D. students.) History of Western architectural theory, 1750–1968, 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 discussions of theories of origin and character, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, and critiques of modernism. Emmanuel Petit

3022b, Architectural Theory II: 1968–Present 3 credits. (Required in M.Arch. I second year, spring term; and in M.Arch. II and M.E.D. first year, spring term.) This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of postmodernism, post-structuralism, and critical and post-critical discourses, as well as current debates in globalization, post-humanism, and environmentalism in the architectural discipline from 1968 to the present. Ariane Lourie Harrison

3071a, 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

3091a, Methods and Research Workshop 3 credits. (Required in M.E.D. first year, fall term.) This course introduces students to methods of architectural writing and research, laying the groundwork for an advanced research project. By investigating various text genres, such as surveys, journalism, manifestos, scholarly essays, critical essays, and narratives, this course studies ways of writing about architecture, urbanism, and the

environment. Recent debates concerning the relationship between architectural history and theory and the questions about disciplinary and interdisciplinary boundaries are explored. Working toward a substantial research paper requirement, students are introduced to hands-on research through a series of library and archival workshops. Limited enrollment. Eeva-Liisa Pelkonen

3092a or b, Independent M.E.D. Research 3–6 credits first year, fall term; variable credits remaining terms, determined in consultation with the director of M.E.D. Studies. (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

Elective Courses

[3213b, Architecture and Capitalism 3 credits. This seminar examines the relationship between capitalism and architecture from both a theoretical perspective—Marxism's/neo-Marxism's critique of culture, art, and architecture—and from an architectural perspective—architecture's participation in, resistance to, and speculation about capitalism. The course examines different periods of architectural history from the perspective of theorists and what they had to say about cultural/architectural production and from the perspective of architects and what they had to say about their role in capitalism. The theorists examined include Marx, Ruskin, Simmel, thinkers of the Frankfurt School, Tafuri, Jameson, Slavoj Žižek, Naomi Klein, while the architects include Morris, Muthesius, Gropius, Hilberseimer, Peter Eisenman, Rem Koolhaas. Each week an initial 45-minute lecture by the professor is followed by in-class presentations and discussion by the students. A fifteen-page paper is required at the end of the term. Limited enrollment. Not offered in 2012–2013. Peggy Deamer]

3214b, 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. Limited enrollment. Karla Britton

3216b, Case Studies in Modern Architectural Criticism 3 credits. This seminar concentrates on issues that influence the way modern buildings and their architects are perceived by critics, scholars, and the public. The careers of such architects as Frank Lloyd Wright, Eero Saarinen, Louis Kahn, Philip Johnson, Robert Venturi, and Frank Gehry provide a framework for the examination of how patronage, fashion, social change, theory, finance, and politics affect the place of prominent designers and their work in the historical record. Readings include such critics as Catherine Bauer, Alan Colquhoun, Henry-Russell Hitchcock, Ada Louise Huxtable, William Jordy, Rem Koolhaas, Lewis Mumford, Colin Rowe, Vincent Scully, and Manfredo Tafuri. Responding to lectures by the instructor and visitors, students develop criteria for judging architectural quality (program, site, “message,” details, etc.), and then apply those criteria in three brief analytical papers that build toward a 2,500-word research paper investigating the elements that contributed to the “success,” “failure,” or “reevaluation” of an individual building, an architect's career, or a body of architectural work. All written assignments are reviewed in individual conferences with the instructor. Limited enrollment. Carter Wiseman

3217a, 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 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 communities, malls, institutional buildings, and athletic facilities. Limited enrollment. Carter Wiseman

3218a, Sustainability for Post-Humans: Architectural Theories of the Environment 3 credits. This seminar poses post-humanist alternatives to the conceptual constraints and aesthetic limitations imposed by static interpretations of sustainability. Post-humanism envisions radically different boundaries than those that have traditionally governed the interaction between politics, bodies, buildings, and the environment. Grounded in analysis of texts and case studies, the seminar investigates contemporary architectural responses to post-humanism's challenge to identity, politics, and subject formation. Limited enrollment. Ariane Lourie Harrison

[3219a, 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. Limited enrollment. Not offered in 2012–2013. Emmanuel Petit]

3220b, 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 year's colloquium invites a series of noted architects, designers, artists, and creative entrepreneurs to examine the nature and role of contemporary collaboration. What value does collaboration have in the creative process? Why is architecture the discipline where these questions are posed? What are the defining features of current collaborative trends,



such as interdisciplinary “laboratories” for incubating innovative design? How do such efforts define, reimagine, and redraw disciplinary boundaries as well as respond to them? How can the benefits of collaboration be maximized without flattening the provocative tensions that come with ego, internal disagreement, questions of leadership, and claims for authorship? The first half of the course looks at the history of collaboration within architecture, with particular focus on the relationship between Yale University’s Schools of Art and Architecture. The second half of the course focuses on evaluating cases of collaboration in aesthetic and professional contexts. The final piece of work itself is collaborative in both writing and design. While this course is mainly aimed at architecture students, a select number of spots are available to students from other disciplines and qualified undergraduates. Limited enrollment. Peggy Deamer

3223a, Parallel Moderns: Toward a New Synthesis? 3 credits. This seminar puts forward the argument that what many have accepted as the mutually exclusive discourses of tradition and innovation in the modern architecture of the first half of the twentieth century—respectively identified as the “New Tradition” and the “New Pioneers” by Henry-Russell Hitchcock in his *Modern Architecture: Romanticism and Reintegration* (1929)—in fact share common genealogy and are integral to its history. The seminar explores in depth key architects working in the “New Tradition” and goes on to explore its impact for post-modernism in the 1970s and 1980s. The possible emergence of a new synthesis of seeming opposites in the present is also considered. Limited enrollment. Robert A.M. Stern

3224b, Architecture: Fragment and the Absolute 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.” Limited enrollment. Emmanuel Petit

3225b, Religion and Modern Architecture 3 credits. The design of religious architecture challenges the creative capacities of prominent architects, yet this domain has largely gone unnoticed within the field. In an inter-religious and inter-disciplinary context, this seminar offers a fresh examination of the history of modern architecture through a close analysis of a single building type—the religious building (mosques, churches, synagogues, and temples). Drawing on guest speakers, this course opens a discourse between the disciplinary perspectives of philosophy, theology, liturgical studies, and architectural history and theory on the influence religion has come to exert in contemporary civic life, and the concretization of that role in the construction of prominent religious buildings. Questions addressed include: How can the concept of the “sacred” be understood in the twenty-first century, if at all? In what contexts is it intelligible? In a pluralist society, in which the spiritual is often experienced individually, how can architecture express communal identity or tradition? How are concepts of the ineffable realized in material form? Architects discussed included Perret, Plecnik, Lutyens, Wright, Le Corbusier, Mendelsohn, El-Wakil, Tange, Kahn, Ando, Barragan, Moneo, Eisenman, Hadid, and Shim. Limited enrollment. Karla Britton

[3226b, Lateral Strategies: Architecture and Activism 3 credits. This seminar researches architecture and activism. Some of the most radical changes to the globalizing world are written not in the language of law and diplomacy but rather in the language of architecture and urbanism. The notion that there is a proper forthright realm of political negotiation usually acts as the perfect camouflage for consequential activity that resides in the unofficial currents of cultural and market persuasion. This seminar tutors spatial entrepreneurialism, impure ethical struggles, and a new species of spatio-political activism. In sequential weeks, the seminar considers these in relation to a topic and two thinkers. Activism and: piracy (Sloterdijk, De Certeau), comedy (Crichtley, Goffman), entrepreneurialism (Banham, Price), law (Agamben, Balibar), organization (Meyer, Castells), aesthetics (Ranciere, Bourriaud), polity (Mittelstradt, Latour), sovereignty (Habermas, Retort), violence (Virilio, Guattari), ethics (Badiou, Levinas). Limited enrollment. Not offered in 2012–2013. Keller Easterling]

[3228b, The Autobiographical House 3 credits. Architects and artists have long built dwellings for themselves (and for surrogate clients) as showcases of their art, sites of collecting and teaching, and as retreats from professional life. From Thomas Jefferson to Philip Johnson, from John Soane to Eileen Gray and Frank Gehry, building a house of one’s own often harks back to Renaissance models while experimenting with new manifestations of the architect’s evolving role. This seminar examines key examples of buildings as well as wide-ranging readings in autobiography. Limited enrollment. Not offered in 2012–2013. Kurt W. Forster]

3230a, Universals 3 credits. The seminar explores the pleasures, perils, and potential productivity of architecture's love affair with, or faith in, systems of standards. From the belief that the proper combinations of geometry would actually generate transcendence in ecclesiastical architecture, to the various adoptions of a neoclassical language for the redemption of buildings or cities, to the modular systems that would allow modernism to rewrite the world, to the hidden mysteries of ISO's (International Organization for Standardization) supposedly rationalizing decisions, episodes in the alchemy of standards feature many architectural disciples. This seminar studies the ways in which the desire for standards has created isomorphic aesthetic regimes as well as productive renovations of construction and assembly. The seminar also explores the more expansive organs of decision-making that overwhelm and dictate to the architectural discipline, trumping the internal theories of design society with universal standards of much more consequence. While the seminar revisits familiar architectural theory, it also visits some less-familiar episodes such as Eiffel's prefabricated cathedrals designed for distant French colonies, the origin of Sweets Catalog, the context of Konrad Wachsmann's modular systems, or ISO's control over everything from credit card thickness to construction industry protocols. As a true seminar, the first meetings are structured around collective readings and discussions, and the final meetings focus on individual research topics. Limited enrollment. Keller Easterling

3231b, Art in Architecture: 1945–1965 3 credits. Architecture, sculpture, and painting have arguably never been so mixed up as in the recent past. While the magnetic field that links architecture to the visual arts has become a prime condition of formgiving, the status of modern art in the public realm continues to be notoriously ambivalent. Certain CIAM debates that took place between 1947 and 1956 offer valuable insights into some roots of this condition. This seminar focuses on architectural theory and practice in the Cold War era. Key works by architects like Le Corbusier, Aldo van Eyck, Alison and Peter Smithson, Max Bill, and others are examined in the light of their ideas on the "Synthesis of the Arts." Alternating with a series of introductory classes, key texts on the dialogue of the arts by authors like Hitchcock, Giedion, Krauss, Foster, and others are discussed. In the second half of the term each student presents a written case study relating to a relevant project by any of the listed architects as well as by more recent ones like F. Gehry, Herzog & de Meuron, P. Zumthor, or others. Limited enrollment. Stanislaus von Moos

[3233b, Venturi, Scott Brown & Associates in Context 3 credits. This seminar examines a choice of projects and buildings by Venturi, Scott Brown & Associates in the light of such issues as mannerism, historicism (and neo-historicism), Modernism in architecture, as well as contemporary strategies of urban design. Students are expected to present their own analysis of a chosen built or unbuilt Venturi, Scott Brown & Associates project against the background of relevant issues in architectural and/or urban theory, social sciences, or contemporary art and to consider these architects' own theoretical writings. Non-written forms of presentation (tapes, etc.) are also encouraged. Limited enrollment. Not offered in 2012–2013. Stanislaus von Moos]

3237a, Human/Nature: Architecture, Landscape, Technology 3 credits. Our global environmental crisis poses the challenge of devising a new model of ecologically responsible interdisciplinary practice that brings together two disciplines – architecture and



landscape architecture – that have been professionally segregated at least since the nineteenth century. The first half of the term looks at this issue from a cultural and historical perspective, tracing the ideological origins of the architecture/landscape divide to another Western polarity – the false opposition between nature and culture, human and non-human – dualisms that are deeply rooted in Western literature, philosophy, popular culture, and even notions of gender and sexuality. The seminar explores how this way of thinking has impacted design practices in America from Frederick Law Olmsted in the mid-nineteenth century to Ian McHarg and Robert Smithson in the 1960s and 1970s. During the second half of the term the focus shifts to consider contemporary trends, examining the work of a diverse group of architects, landscape architects, and artists who have been undertaking groundbreaking projects that dissolve traditional distinctions between building and environment. Three converging design directions that unite this otherwise heterogeneous group – topography, bio-computation, and ecology – are identified, and the affinities and differences between them are discussed. Limited enrollment. Joel Sanders

3239b, Launch: Architecture and Entrepreneurialism 3 credits. This seminar studies the designer as entrepreneur. Contemporary entrepreneurs usually understand not only how to capitalize a business but also how to play market networks with the viral dissemination of both objects and aesthetic regimes. While the architecture profession has absorbed many of the technologies that markets use in their population thinking, practice is nevertheless structured to support architecture conceived as singular creations. This seminar considers both historical and contemporary moments in architectural and urban design when architects conceived of buildings, building components, or formats as repeatable products – products that, in the aggregate, may have the power to create an

alteration to a local or global environment. Each week, the seminar considers the work of two or three architects together with texts that provide critical and theoretical inflection. The final project is a business/design-plan wherein students serve as each other's publicists. The architects/firms considered in the first portion of the course include Burnham and Root; Alvar Aalto; McKim, Mead & White; John Nolen; Thonet designers; the RPAA (MacKaye, Stein, Wright, Bing, Mumford, Whitaker, Chase); Jean Prouvé; Victor Gruen; Morris Lapidus; Charles and Ray Eames; Case Study Houses; Buckminster Fuller; Cedric Price; Archigram; and Emilio Ambasz. In the second portion of the course, a growing number of contemporary examples, such as Chuck Hoberman, SHoP, TED designers, Kieran Timberlake, and Jürgen Mayer, are examined. Limited enrollment. Keller Easterling

3240a, Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism 3 credits. The seminar explores the origins and developments of Japanese spatial concepts and surveys how they help form the contemporary architecture, ways of life, and cities of the country. Many Japanese spatial concepts, such as *MA*, are about creating time-space distances and relationship between objects, people, space, and experiences. These concepts go beyond the fabric of a built structure, and encompass architecture, landscape, and city. Each class is designed around one or two Japanese words that signify particular design concepts. Each week, a lecture on the word(s) with its design features, backgrounds, historical examples, and contemporary application is followed by student discussion. Contemporary works studied include those by Maki, Isozaki, Ando, Ito, Kuma, and SANAA. The urbanism of Tokyo and Kyoto is discussed. Students are required to make in-class presentations and write a final paper. Limited enrollment. Yoko Kawai

3242a, The Digital Turn: A Cultural History 3 credits. This seminar discusses the present state of computer-based design and fabrication by situating today's digital turn within the long duration of the history of cultural technologies. It assesses the technical logics of hand-making, mechanical reproductions, and digital making, focusing on the invention of architectural notations and of architectural authorship in the Renaissance. The seminar then outlines a tentative history of the digital turn from the early 1990s – from the Deleuzian fold to free-form, topology, and formalism; from mass customization and nonstandard seriality to recent developments in digital interactivity, building information modeling, self-organizing systems, and digital form-finding – questioning in particular the digital reversal of the early-modern and modernist principles of agency in architectural design and probing the import and consequences of these trends for contemporary practice. Students test these interpretive patterns by developing a case study of their choice (of a media object, object, building, software, or technology). Limited enrollment. Mario Carpo

3243b, Cold War Urbanism: The Case of Berlin 3 credits. Berlin's precarious status between East and West has made this city into a prime urbanistic laboratory ever since reconstruction after World War II began. After a brief period of East-West collaboration, East Berlin became the capital of the newly founded German Democratic Republic in 1949, whereas West Berlin turned into a de facto part of West Germany and developed into a showcase of capitalist prosperity and pluralism. The seminar examines the



diverging urbanistic strategies embodied in such key sites as Karl-Marx-Allee and Alexanderplatz in East Berlin or Kaiser-Friedrich-Gedächtniskirche, Südliche Friedrichstadt, or the reconstruction of the Hansaviertel in the West as a background to the seminar's main topic: the Internationale Bauausstellung in Berlin, 1984–86 (IBA). The controversial promotion of the "Critical Reconstruction" of the traditional city as a system of closed blocks that became an official dogma after the reunification of the two Germanys in 1989 is discussed together with the ideas on alternative scenarios that had preceded it. Limited enrollment. Stanislaus von Moos

[**3245a, Architecture and Utopia** 3 credits. This seminar examines the odd coupling of architecture and utopia: while utopias are properly imaginable, they architecturally occupy "no place"; while utopian thought demands social suppleness, architecture fixes people and places; while utopian philosophy is entirely speculative, architecture demands formal precision. What unites them is their shared occupation with power: they both satisfy the need for their originator to tell people how to live. The seminar also examines the very diverse ways in which utopias have been historically conceived, both in relation to what they are critiquing – social disorder and despotism, industrial degradation, capitalist hegemony – and in relation to how they are evaluated: Tafuri's scathing critique versus Jameson's admiration, for example. The first part of the seminar examines the historical, architectural projects that constitute our understanding and definition of "utopia." The second part is devoted to contemporary examinations of the concept of utopia: texts and projects that extend the debate about the validity of the term in an age of globalization, technocracy, and virtuality. Students are asked to do weekly readings with written responses; an in-class presentation; and a 15-page paper elaborating on the presentation topic. Not offered in 2012–2013. Peggy Deamer]

3246a, From Open City to Postmodern City: Architecture and Urbanism in Italy, 1945–1980 3 credits. The seminar examines the complex relationship between architecture and urbanism in Italy in the second half of the twentieth century. From the neorealist city in post-WWII Rome to the presentation of a postmodern city in the 1980 Venice Biennale, the seminar explores the ways that Italian architects and theorists proposed architectural practices and urban studies as a single or interdependent conceptual process. Weaving theoretical arguments with design strategies, the seminar—structured as a series of chronological case studies—traces how Italian architects and theorists articulated architecture and urban form in their attempt to address the themes of reconstruction, context, tradition, territory, disciplinary autonomy, consumerism, ideology, and history that made the Italian discourse one of the protagonists in the architectural debates of the second half of the twentieth century. Focusing on primary sources, students have the opportunity to study magazines, seminal theoretical works, and the catalogues of exhibitions that constituted the main vehicles of the Italian architectural discourse in this period. Limited enrollment. Marta Caldeira

[3248b, Schinkel and the Creation of a New Urban Topography 3 credits. The Berlin architect Karl Friedrich Schinkel, widely traveled in Europe and in close touch with architects from France to Russia, England, and Italy, helped reshape the city of Berlin by means of numerous inserts and partial expansions, creating new types of public buildings, spaces, and parks. Schinkel's pictorial invention—his panoramas, theaters, and residences—reconfigured the scenario of the city. This seminar attempts to grasp his ideas of topography, landscape, and culture at a time of swift transformation of the European city. Students are required to give in-class presentations and write a substantial paper. Limited enrollment. Not offered in 2012–2013. Kurt W. Forster]

[3249b, Exhibiting Architecture 3 credits. This seminar traces the legacy of radical architecture exhibitions used by architects as laboratories to test new formal, spatial, and technological ideas throughout the twentieth century. Using the Beinecke Rare Book and Manuscript Library's holdings on modern prints and manuscripts as source material, students learn to conduct primary archival research while working on exhibition installations and concepts conceived by leading modern architects (e.g., Le Corbusier, Mies van der Rohe) as well as by groups of architects (e.g., Archigram, Superstudio, Utopie) at various institutional, cultural, and historical settings. As a final project, students work collectively toward a publication and an exhibition on the topic. Limited enrollment. Not offered in 2012–2013. Eeva-Liisa Pelkonen]

3251a, Spheres: History and Theories of the Spherical Function in Architecture 3 credits. In architecture as in other intellectual disciplines, spheres and the attribute of circularity do not simply constitute one species of forms among others; they have always held a special status in the way they have been associated with the visionary and the spiritual, the atmospheric, and the sublime, as well as with the paradigmatic and the autonomous. It appears that a number of analogies can be drawn between the epistemology and the aesthetics of spheres, hinging on the notion of “interiority.” This seminar attempts to categorize and understand the different connections between the morphology of sphericity in architecture and the modern history and theories associated with it. It becomes apparent quite rapidly that the subject of “spheres” sits less comfortably

in architecture than it traditionally does in philosophy or in art. While the philosophy and architecture of roundness has often been tidily inscribed in the path of humanism, spherical architecture has a trajectory that runs parallel to the ambitions of “modernization” and, accordingly, has been reenergized in the present-day debates in the dialectic between humanism and the post-human. This seminar examines the projects and theories of spherical architecture from the twentieth century to the present, unravels recurring themes of these discussions, and builds up to a “spherological” theory. In the first half of the seminar, the theories of Emil Kaufmann, Hans Sedlmayr, Gaston Bachelard, Manfredo Tafuri, Jean Baudrillard, and Peter Sloterdijk are studied; in the second half of the seminar, particular architectural and urban projects are analyzed in relation to these theories. Limited enrollment. Emmanuel Petit

[3252b, Exhibitionism 3 credits. Art and environment are interdependent. This course explores the complex relationship between artistic practices and gallery design, reciprocal terms that shape a spectator's visual and physical encounter with works of art. The first part of the class provides a historical overview of the development of exhibition spaces in conjunction with parallel chapters in the history of art including the Renaissance palace, the nineteenth-century museum, and the Modernist white cube. The second part considers the critique launched by postwar artists and critics around questions of autonomy, embodiment, and politics that resulted in a range of techniques from installation to performance that actively transform spaces of display. The class concludes by speculating about the future of gallery and museum architecture as curators respond to market pressures (global branding, star-architecture) and the mandate to exhibit new artistic mediums (video, digital, interactive, and performance). Limited enrollment. Not offered in 2012–2013. Joel Sanders]

3253b, Critical Theory: Culture, Art, and Architecture 3 credits. This seminar examines the ideas of critical theory as handed down from the Frankfurt School (which gave us Critical Theory with a capital “C” and capital “T”) in the 1930s and transformed into American critical theory of the 1980s and 1990s. The Frankfurt School critical theorists—concerned with elaborating Marx's intimations of “superstructure” and analyzing the workings of culture within capitalism—were interested in how art, as a cultural production, operates as a system that can support or thwart, depending on its deployment, the workings of capitalism. Because art is, seemingly, the activity that is the least connected to the workings of the economic “base,” its role as a possible critique of capitalism is difficult to assess, and the principal members of the Frankfurt School—Horkheimer, Adorno, Marcuse, Benjamin, and later Habermas—never agreed upon an “aesthetic” position. This fact makes the debate regarding art's potential resistance to capitalist culture all the more contemporary and lively as well as helps explain how the debate continued as critical theory emerged in America in the 1980s and 1990s in a broader context of a critique of representation. Although the figures associated with postmodern critical theory—Barthes, Foucault, Lacan, Derrida, Deleuze, Spivak, among others—were not associated with the Frankfurt School, they nevertheless addressed the same issue of how cultural production subsumes and deflects capitalism. This seminar examines the question of architecture through the lens of art, which itself is examined through the lens of culture. Limited enrollment. Peggy Deamer

3254b, *Though a Glass House, Deeply* 3 credits. This seminar takes as its principal focus the Glass House, both the iconic residence and the campus it spawned, designed by Philip Johnson and constructed between 1949 and 1995. Few architectural works have generated as much scholarly, critical, and popular writing, beginning with Johnson's own 1950 essay and continuing well into the present day with psychoanalytic, poststructural, queer, and other contemporary readings. This seminar reads the Glass House against other salient works of architecture and landscape architecture, including the Farnsworth House, Sir John Soane's House, the treasury of Atreus, and the gardens at Stowe, to further open frameworks of analysis. The Glass House is explored not only as an artifact—one that is deeply, even endlessly coded—but also as a cipher. Each week, students discuss buildings and places that relate to the Glass House and the theoretical issues of that particular seminar. Students develop fluency with respect to the objects of analysis along with broad exposure to frameworks through which they may be understood. The final paper constitutes an original piece of scholarship that contributes to our understanding of this enigmatic place. Henry Urbach

3255b, *Latin American Modern* 3 credits. This seminar course explores the complexities of the self-conscious construction of modern architecture in Latin America as it developed through debates over how modernist theories and forms could be reshaped from their European origins to create a viable means of expression for local conditions and cultural patterns. Rather than presenting "Latin America" as an essentializing category that homogenizes the entire region, the course employs the term as a framework to encourage the exploration of comparative case studies, thereby illuminating moments of intra-regional dialogue and exchange, or shared particularities in the local inflections of an international language of modern architecture and urban design. The course begins with the presentation of Latin American national identities on the global stage as seen through pavilions at international expositions, and continues with a mixture of country-specific case studies and thematic explorations. In addition to the weekly readings, the course includes the close analysis of a number of key architectural works, as researched and presented by students. Helen Gyger

3257b, *Techno-Sensations: Architecture, Technology, and the Body* 3 credits. Since the Enlightenment, the introduction of new technologies has expanded the capacity of the human senses: audiovisual devices from the camera obscura to iPhones have enhanced the eye and ear while infrastructures like plumbing and HVAC have catered to the needs of the flesh. This class considers the architectural consequences of these technological developments and their impact on our sensory experience of space. Looking at this subject from a sociohistorical perspective, the course considers how a series of technical milestones transformed architecture and the human sensorium from the Enlightenment to the Digital Age. Topics include the symbiotic relationship between optics and the development of the camera obscura, the panorama, and the panopticon; the impact of cinema and television on the modernist window; the impact of plumbing and climate control on domestic hygiene; the birth of modern acoustics as a response to metropolitan noise; the influence of listening devices on the modern workplace; and the impact of two generations of digital devices—desktop computers and mobile handheld devices—on human interaction in public and private space. After charting these historical



developments, students speculate about the future: how can architects harness new technologies to craft immersive multisensory environments that engage sight, hearing, and touch? Joel Sanders

3299a 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 will fulfill the History and Theory elective requirement and may be taken with the permission of the instructor.

DRAM 129b, *History of Theater Architecture* A survey of European and American theater architecture as it relates to cultural and technological changes through time. This course uses the writings of current and past authorities on such subjects as acoustics, space layout, and decoration to illustrate and evaluate these buildings' many variations. Two hours a week. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Alan Hendrickson

HSAR 143b/RLST 188b, *Introduction to the History of Art: Buddhist Art and Architecture, 900 to 1600* Buddhist art and architecture of East Asia, Southeast Asia, and Tibet from the tenth century to the early modern period. Emphasis on cross-regional engagements including the impact of Islam. Mimi Yiengpruksawan

HSAR 243b/ARCG 243b/CLCV 160b, *Greek Art and Architecture* Monuments of Greek art and architecture from the late Geometric period (c. 760 B.C.) to Alexander the Great (c. 323 B.C.). Emphasis on social and historical contexts. Milette Gaifman

HSAR 422b, Architecture, Identity, and Faith in Britain, 1851–1951 Architectural, religious, and cultural movements in Britain from the Great Exhibition of 1851 to the Festival of Britain in 1951. Introduction to British architecture and theological discourse; revivalism, institution building, empire, and innovation; notions of holiness, the senses, gender, and ritual; reconciliation, conflict, memorialization, and debates about the afterlife. Ayla Lepine

URBANISM AND LANDSCAPE

Alan Plattus and Elihu Rubin, Study Area Coordinators

In this study area, a broad range of courses explore the aesthetic, economic, social, and political influences on the spatial form of urban places and the urban, suburban, and rural landscapes that form our design ecology.

For the M.Arch. I program, required courses in this study area include an introduction to urban design (4011b), an introduction to planning and development (4021a), and the satisfactory completion of one of the elective seminar courses from this study area. Note that the elective course 3237a will satisfy the Urbanism and Landscape elective requirement, although it cannot satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses offered outside the School not listed below may fulfill this elective requirement provided permission from the study area coordinators has been granted.

Required Courses

4011b, Introduction to Urban Design 3 credits. (Required in M.Arch. I first year, spring 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. Elihu Rubin, Andrei Harwell

4021a, Introduction to Planning and Development 3 credits. (Required in M.Arch. I second year, fall 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, and comprehensive plans. Alexander Garvin

Elective Courses

4211b, Intermediate Planning and Development 3 credits. This seminar examines the interaction of property development and planning with local market conditions, financing alternatives, government policy, and the political context at the community level. During the first part of the term, students learn how to analyze a specific neighborhood

(in New York City) by using fundamental planning techniques and examining national trends within that neighborhood. Topics include housing, retail, and office development; zoning; historic preservation; transportation; business improvement districts; and building reuse and rehabilitation. In the second part of the term students prepare recommendations for the neighborhood that will meet 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. The end product is a printed book presenting the results of their work. Prerequisite: 4021a, STCY 176b, or equivalent course work. Limited enrollment. Alexander Garvin

4212a, American Cultural Landscapes: An Introduction to the History of the Built Environment 3 credits. After a brief review of Native American and colonial settlements, this lecture course surveys the growth of towns and cities between 1800 and 1920, then examines the shift between 1920 and the present, when residential and commercial activities move away from city centers into diffuse, automobile-dependent metropolitan regions. Students complete one brief writing assignment and one fifteen-page paper. Dolores Hayden

[**4213a, Gender, Territory, and Space** 3 credits. This seminar explores women's and men's everyday experiences of built environments and the city and 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 offer examples of built projects fostering full citizenship or practices of spatial segregation that deny basic civil rights. Readings are drawn from architecture, history, gender studies, and geography. Students are required to present papers. Limited enrollment. Not offered in 2012–2013. Dolores Hayden]

4214a, 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 research seminar explores research methods and sources for writing the history of the built environment, including maps, aerial and ground photographs, planning documents, landscape analysis, and GIS. It includes readings from history, geography, anthropology, and architecture as well as readings on narrative and graphic strategies for representing spaces and places. Students present papers. Sections from longer theses or dissertations in progress are welcome. Dolores Hayden

4216a, Globalization Space: International Infrastructure and Extrastatecraft 3 credits. This lecture course researches global infrastructures as a medium of transnational polity. Lectures visit the networks of trade, communication, tourism, labor, air, rail, highway, oil, hydrology, finance, and activism. Case studies travel around the world to, for instance, free trade zones in Dubai, IT campuses in South Asia, high-speed rail in Saudi Arabia, cable/satellite networks in Africa, highways in India, a resort in the DPRK, golf courses in China, oil-financed development in Sudan, and automated ports. These investigations begin in transnational territory where new infrastructure consortia operate in parallel to or in partnership with nations. Not only an atlas or survey of physical networks and

shared protocols, the course also considers their pervasive and long-term effects on polity and culture. Infrastructures may constitute a de facto parliament of global decision making or an intensely spatial extra statecraft. Each week, readings, with both evidence and discursive commentary, accompany two lectures and a discussion section. A short midterm paper establishes each student's research question for the term. A longer final paper completes the requirements of the course. Limited enrollment. Keller Easterling

[4217a, Suburbs] 3 credits. American downtowns have declined in size and influence since 1920 as suburbs have come to dominate urban regions. After considering the history of diverse suburban landscapes, this seminar explores definitions of sprawl linking impoverished inner-city areas to growth on metropolitan fringes. Representations of suburban built environments in photography, films, and literature are examined. A research paper of 20–30 pages (or an alternative documentary or public humanities project) is required. Limited enrollment. Not offered in 2012–2013. Dolores Hayden]

4219b, Urban Research and Representation 3 credits. Every day, architects and urban designers make proposals that shape the public and private realms of the city. This seminar sets out to contextualize the social and political ramifications of these interventions; to intensify the designer's tool kit of deep, sociohistorical research of site and place; and to cultivate a reflexive practice that considers seriously the social responsibilities of both the architect and the urban researcher. In the classroom, and in the field, this seminar introduces a diverse set of methods for studying the urban environment, from the archival and visual to the observational and ethnographic. Limited enrollment. Elihu Rubin

4221a, Introduction to Commercial Real Estate 3 credits. This seminar introduces commercial real estate. It does not require any prior knowledge of finance, accounting, or taxation policies. Commercial real estate is income-producing property that is built, financed, and sold for investment. This course examines five basic types of commercial real estate (office, industrial, retail, multifamily, and hotel) from the standpoints of the developer, lender, and investor. Principles of location, financing, timing of market cycles, leasing, ownership structure, and external factors are explored. Students are expected to evaluate assets, partnership interests, and other positions such as debtor interests through valuation measurement, which requires the use of some simple mathematics. An HP-12C calculator or laptop computer with Excel for use in class is required. Students also examine commercial deeds, leases, partnership agreements, and other legal documents. Each student selects a building or development site within New Haven County for a due diligence analysis of zoning, real estate taxes, deeds, liens, market supply and demand, projected income and expenses, and availability of debt. In addition to out-of-class assignments, a brief exercise is included during each class. Limited enrollment. Kevin D. Gray

4222a, 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 from antiquity to 1700, 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. Throughout the seminar, comparisons of historical material with contemporary landscape design are made. Limited enrollment. Bryan Fuermann

4223b, History of British Landscape Architecture: 1600 to 1900 3 credits. This seminar examines the history of landscape architecture and of the idea of nature in Britain from 1600 to 1900. Topics of discussion include Italian and French influences on the seventeenth-century British garden; the Palladian country house and British agricultural landscape; Capability Brown's landscape parks 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 the beginnings of landscape modernism. 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. Limited enrollment. Bryan Fuermann

[4226a, Ecological Urban Design] 3 credits. Ecologists are increasingly interested in studying urban systems and have recently moved beyond the traditional focus from "ecology in cities" to "the ecology of cities." This shift has catalyzed a new discourse in urban ecology, which has given rise to a number of questions: How do we define urban ecosystems? How do we combine science, design, and planning to shape and manage

urban ecosystems? How do we implement effective and adaptable experimental and monitoring methods specific to urban sites and human subjects in order to conduct viable urban ecological research? Exploring these questions requires designers and ecologists to achieve more familiarity with each other's areas of expertise including research methods and the scientific process as well as the design process. This seminar focuses on the application of urban ecology to the design of cities. The course provides an overview of urban ecology and how designers and scientists can work in complementary ways to foster dialogue and integrate ecological research and analysis with city planning and design. The course seeks to reposition urban ecology as a practice not only focused on studying urban ecosystems but also on a combined effort to study and reshape them. Limited enrollment. Not offered in 2012–2013. Alexander Felson]

[4227b, Ownership/Clientship: A Global Review of Real Estate 3 credits. This seminar examines the ownership of commercial and institutional real estate globally, changing patterns of ownership since 1900, and the impact of ownership on the quality and type of real estate projects built. The course examines the history of family ownership up to the present day; the tremendous growth in private equity, both institutional and third-party; the rise of developers as owners; the establishment of commercial real estate as a legitimate asset class for investment; and the powerful influence of sovereign funds on capital allocation in the world of commercial real estate. Included are discussions on the history of public equity and syndication markets; how tax and other regulations have influenced property development; the financing and development of new towns and large-scale developments; the development of commercial real estate assets by railroads, timber companies, and other commercial enterprises; the role of corporations in developing properties for their own use; and institutional nonprofit "clientship." Students are expected to produce an individual research paper requiring primary research and direct contact with a major owner of commercial real estate projects, tracing the ownership and development history of a specific, large-scale commercial real estate project (\$100MM or more). In addition, periodic analysis of company financial statements and other documents is required. This course requires some basic mathematics and the use of a financial calculator or laptop computer in class. Limited enrollment. Not offered in 2012–2013. Kevin D. Gray]

4229a, Disurbanism: Critical Readings on the Contemporary City 3 credits. The seminar examines critical readings and projects associated with what is loosely called "Disurbanism," borrowing from the original visions of the Soviet avant-garde, in order to explore both the utopian and dystopian aspects of these writings and works. The course analyzes how the prospects of an attenuated and diffuse urbanism have shifted from a utopian critique of both the bourgeois and early capitalist industrial cities to the requirements for a redefinition of *City* itself as it has evolved into a vast metropolitan network enabled by the automobile and electronic media. Disurbanism's dystopian incarnation, the disappearance of the *City*, and the subsequent account of the loss of cultural values and the critical discourse surrounding a denatured aesthetics of the sublime are also explored. Students are expected to present material and participate in discussions of the readings as well as submit a final paper. Limited enrollment. Edward Mitchell

4230a, Topics in Chinese Landscape, Architecture, and Urbanism 3 credits. This seminar introduces major themes in the history and theory of the Chinese built environment in relation to the core typologies of Chinese architecture and the history of the city of Beijing. Specific buildings, gardens, and junctures in the city's development (important historical, cultural, and architectural markers) are used as an armature for building a layered understanding of this city both as it was, is now, and is fast becoming. Topics considered include: Beijing as the apotheosis of the walled imperial city type, the identification and mapping of this system's persistent structures, the module of the courtyard and the many scales at which it is used in the traditional city (house, temple, city), the garden, pre-1949 Western and Republican influences on the city, post-1949 transformations of home and city, the structures of contemporary Beijing, as well as the issues impacting Beijing's future. Limited enrollment. Amy Lelyveld

4231b, City-Making on the Arabian Peninsula 3 credits. From eighth-century Baghdad to twenty-first-century Masdar, the Middle East has been approached, from within and without, as a susceptible terrain for creating cities. This seminar considers the histories and mythologies of city-making on the Arabian Peninsula, focusing on urban planning since the early twentieth century. Modern city-making is discussed as a globally induced building boom, delivered by figures like American oil men in Saudi Arabia and Sir Norman Foster in Abu Dhabi. A regional survey includes an inspection of Gulf cities (Abu Dhabi, Aramco company towns, Doha, Dubai, Jubail, Kuwait, and Riyadh) and their earliest attempts at modern urbanization. Arising themes and particularities are discussed. Historical context, mostly in the first half of the term, provides students the means to analyze forces and ideologies shaping the newest cities and mega-projects in the region and beyond. The course is not so much a geographical study as an investigation of the pervasive contemporary forces in urbanism and globalization. Whenever possible, the week's discussions focus on a particular Gulf city as the exemplification of chosen themes. Beyond just sociology and urbanism, reading and discussion materials include primary historical documents and historical and contemporary journalism. Limited enrollment. Todd Reisz

4232b, Wild Urbanism 3 credits. Vast landscapes of postindustrial cities have gone wild. Sites strewn with weeds growing out of gritty remnants of productive pasts lay fallow. Most people see these landscapes as empty, blighted, worthless. Are they really? This seminar's premise calls into question the dismissal of urban wilds while acknowledging the dilemma of what to do with them. The investigation involves wrestling with the definition of urban wilderness, or urban wilds emerging from varied vantage points, including art and design, geography, and science. Collective readings and individual research explore the potency of charismatic wilds reshaping the urban landscape. Students are asked to actively engage in group discussions of readings and to produce an individual visual essay on a selected, disciplinary vehicle that crafts a definition of urban wilds. Each student is asked to choose among varied vantage points that range from artists' and designers' work to landscape theory, urban ecology, and other postindustrial cities as comparative case studies. Julie Bargmann

4299a 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 coordinators.)

The following courses offered elsewhere in the University will fulfill the Urbanism and Landscape elective requirement and may be taken for credit with the permission of the instructor.

EVST 346b, Urbanization and the Environment in China and India Study of contemporary urbanization processes in China and India, with a focus on environmental challenges and sustainable development. Energy, food, water, and land-use systems; manufacturing, industry, and technology; cultures and lifestyles. Introduction to conceptual and analytical tools for assessing the effects of urbanization. Karen Seto, Angel Hsu

F&ES 802b/MGT 682b, Valuing the Environment This quantitative course demonstrates alternative methods used to value environmental services. The course covers valuing pollution, ecosystems, and other natural resources. The focus of the course is on determining the "shadow price" of nonmarket resources that have no prices but yet are considered valuable by society. Taught every other year. Three hours lecture. Robert Mendelsohn

HIST 131Jb, Urban History in the United States, 1870 to the Present The history of work, leisure, consumption, and housing in American cities. Topics include immigration, formation and re-formation of ethnic communities, the segregation of cities along the lines of class and race, labor organizing, the impact of federal policy, the growth of suburbs, the War on Poverty and Reaganism, and post-Katrina New Orleans. Jennifer Klein

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

HSAR 788b, The Temple in Southern Asia The emergence of the Indian temple, as a monument fashioned through the medium of stone, in the fifth century marked a critical moment in the history of world architecture. The temple, as it evolved over the course of the first millennium, became both a highly complex architectural form and a supremely symbolic monument that worked at the levels of both ritual and space. This seminar examines the materiality and meanings of Indian temples through architectural form, sculptural imagery, and religious contexts. Readings include a range of scholarly essays on Indian architecture, religion, philosophy, and architectural theory as well as primary textual sources (all accompanied by English translations). Class sessions consist of both discussions and hands-on workshops that may better allow the group to interrogate the nature of the architecture through an exploration of the processes of its making and its potential as a medium. In addition, we consider the agency of the temple's various



audiences, including patrons and architects, sculptors and stonemasons, and a wide range of devotional communities. Tamara Sears

HUMS 423a/HSAR 264a/MMES 124a, Byzantium, Constantinople, Istanbul Byzantium, Constantinople, Istanbul, one city by three names, straddles Europe and Asia. The life and monuments of one of the world's most interesting and beautiful cities from antiquity to the present, Homer to Pamuk, and church to mosque to secularism. Robert Nelson

HUMS 444b, The City of Rome An interdisciplinary study of Rome from its legendary origins through its evolving presence at the crossroads of Europe and the world. Exploration of the city's rich interweaving of history, theology, literature, philosophy, and the arts in significant moments of Roman and world history. Virginia Jewiss

LAW 21016, Community and Economic Development Credit/fail. CED is one of the most interdisciplinary law school clinics in the country. In addition to law students, the clinic is open to students from the Schools of Management, Divinity, Forestry & Environmental Studies, Public Health, and Architecture with prior approval from a Law School faculty member. CED is also unusual in that it offers law students the chance to do pro bono transactional lawyering and policy work, rather than litigation. CED focuses on issues of neighborhood revitalization, education, social entrepreneurship, sustainable development, financial access, and financial inclusion as they relate to community and economic development. Students in CED represent and partner with community organizations, nonprofits, banks, local government, and small businesses. They work in regulatory, transactional, business, policy research, development and advocacy, and strategic capacities.



Students will examine both private and public sector activities, as well as hybrid approaches to development issues including: formation and governance of for-profit and not-for-profit entities (primarily nonstock corporations and LLCs); program design, strategic planning and decision making, and negotiating and drafting contracts; development employment and other policies; structuring real estate transactions; assessing the financial feasibility of proposed projects; securing funding from federal, state, local, and private sources; resolving zoning and environmental issues; negotiating local politics and facilitating collaborative problem-solving efforts. CED has a commitment to engaging students in local work, which can then be used to inform policy development at the local, state, and federal levels. Students will gain skills in client contact, memo preparation, regulatory agency contact, administrative agency contact, and negotiation. Depending upon the particular project, students will be exposed in grating depth to banking, finance, land use, business, and policy research, design, and advocacy.

The current working groups are: Housing Development, Community Banking, Food Policy, and Community Development Organizations. As work develops in new areas, additional groups will form based on need and interest. While we try to accommodate individual preference, we cannot guarantee that you will be assigned to your first-choice group if you sign up for CED.

The class seminar will meet once a week for two hours. Permission of the instructors required. Enrollment limited to twelve. J.L. Pottenger, Jr., S.M. Hudspeth, J.T. Marshall, C.F. Muckenfuss, L.P. Nadel

LAW 21118, Urban Legal History: New Haven Under what conditions do residents of a city succeed in cooperating to mutual advantage? This seminar will explore this question by focusing on the physical development of New Haven from 1638 to the present.

Readings and class sessions will address, among other topics, the initial Nine Squares layout and colonial land allotments; the dynamics of land subdivision and private development (such as the Hillhouse subdivision); land assembly by Yale and others; the street network, the Green, and other public lands; such public works as the Farmington Canal, the planting of elm trees, and the interstate highways; and evolving controls on building quality and land use. Special attention will be given to New Haven's nationally conspicuous efforts, since 1940, to provide public housing, renew neighborhoods, and nurture a nonprofit housing sector. Paper required. A third-year student will not be eligible to seek Supervised Analytic Writing credit. Enrollment limited to sixteen. R.C. Ellickson

MGT 548a, Real Estate Matthew Spiegel

MGT 895a, International Real Estate Kevin Gray

SOCY 183a/ER&M 283a, 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. Marcus Hunter

SOCY 310b/EAST 410b, Urban Development in China Diverse models of urban development in China during the past thirty years, from global and Asian perspectives. Prerequisite: a course on China after 1949 or extended residence in the People's Republic of China. Xiangming Chen



Admissions

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

OPEN HOUSE

Prospective applicants are encouraged to visit the School during our Open House on Thursday, November 7, 2013. The day's program offers opportunities to visit classes and design studios, meet informally with faculty and students, tour the School and the University, and attend the School's evening public lecture given by Bijoy Jain, Norman R. Foster Visiting Professor. Interested applicants planning to attend the Open House should register online at www.architecture.yale.edu by November 6, 2013.

GENERAL ADMISSION REQUIREMENTS

Students matriculate only at the beginning of each academic year. All students are expected to attend full-time.

Notifications of admission and of financial aid award, if applicable, are sent no later than April 1. Acceptance of the offer of admission, including a nonrefundable deposit of \$750, must be made electronically by April 15. This deposit will be credited toward tuition. Acceptances may not be deferred.

International students should refer to the chapter International Students for information regarding additional admission requirements.

Visit www.architecture.yale.edu for further information about the School. For admission inquiries, contact gradarch.admissions@yale.edu or telephone 203.432.2296. For financial aid inquiries, contact archfinancialaid@yale.edu or telephone 203.432.2291.

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

The School believes that the educational experience of its program is enriched by students who have diverse educational backgrounds. The School, therefore, equally embraces students with architecture or non-architecture undergraduate educations.

Applicants to the M.Arch. I program must hold a bachelor's degree, or the equivalent, from an accredited college or university. The following college-level courses are required as prerequisites to this program, all to be completed by June 1 of the year matriculating:

1. Elementary calculus.
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.
4. A classical physics course is also recommended but not required.

Transfer

Students with exceptional promise may be accepted to the M.Arch. I program 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.
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.

M.ARCH. II: TWO-YEAR PROGRAM

ADMISSION REQUIREMENTS

Applicants to the M.Arch. II program must hold a five-year bachelor of architecture (B.Arch.) degree, or an equivalent first professional degree.

M.E.D. PROGRAM ADMISSION REQUIREMENTS

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 research proposals. (See details on the submission of the research proposal below and in the chapter Master of Environmental Design Degree Program.) 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.

THE APPLICATION PROCESS

Application to the School is an online process. While completing the online application form, students will be asked to supply information regarding themselves, their education, and their references; upload their transcripts, personal essay, and curriculum vitae (résumé); and pay an application fee. In addition, applicants for the M.Arch. programs will be required to upload a portfolio. Applicants for the M.E.D. program will be required to upload a research proposal. See below for more detailed information on each required component of the application process.

The online application can be accessed at www.architecture.yale.edu/apply, when it is available. Applications for programs beginning in the 2014–2015 academic year must be submitted no later than January 2, 2014. Applicants will not be allowed to submit applications after the deadline has passed.

Since all required admissions materials must be uploaded to the online application, applicants should *not* send any materials directly to the School. *Any materials received directly from an applicant will not be added to the applicant's admission file.*

Once an application has been submitted, applicants can track the status of their application and the receipt of required supporting materials (such as test scores and recommendations) online. Applicants are encouraged to log into the Web site frequently in order to check the status of their application materials and to view correspondence from the admissions office.

Application fee Applications will be considered submitted only when payment of a nonrefundable application fee has been received. For the 2014–2015 academic year the application fee is \$85. This fee cannot be waived and cannot be credited to tuition or other accounts upon admission. The only acceptable method of payment of the application fee is by credit or debit card, a transaction that is made within the online application. Wire transfers cannot be accepted.

Transcripts A transcript or academic record indicating degree earned or anticipated is required from each college or university attended and listed in the Academic Record section of the online application. Applicants will need to upload a scanned copy of the applicant's official transcript or academic record to the application (please ensure that the scanned copy is legible). Refer to the detailed instructions within the online application regarding transcripts/academic records and uploading. *Do not* send a hard copy of a transcript or academic record that has been uploaded to the application.

Applicants who have attended international institutions must submit transcripts or certified attestations of study. If such documents are not written in English, certified English translations are required. Once translated, the original transcript as well as the certified translation should be uploaded to the online application.

Applicants expecting to graduate this academic year but still attending their college or university must upload their current, in-progress college or university transcript to the application.

Applicants who are offered admission and who accept that offer will be required to have their respective institutions directly submit final, hard-copy official transcripts to the School, indicating, if appropriate, the degree awarded.

Standardized examinations 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. For information regarding this test, test dates and locations, and/or to arrange to take the test, visit www.ets.org/gre. Although the test may be taken at any time, it should be taken no later than the preceding December.

On August 1, 2011, the Educational Testing Service (ETS) implemented the GRE revised General Test. For detailed information on this new test, visit www.ets.org/gre. ETS will provide the School with the ability to compare, on an equivalent basis, scores between the old and new tests. Therefore, applicants satisfied with results from tests taken prior to August 1, 2011, do not need to take the new test.

The Internet-based Test of English as a Foreign Language (TOEFL iBT) is required of all applicants whose native language is not English, regardless if the applicant's prior

education was at an institution where English was the primary language of instruction. For further information regarding the test and/or to arrange to take the test, visit www.toefl.org. The TOEFL must be taken by no later than the preceding December.

Applicants are required to record their examination scores in the online application for each test date taken. Do not send hard copies.

The Yale School of Architecture institution code number for the GRE and TOEFL iBT is 3985. Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, applicants' scores may not reach the School.

Personal essay An essay, not exceeding one page, that includes a brief personal history and reasons for applying is required and must be uploaded to the online application.

The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as a member of a minority group should do so in this essay.

Curriculum vitae A curriculum vitae (résumé of academic and employment experience) is required and must be uploaded to the online application.

Letters of recommendation Three letters of recommendation are required and must be uploaded by each recommender by no later than January 2, 2014. At least one letter of recommendation should be from a person with direct knowledge of the applicant's professional potential and academic ability.

Recommendations can be submitted only through an online process. Once recommenders' e-mail addresses are inserted into the online application, the process will generate an automatic e-mail to the recommenders indicating how to submit their recommendations. E-mail addresses inserted into the application prior to submission of the final application will be received by the School immediately. Therefore, in order to allow recommenders to receive their upload instructions, applicants should provide recommenders' e-mail addresses as early in the process as possible.

Portfolio (for the M.Arch. programs only) A digital portfolio (a single pdf document optimized not to exceed 64mb) will need to be uploaded to the online application. The portfolio will be viewed on computer screens, so resolution above 150 dpi is not necessary. Pages of the pdf portfolio should be uploaded as spreads.

The portfolio should be a well-edited representation of the applicant's creative work. Portfolios may not contain videos. Anything submitted that is not entirely the applicant's own work must be clearly identified as such.

For the M.Arch. I program, the portfolio should demonstrate the applicant's drawing skills and three-dimensional aptitude. Work represented may include drawings, paintings, sculpture, sketches, furniture and architectural designs, or other materials.

For the M.Arch. II program, the portfolio should demonstrate the applicant's ability to pursue advanced work in architectural design.

Research proposal (for the M.E.D. program only) A full and specific description of the applicant's research proposal is required to be uploaded to the online application form. This proposal must include a statement of goals, a proposed study plan, and anticipated results. This submission is weighted heavily during the application review process and is

considered in the assignment of faculty advisers. Do not send a hard copy of the proposal that has been uploaded to the application.

Preparation of the proposed study plan is an important part of the application process. As a guide to applicants, the following themes 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 director well in advance of the application deadline, in order to receive comments on it prior to the final application.

Verification of application credentials It is the policy of the School of Architecture to verify all credentials, such as transcripts, recommendations, and standardized test scores, as well as other information submitted in support of an application. By submission of an application, applicants automatically grant consent for such verification. Should it be determined at any time that any credential or other information submitted during the application process has been misrepresented, the University reserves the right to rescind the offer of admission and to prevent registration.



Tuition and Fees

TUITION

The tuition fee for the academic year 2013–2014 is \$43,100. This tuition fee includes health care services under Yale Health, 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 \$1,025 is charged to the Student Financial Services bill for use of the School of Architecture's shops, 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.

TOTAL COST OF EDUCATION

For a single student living off campus in the 2013–2014 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be \$64,130 for first-year M.Arch. I students and \$62,496 for all other students.

	<i>First-Year M.Arch. I</i>	<i>All other students</i>
Tuition	\$43,100	\$43,100
Fees	1,025	1,025
Yale Health Hospitalization/ Specialty Coverage	2,040*	2,040*
Room and Board	13,433	12,211
Books/Personal Expenses	4,532	4,120
	<hr/> \$64,130	<hr/> \$62,496

*Students may receive a waiver of the \$2,040 hospitalization fee from Yale Health upon evidence that they have valid and sufficient alternative hospitalization coverage. Further information regarding health services can be found in the chapter Yale University Resources and Services.

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, or visit www.yale.edu/sfs/contactus.

Bills

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available 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 late fees of \$125 per month (up to a total of \$375 per term) 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. 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.

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

Charge for Rejected Payments

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, a \$125 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Yale University eBill-ePay

There are a variety of options offered for making payments. Yale University eBill-ePay is the preferred means for payment of bills. It can be found at www.yale.edu/sis/ebep. Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 p.m. Eastern Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers to make payments electronically from their own computers to the student's account using Yale's system.



Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student's account, late fees, and anxiety. Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, remittance advice with mailing instructions is available on the Web site.

Yale Payment Plan

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" from the Main Menu. The enrollment link can be found online in the Yale Payment Plan section of the Student Accounts Web site: www.yale.edu/sfas/financial/accounts.html#payment.

Tuition Rebate and Refund Policy

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the following rules apply to the rebate and refund of tuition. For students in the Master of Architecture I (M.Arch. I) degree program, the rules apply to students adhering to the prescribed course of study as previously defined.

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 that 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 2013–2014, the last days for refunding federal student aid funds will be October 28, 2013, in the fall term for all students. In the spring term, the dates are April 26, 2014, for M.Arch. I first-year students; March 28, 2014, for M.Arch. I second-year students; and March 26, 2014, for all other students.

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 will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term. In the fall term, the date is September 7, 2013, for all students. In the spring term, the dates are January 23, 2014, for M.Arch. I first-year students; January 19, 2014, for M.Arch. I second-year students; and January 18, 2014, for all other students.
 - b. A rebate of one-half (50 percent) of tuition 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 the fall term, the date is September 23, 2013, for all students. In the spring term, the dates are February 16, 2014, for M.Arch. I first-year students; and February 3, 2014, for all other students.
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm. In the fall term, the date is October 19, 2013, for all students. In the spring term, the dates are April 11, 2014, for M.Arch. I first-year students; March 2, 2014, for M.Arch. I second-year students; and March 1, 2014, for all other students.

- 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, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.



Financial Assistance for the Master's Programs

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. 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.

A student's financial need, considered to be the total cost of education less the student's resource contribution, is first met with an established level of self-help. For students with financial need beyond the established level of self-help, the School of Architecture will award a need-based scholarship. Awarded need-based scholarship is determined by the higher of the two following methods of calculation.

An *Individual Resource Scholarship* is intended for students who do not wish to or who are unable to provide parental resource information. In an effort to equitably award available need-based scholarship among qualified students, the award amount for Individual Resource Scholarships has an upper limit and in some cases, therefore, may not fully cover a student's financial need. A *Family Resource Scholarship* is intended for students who wish to and are able to provide parental resource information. For a student with limited family resources, a Family Resource Scholarship may yield a higher scholarship award than an Individual Resource Scholarship. Submitting parental resource information will not affect the calculation of an Individual Resource Scholarship award.

FINANCIAL AID FOR U.S. CITIZENS AND PERMANENT RESIDENTS

Applicants who wish to apply for financial aid and who are U.S. citizens or permanent residents must complete and submit an "Application for Financial Aid" by February 1, 2014. This form is available online at www.architecture.yale.edu/financialaid. In addition, applicants who wish to apply for financial aid and who are U.S. citizens or permanent residents must complete the Free Application for Federal Student Aid (FAFSA) online at www.fafsa.ed.gov. The Yale School of Architecture's FAFSA code number is 001426.

If no parental information is provided, a student will be considered for only an Individual Resource Scholarship.

If a student would like to be considered for a Family Resource Scholarship, parental income and asset information regarding both parents must be provided in the FAFSA. For separated, divorced, or unmarried parents, one parent may complete the FAFSA, and, if so, the other parent must complete and submit a "Parent Financial Statement." Parents who do not wish to complete the FAFSA must complete and submit a "Parent Financial Statement." Parental information submitted in the "Parent Financial Statement" will not be released to students without parental consent. The "Parent Financial Statement" may be found at www.architecture.yale.edu/financialaid and must be submitted directly to the School's Financial Aid Office.

The deadline for completing the FAFSA application is February 1, 2014. 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.

Self-help may require the use of student loans. The Federal Direct Loan has a fixed interest rate of 6.8 percent. There is an origination fee of 1.051 percent. Students may borrow up to \$20,500 through an unsubsidized Federal Direct Loan. The student bears the responsibility for interest on the 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 after graduation has elapsed. Because funding for the Federal Perkins Loan is extremely limited, Yale University requires the student to borrow the maximum Federal Direct Loan 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.

Graduate students who have completed the Free Application for Federal Student Aid (FAFSA) are eligible to borrow under the Federal Direct Graduate PLUS Loan program up to the cost of attendance minus other financial assistance. Requirements include a determination that the applicant does not have an adverse credit history. This loan carries a fixed interest rate of 7.9 percent and an origination fee of 4.204 percent. Interest is not subsidized by the government and may either be paid monthly while enrolled or capitalized (added to principal) upon graduation or while on leave or separation from the University. Payments on principal are deferred while students are enrolled. Payment on this loan begins 45 days after graduation, on leave, or separation from the University. A complete description of this loan with payment options can be found at www.federal-studentaid.ed.gov.

After admission to the Yale School of Architecture, students are required to complete a verification process, which includes submission of the student's federal tax returns, a School of Architecture Asset Verification and Loan Request Form, and, if a Family Resource Scholarship is awarded, the parents' federal tax returns. In addition, matriculating students who applied for a Federal Direct Loan, Perkins Loan, or Plus 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.*

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



FINANCIAL AID FOR INTERNATIONAL STUDENTS

See the chapter International Students 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 may 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 Direct 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 required. A creditworthy co-signer may also be required.



SATISFACTORY ACADEMIC PROGRESS (SAP) AND FINANCIAL AID

Federal regulations require that in order to receive assistance under Title IV of the Higher Education Act, students must be making Satisfactory Academic Progress (SAP), which is measurable academic progress toward completion of their degree requirements within published time limits. The following SAP policy applies to all enrolled students.

Guidelines for Academic Progress

The academic year at the Yale School of Architecture consists of fall and spring terms and summer courses. SAP is calculated twice per year, at the end of the fall and spring terms. A student's SAP status at the beginning of a term is effective until the completion of that enrolled term. Students must maintain SAP in both qualitative and quantitative standards.

Qualitative standards At the end of a term, students who are placed on “academic probation” for the next term due to their grades during the prior term fail to meet the qualitative SAP standard (refer to Section II.F of the *School of Architecture Handbook*, www.architecture.yale.edu/drupal/school_handbook#AcademicStanding, for the definition of “academic probation”). All other students meet the qualitative SAP standard.

Quantitative standards A student meets the quantitative SAP standard if he or she maintains a pace of earning at least one-half (50 percent) of the total credits he or she attempted. “Incompletes” do not count as credits attempted (refer to Section II.G.1 of the *School of Architecture Handbook*, www.architecture.yale.edu/drupal/

[school_handbook#Evaluation](http://www.architecture.yale.edu/drupal/school_handbook#Evaluation), for information on “Incompletes”). “Withdrawals” count as credits attempted (refer to Section II.B. of the *School of Architecture Handbook*, www.architecture.yale.edu/drupal/school_handbook#Registration, for information on “Withdrawals”). Credits for completed repeated courses count as both credits attempted and earned. Transfer credits are not accepted. The maximum time frame in which a student must complete his or her degree requirements cannot exceed more than 200 percent of the published length of the student's program (refer to Section II.C. of the *School of Architecture Handbook*, www.architecture.yale.edu/drupal/school_handbook#ScheduleofStudy, for the published length of programs of study).

Financial Aid Warning

A student who fails to meet SAP at the end of a term will be notified in writing by the assistant dean responsible for academic matters, and the Financial Aid Office will place the student on “financial aid warning” until the end of the next term. During the “financial aid warning” term, the student may receive financial aid, despite the determination that he or she is not meeting SAP. Students on “financial aid warning” who fail to return to SAP by the end of the term will lose their future financial aid eligibility, unless they successfully appeal and are placed on “financial aid probation.”

Financial Aid Probation and Appeals

A student who has not successfully met SAP by the end of the “financial aid warning” term has the right to appeal the loss of financial aid eligibility. The student must submit a written appeal to the Dean's Office within two weeks of receiving notice that he or she did not meet SAP after a term on “financial aid warning.” The appeal must include information about why the student failed to meet SAP, and what has changed, or is expected to change, that will allow the student to meet SAP in the future. The written appeal should be accompanied by documentation that verifies the extenuating circumstances (e.g., death of a relative, an injury or illness of the student, or other special circumstances). The Dean's Office shall notify the student of the outcome of the appeal within ten business days of receiving it. If the appeal is approved, the student is placed on “financial aid probation” until the end of the next term, and may receive financial aid during that term. Students on “financial aid probation” are required to meet with the assistant dean responsible for academic matters to establish an individual academic plan to enable the student to meet SAP at some point in the future, according to specific benchmarks established by the plan. Students on “financial aid probation” who fail to meet SAP by the end of the “financial aid probation” term, or fail to meet the benchmarks of their individual plans on time, will not be eligible for financial aid for the subsequent academic term. Students who are ineligible for financial aid may reestablish eligibility in future terms by meeting SAP.

ADDITIONAL INFORMATION

Students who have additional questions regarding financial aid should contact the Financial Aid Office, Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242, telephone 203.432.2291.



BENEFITS FROM THE U.S. DEPARTMENT OF VETERANS AFFAIRS

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

For information on the Yellow Ribbon program, visit www.yale.edu/sfas/finaid/finaid-information/yellowribbon.html.

TEACHING AND RESEARCH OPPORTUNITIES

The School offers teaching fellowships, teaching assistantships, and research assistantships. Students appointed as teaching fellows and assistants help 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.

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.

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

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 2013–2014 ranges from \$10.00 to \$13.50 per hour, depending on the level of skill and responsibility required for a particular position. It is not necessary to qualify for financial aid in order to hold any of the positions, although the earnings from these positions may be included in determining 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/seu.

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 2014–2015 academic year at the Yale School of Architecture must complete the General Test of the Graduate Record Examination (GRE) Program (see Standardized Examinations in the chapter Admissions).

In addition, all applicants whose native language is not English are required to take the Internet-based test of English as a Foreign Language (TOEFL iBT), a test that includes a section on spoken English (see Standardized Examinations in the chapter Admissions).

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.

See the chapter Admissions 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, will 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

See the chapter Financial Assistance for the Master's Programs for general information regarding financial aid.

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 online at www.architecture.yale.edu/intlfinancialaid.

If no parental information is provided, a student will be considered for only an Individual Resource Scholarship.

If a student would like to be considered for a Family Resource Scholarship, parental income and asset information regarding both parents must be provided in the two application forms. For separated, divorced, or unmarried parents, one parent must complete the two application forms, and the other parent must complete and submit a "Parent Financial Statement." Parental information submitted in the "Parent Financial Statement" will not be released to students without parental consent. The "Parent Financial

Statement” may be found at www.architecture.yale.edu/intlfinancialaid and must be submitted directly to the School’s Financial Aid Office.

The deadline for completing the International Student Financial Aid Application and the International Student Certification of Finances is February 1, 2014. 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 financial aid determination with an offer of admission.

Through Yale’s International Student Loan Program, the School may offer loans to international students who are unable to obtain a loan in their home country. Although the Yale loan may not meet a student’s entire financial need, it does not require a co-signer. Yale International Student Loans have a ten-year repayment period, a 5 percent origination fee, a six-month grace period following separation or graduation from the University, and a fixed interest rate of 7.75 percent. Interest from these loans accrues during the in-school period and can be capitalized at the end of the grace period.

After admission to the Yale School of Architecture, students are required to complete a verification process, which includes submission (translated into English) of the student’s tax returns or alternative documentation of income and, if a Family Resource Scholarship is awarded, also the submission of the parents’ tax returns or alternative documentation of income. 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 on financial aid are required to reapply for need-based scholarship each spring for the following academic year. 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.

See also Additional Sources of Funding in the chapter Financial Assistance for the Master’s Programs.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale’s nearly 4,500 international students, faculty, staff, and their dependents. OISS staff provides assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University’s representative for immigration concerns, OISS can provide assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see www.yale.edu/oiss/coming/arrival/oiss.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale’s international community and become



acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community.

The OISS Web site (www.yale.edu/oiss) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through several listservs and Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, send a message to oiss@yale.edu or call 203.432.2305. For information about the center, visit www.yale.edu/oiss/about/icenter.



Life at the School of Architecture

The School's activities are centered in its landmark building, Paul Rudolph Hall (formerly the Art & Architecture Building), designed between 1958 and 1963 by Paul Rudolph, who was then the chairman of the Department of Architecture. In 2007 Paul Rudolph Hall underwent an extensive renovation overseen by Gwathmey Siegel and Associates Architects, who also designed the adjacent Jeffrey H. Loria Center for the History of Art, which houses the History of Art department. The Robert B. Haas Family Arts Library is also included in this building complex.

The School of Architecture's 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; exhibition galleries; faculty and administrative offices; and material, wood, metal, computer, and digital-fabrication laboratories. Students have open access to the building twenty-four hours a day throughout the school year.

With a student population of about 200 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 2012, lecturers included:

Amale Andraos, Architect
 Diana Balmori, Landscape Designer
 Mary Ann Caws, Art Historian and Literary Critic
 Jean-Louis Cohen, Architectural Historian
 Beatriz Colomina, Architectural Historian
 Edward S. Cooke, Jr., Art Historian
 Elizabeth Diller, Architect
 Keller Easterling, Professor
 Peter Eisenman, Gwathmey Professor in Practice
 Dr. Richard Jackson, Medical Doctor
 Mark Jarzombek, Architectural Historian
 Marc Newson, Industrial Designer
 Kevin Repp, Curator
 Joel Sanders, Professor Adjunct
 Brigitte Shim, Architect

Billie Tsien, Architect
 Tod Williams, Architect
 Tom Wiscombe, Architect
 Dan Wood, Architect

In spring 2013, lecturers included:

Angelo Bucci, Architect
 Adib Cure, Architect
 Robert Davidson, Architect
 Kurt W. Forster, Architectural Historian
 Mark Foster Gage, Associate Professor
 Zaha Hadid, Architect
 Isaïc Kalisvaart, Developer
 Carie Penabad, Architect
 Wang Shu, Architect
 Sven-Olov Wallenstein, Philosophy Educator
 Thaisa Way, Landscape Historian

SYMPOSIA

During 2012–2013, the School of Architecture sponsored several symposia.

“The Sound of Architecture,” a three-day J. Irwin Miller symposium on October 4–6, 2012, organized by Kurt W. Forster and one of our Ph.D. candidates, Joseph Clark, explored architecture as an auditory environment. Elizabeth Diller delivered the keynote address. Those attending heard from the following speakers:

Michelle Addington, Yale University
 Niall Atkinson, University of Chicago
 Alban Bassuet, Arup
 Dorothea Baumann, Universität Zürich
 Barry Blesser, Blesser Associates
 Mario Carpo, Yale University
 Joseph Clark, Yale University
 J.D. Connor, Yale University
 Carlotta Darò, École Nationale Supérieure d’Architecture Paris, Malaquais
 Elizabeth Diller, Architect
 Veit Erlmann, University of Texas, Austin
 Kurt W. Forster, Yale University
 Craig Hodgetts, Architect
 Mark Jarzombek, Massachusetts Institute of Technology
 Randolph Jordan, Simon Fraser University
 Brian Kane, Yale University
 Brandon LaBelle, Artist
 Graeme Lawson, University of Cambridge
 Ariane Lourie Harrison, Yale University



Ingram Marshall, Yale University
 Alexander Nemerov, Stanford University
 Raj Patel, Arup
 John Durham Peters, University of Iowa
 John Picker, Massachusetts Institute of Technology
 William Rankin, Yale University
 Linda-Ruth Salter, Blesser Associates
 Joel Sanders, Yale University
 Brigitte Shim, Architect
 Jonathan Sterne, McGill University
 Peter Szendy, Université Paris Ouest
 Karen Van Lengen, Architect
 Jack Vees, Yale University
 Sabine von Fischer, ETH Zürich
 Beat Wyss, Staatliche Hochschule für Gestaltung, Karlsruhe

“George Nelson – Designs for Living: American Mid-Century Design and Its Legacy Today,” a two-day symposium on November 9–10, 2012, organized by Dietrich Neumann, examined the work of George Nelson in the context of his time and the legacy of mid-century modern design today. Marc Newson and Edward S. Cooke, Jr., delivered the keynote conversation. Those attending heard from the following speakers:

Donald Albrecht, Curator
 Ralph Caplan, School of Visual Arts
 Beatriz Colomina, Princeton University



Edward S. Cooke, Jr., Yale University
 Jochen Eisenbrand, Vitra Design Museum
 Rob Forbes, Studio Forbes
 Kurt W. Forster, Yale University
 John Stuart Gordon, Yale University
 John Harwood, Oberlin College
 Juliet Kinchin, Museum of Modern Art
 Paul Makovsky, *Metropolis Magazine*
 Murray Moss, Moss Gallery
 Dietrich Neumann, Brown University
 Marc Newson, Industrial Designer
 Eeva-Liisa Pelkonen, Yale University
 Margaret Maile Petty, Victoria University
 Alan Plattus, Yale University
 Christopher Pullman, Yale University
 Joel Sanders, Yale University
 Karen Stein, George Nelson Foundation
 Jane Thompson, Thompson Design Group
 Kristina Wilson, Clark University

“Achtung: Berlin,” a three-day J. Irwin Miller symposium on February 14–16, 2013, organized by Stanislaus von Moos, reexamined critical moments of Berlin’s architectural and urbanistic history since 1945 in the light of Berlin’s new status as the capital of a reunited Germany. Kurt W. Forster delivered the keynote address. Those attending heard from the following speakers:

Esra Akcan, Wissenschaftskolleg zu Berlin
 Greg Castillo, University of California, Berkeley
 Katerina Clark, Yale University
 Thomas Demand, Artist
 Marco De Michelis, Università luav di Venezia
 Peter Eisenman, Yale University
 Terese Erngaard, Architect
 Ole W. Fischer, University of Utah
 Robert Fishman, University of Michigan
 Kurt W. Forster, Yale University
 Hartmut Frank, HafenCity Universität Hamburg
 Simone Hain, Universität Graz
 Volker Hassemer, Stiftung Zukunft Berlin
 Andreas Huyssen, Columbia University
 Michael Kimmelman, Architectural Critic
 Hans Kollhoff, Architect
 Rem Koolhaas, Architect
 Léon Krier, Yale University
 Jan Liesegang, Architect
 Regula Lüscher, Architect and Senatsbaudirektorin
 Vittorio Magnago Lampugnani, ETH Zürich
 Sébastien Marot, École d’architecture de la ville & des territoires à Marne-la-Vallée
 Jürgen Mayer H., Architect
 Stanislaus von Moos, Yale University
 Eric Mumford, Washington University in St. Louis
 Emmanuel Petit, Yale University
 Alan Plattus, Yale University
 Elisabeth Ruge, Writer and Editor
 Ernst Seidl, Universität Tübingen
 Hans Stimmann, Architect and former Senatsbaudirektor
 Henry Sussman, Yale University
 Katie Trumpener, Yale University
 Anthony Vidler, Cooper Union

SPECIAL EVENT

“Yale Women in Architecture: A Reunion and Celebration of the 30th Anniversary of the Sonia Schimberg Award,” a first-ever, two-day gathering of the alumnae of the Yale School of Architecture, celebrated the accomplishments of women architects across the years and marked the thirtieth anniversary of the Sonia Albert Schimberg (M.Arch. 1950) Award. The gathering presented and discussed the legacy of women graduates of Yale and took stock of the current conditions in architecture and related fields.

EXHIBITIONS

The School maintains an active program of exhibitions. The Architecture Gallery, located on the second floor of Paul Rudolph Hall, is open to the public Monday through Friday, 9 a.m.–5 p.m., and Saturday, 10 a.m.–5 p.m. Exhibitions in 2012–2013 included:

Palladio Virtuel

August 20–October 27, 2012

George Nelson: Architect, Writer, Designer, Teacher

November 8, 2012–February 2, 2013

White Cube, Green Maze

February 14–May 4, 2013

Thresholds

Year-End Exhibition of Student Work

May 19–July 27, 2013

PUBLICATIONS

The School supports two 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.

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. *Constructs* also covers important non-Yale events, exhibitions, and publications. Back issues may be searched online at www.architecture.yale.edu/drupal/publications/constructs.

The School maintains an active publications program (www.architecture.yale.edu/drupal/publications/books). In 2012–2013, the following books were published:

Architecture Inserted (2012), edited by Nina Rappaport with Francisco J. Waltersdorfer and David Yang, featuring the studios of Louis I. Kahn Visiting Assistant Professors Eric Bunge and Mimi Hoang, Chris Perry, and Liza Fior with Katherine Clarke

Summer Visualization Studio 2012 (2012), book designed by Aaron Dresben, Linda Lee, Lauren Raab, and Jonathan Sun, featuring student work from the 2012 summer course Visualization I: Observation and Representation

A Train of Cities (2013), edited by Edward Mitchell with Fred Koetter, featuring three semesters of the Post-Professional studios focusing on potentials for the Massachusetts southern coast rail corridor



Assembly: Post Digital (Craft) (2013), edited by David Bench, Zachary Heaps, Jacqueline Ho, and Eric Zahn, featuring the summer 2012 installation pavilion on the New Haven Green

YALE URBAN DESIGN WORKSHOP

Alan Plattus, Director

Andrei Harwell, Project Manager

Faculty Associates: Alexander Felson, Edward Mitchell, Douglas Rae

Student Fellows 2012–2013: Jonas Barre, Jasdeep Bhalla, Miron Nawratil, Matthew Rauch

The Yale Urban Design Workshop (YUDW) provides a forum for faculty and students from the School of Architecture and 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. Recent and current projects include downtown and neighborhood plans for the Connecticut towns of West Haven, Woodbridge, Bridgeport, and Milford; the design of a low-income housing project in Bridgeport, Connecticut; and a study for

the renovation of the Boys and Girls Club of New Haven. In late 2011 the YUDW issued the *Fort Trumbull Vision*, a blueprint for restarting development of the highly contested area of New London, Connecticut, that was the subject of the landmark Supreme Court ruling in *Kelo v. New London*. The YUDW began work on a comprehensive plan for Fishers Island, NY, in 2012, and in early 2013 began a planning study to develop a Thames Estuary Heritage Park between Groton and New London, CT.

In 2010 the YUDW was awarded an “Access to Excellence in Design: Stewardship” grant from the National Endowment for the Arts to develop, with its partner, the Greater Valley Chamber of Commerce, a conceptual design for a Naugatuck Valley Industrial Heritage Trail. The project looks at the reuse and interpretation of former industrial sites along the Brass Valley in a coordinated regional master plan that will encourage tourism and preservation of Connecticut’s industrial heritage.

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 and the Curriculum Advisory 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 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

Robert B. Haas Family Arts Library

Soon after 1868, the Arts Library was established as part of the Yale University Library, one of the great libraries in the world, and in 2008 it was renamed the Robert B. Haas Family Arts Library. Located within the Paul Rudolph Hall–Jeffrey H. Loria Center for the History of Art complex, it contains more than 120,000 volumes on architecture, painting, sculpture, graphic design, urban planning, drama, 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, the School of Drama, 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, an expanding range of digital resources, and histories of the aforementioned fields, bound periodicals, and subscriptions to more than 500 current periodicals and museum bulletins. Approximately 200,000 additional volumes in these fields may be found in related collections at two other Yale libraries: Sterling Memorial Library and the Library Shelving Facility.

The Haas Family Arts Library staff gladly assists 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.

Visual Resources Collection

The Visual Resources Collection, a department of Sterling Memorial Library, is charged with collection development for digital visual media in the fine arts and architecture. Located in the Robert B. Haas Family Arts Library, the Visual Resources Collection offers a Digital Library of more than 250,000 images reflecting faculty teaching and research interests. The historic collections of 35mm slides, lantern slides, and study photographs are archived in the Library Shelving Facility. The staff is available to assist the Yale community with their image needs.

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 laser cutters, a waterjet cutter, three-axis CNC mills, a five-axis robotic-arm CNC mill with a six-foot reach, a digitally controlled foam cutter, and plastic 3-D printers. 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 incoming students take the Summer Shops Techniques Course during the week before classes begin. This intensive course teaches students how to work safely in the shop while exposing them to a wide range of tools and procedures. During the year, staff is available to assist students with their projects. Individual instruction is always available from the staff and monitors. First-year M.Arch. I students use the fabrication shops to fabricate elements for the Building Project.

Digital Media Facilities

Digital media and integrated information systems are an integral part of the School's curriculum. The School provides students with a high-quality and robust information infrastructure, including roaming server space. The School has its own proprietary digital media facilities that consist of a centralized server-pool for high-quality distributed information systems, two advanced computer labs, dedicated printing rooms and plotting

clusters throughout the School, architectural software solutions, and integrated design tools. All students are provided with a high-end computer workstation, including an LCD monitor. The School also provides facilities and resources for students' design, research, computational, communication, and fabrication needs. In addition, wireless access points are located throughout the studios and classrooms to allow students, if they desire, to supplement their school-supplied computer with their own laptop. The School provides large mobile LCD screens with workstations, 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.

ACADEMIC REGULATIONS

Grading System

All courses within the School of Architecture are graded Pass (P), Low Pass (LP), 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. Certain outside courses may be elected under a Pass/Fail option (see the bulletin *Yale College Programs of Study*). Credit will be given for any passing grades (P, LP, A–D). 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 an assistant dean. 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. Demonstration of professional development acquired outside of School through experiences, such as self-directed research, fellowships, or paid employment, must also be included in the portfolio and identified separately. As such, this necessity of demonstrated professional engagement qualifies international students to participate in Curricula Practical Training (CPT). 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 also provide comprehensive coverage of work from each studio project for every term the student is enrolled. 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.

Two identical versions of the portfolio (one printed, hard-copy version and one digital [pdf] version) documenting every studio project completed at the School are required. Each version must include a passport-sized photo on the inside cover. The hard-copy version may not exceed 15 by 20 inches. Each project should be clearly labeled, stating the name of the project, term, date, and instructors.

The portfolio must be submitted for evaluation at the end of the second-year spring term for M.Arch. I students and at the end of the first-year spring term for M.Arch. II students and before graduation for all M.Arch. students.

In order for graduating students to receive their diploma, they are required to submit both a "hard-copy" version and a digital version of their portfolio. The digital versions will be placed in the University Archives, where, upon receipt, they will be open to all researchers.

Interim Progress Evaluations

After the end of a student's second-year spring term in the M.Arch. I and first-year spring 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 submit 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 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 addition to the completion of degree requirements, in order to graduate, 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 submit 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 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 (such as financial), medical, or parental reasons.

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 are eligible for a personal leave after satisfactory completion of at least a full academic year of study. Students are eligible for a medical or parental leave any time after matriculation.

Students who for medical reasons must take a leave of absence are required to get a written letter from a physician on the staff of Yale Health 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. In addition, before re-registering, a student on medical leave must secure

written permission to return from a physician at Yale Health. The date of return from a medical leave of absence must be discussed with and approved by the dean to allow for successful completion of course work and requirements.

The School of Architecture reserves the right to place a student on medical leave of absence when, on the recommendation of the director of Yale Health or the chief of the Department of Mental Health and Counseling, the dean of the School determines that the student is a danger to self or others because of a serious medical problem.

Students on a leave of absence are not eligible for financial aid, including loans; and in most cases, student loans are not deferred during leaves of absence. Therefore, students who receive financial aid must contact the Financial Aid Office prior to taking a leave of absence. International students who apply for a leave of absence must consult with the Office of International Students and Scholars (OISS) regarding their visa status.

Although students on a leave of absence are not eligible for the use of any University facilities normally available to enrolled students, they may continue to be enrolled in Yale Health by purchasing coverage through the Student Affiliate Coverage plan. In order to secure continuous health coverage, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when the leave is approved. Coverage is not automatic; enrollment forms are available from the Member Services Department of Yale Health, 203.432.0246.

Students on leave who do not return at the end of the approved leave, and do not request and receive an extension from the chairperson of the Rules Committee, are automatically dismissed from the School.

U.S. Military Leave Readmissions Policy

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student withdraws or takes a leave of absence from Yale School of Architecture to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or verbal notice of such service to the registrar and the chairperson of the Rules Committee. In providing the advance notice the student does not need to indicate whether he or she intends to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years



because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the registrar and the chairperson of the Rules Committee to determine if the student remains eligible for guaranteed readmission.

4. The student must notify the School within three years of the end of his or her U.S. military service of his or her intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the military service has up until two years after recovering from the illness or injury to notify the School of his or her intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

A student who meets all of these conditions will be readmitted for the next term, unless the student requests a later date of readmission. Any student who fails to meet one of these requirements may still be readmitted under the general readmission policy but is not guaranteed readmission.

Upon returning to the School, the student will resume his or her education without repeating completed course work for courses interrupted by U.S. military service. The student will have the same enrolled status last held and with the same academic standing. For the first academic year in which the student returns, the student will be charged the tuition and fees that would have been assessed for the academic year in which the student left the institution. Yale may charge up to the amount of tuition and fees other students are assessed, however, if veteran's education benefits will cover the difference between the amounts currently charged other students and the amount charged for the academic year in which the student left.



In the case of a student who is not prepared to resume his or her studies with the same academic status at the same point where the student left off or who will not be able to complete the program of study, the School of Architecture will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the School determines that there are no reasonable efforts it can take, the School may deny the student readmission.

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.
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 policy making, operational decisions, and faculty appointments.
2. Rules Committee (four faculty members, three students). Reviews, interprets, and implements the Academic Rules and Regulations of the School; recommends policy and procedural changes to the Academic Rules and Regulations of the School; and oversees the Disciplinary Procedures of Unacceptable Conduct. Student representatives are not privy to, nor may they vote on, issues regarding individual student cases.
3. Admissions Committee (seven faculty members, four students). Reviews and makes recommendations on admission policies; reviews all applications for admission and makes admission recommendations to the dean.
4. Curriculum Committee (dean, assistant dean responsible for curricular affairs, and study area coordinators). Reviews and recommends curriculum changes; is 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 for the M.E.D. program 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. Arts Library Liaison Committee (four faculty members, one student). Advises the Arts Library on acquisition and maintenance issues.
9. Joint-Degree Committee (three faculty members). Recommends to the Rules Committee student course of study proposals for the joint degrees with other professional schools of the University.
10. Curriculum Advisory Committee (three faculty members, four students). Makes curriculum recommendations to the dean.
11. Dean's Advisory Committee on Student Grievances (two faculty members; two members who may be faculty, administrators, or other individuals employed by the University; one student). Implements General Student Grievance Procedures of the University.
12. Awards and Prizes Committee (seven faculty members). Makes award and prize recommendations to the faculty.



Yale University Resources and Services

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, the graduate school, and the twelve 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

The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. Today, Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

In 2005, following a full year of consultation with deans and faculty, the president and vice president published "The Internationalization of Yale, 2005–2008: The Emerging Framework." Activity accelerated further with the publication of the "International Framework: Yale's Agenda for 2009 to 2012." Both are available online at www.world.yale.edu/framework. Three overarching goals were enunciated in these documents: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence.

International activity is coordinated by several University-wide organizations in addition to the efforts within the individual schools and programs.

The Whitney and Betty MacMillan Center for International and Area Studies is the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures. See www.yale.edu/macmillan.

The Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See <http://jackson.yale.edu>.

The Office of International Affairs (OIA) supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. See <http://world.yale.edu/oia>.

The Office of International Students and Scholars (OISS) is a resource on immigration matters and hosts orientation programs and social activities for the University's international community. See description in this bulletin and www.yale.edu/oiss.

The Yale Center for the Study of Globalization draws on the 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, and to enrich debate through workshops, conferences, and public programs. See www.ycsg.yale.edu.

The Yale World Fellows Program hosts fifteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community. See www.yale.edu/worldfellows.

Additional information may be found on the “Yale and the World” Web site, including links to the international initiatives across the University and resources for faculty, students, and staff conducting international activities, whether abroad or on campus. See www.world.yale.edu.

CULTURAL RESOURCES

Two sources of information about the broad range of events at the University are the *YaleNews* Web site at <http://news.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. *YaleNews* also features news about Yale people and programs, as well as videos and slide-shows.

Libraries and Collections at Yale

The Yale University Library comprises three central libraries — Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, and Bass Library — and twelve school and department libraries and special collections. Third-largest among the university libraries in the United States, it includes more than fifteen million volumes and information in all media, ranging from ancient papyri to early printed books to electronic databases. Students have access to the physical collections and study spaces of all the libraries at Yale, as well as to a full array of online and digital resources. For additional information, please visit www.library.yale.edu.

Yale University Art Gallery

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art.

The museum occupies three 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 building 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, the Louis Kahn building harmonizes with older structures, including Egerton Swartwout's



Italian gothic Old Yale Art Gallery of 1928, to which it is directly connected. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings — the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866) — into a cohesive whole with a rooftop addition by Ennead Architects (2012).

The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit www.artgallery.yale.edu.

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, sculpture, prints, drawings, and rare books outside the United Kingdom. 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 (1697) and the death of Turner (1851).

The center, across Chapel Street from the Yale University 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.

The YCBA is embarking on the first phase of a major renovation, beginning in June 2013 and continuing through January 2014. During this period, there will be limited availability of some services, and the second- and third-floor galleries will be closed. The Reference Library will maintain normal hours, and the permanent collection on the fourth floor will remain on view. The Study Room will be closed, but the collection of prints, drawings, rare books, and manuscripts can be accessed on site by appointment; although the staff will make every effort to accommodate students, faculty, and scholars, two weeks' advance notice is required. Further information, contact details, and updates about the renovation are available at <http://britishart.yale.edu>.

Additional Cultural and Social Resources

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology.

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. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Oneppo Chamber Music Series at Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop, Chamber Music Session, and Chamber Choir and Conducting Workshop. Many of these concerts stream live on our Web site (<http://music.yale.edu>). In addition, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

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

The Graduate and Professional Student Senate (GPSS) is composed of elected representatives from each of the thirteen graduate and professional schools. Any student in one of these schools is eligible to run for a senate seat during fall elections. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS advocates for student concerns and advancement by serving as a liaison between students and Yale administration, faculty, and officers. It works with local groups, charities, and initiatives to provide opportunities for students to give back to the community. And it



encourages and facilitates social interaction among graduate and professional students. GPSS supervises the Graduate and Professional Student Center at Yale (GPSCY), at 204 York Street, which provides meeting space and funding for student organizations and is home to Gryphon's Pub. For more information, please visit <http://gpss.yale.edu>.

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 McDougal Center houses the cooperating offices of Graduate Career Services, Graduate Student Life, the Graduate Teaching Center, and the Graduate Writing Center, which work collaboratively with the Graduate School Office for Diversity. Graduate Career Services provides individual advising, programs, and resource materials to assist Graduate School students and alumni/ae with career planning and decision making. In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; public service activities; arts, music, and cultural events; sports and wellness activities; religious life events; and events for international students and students with children. The Graduate Teaching Center provides in-class observation, individual consultation, certificates, and workshops. The Writing Center offers individual consultations with writing advisers, regular academic writing workshops, dissertation writing groups and boot camp, and events with invited speakers. The McDougal Center welcomes the participation of postdoctoral fellows, alumni/ae of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The center has a large common room with comfortable furnishings for study or lounging, an e-mail kiosk, WiFi, newspapers and magazines, and the student-run Blue Dog Café, which serves coffee and light foods.

Other resources include a large meeting room with AV equipment, a small meeting room, a music practice room, a family playroom, and an ITS computer lab with printer and copier. The McDougal Center is open weekdays, weeknights, and weekends during the academic year, with reduced hours during recesses and summer. For more information or to sign up for various e-mail notes, please visit www.yale.edu/graduateschool/mcdougal; tel., 203.432.BLUE; e-mail, mcdougal.center@yale.edu.

ATHLETIC FACILITIES

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-exhibition 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; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC runs seven days a week from the third week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

Throughout the year, Yale 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, ultimate, 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://sportsandrecreation.yale.edu>.

RELIGIOUS RESOURCES

The religious and spiritual resources of Yale University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that 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 seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at www.yalehealth.yale.edu/understand-your-coverage.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for Yale Health Basic Coverage. Yale Health Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Health, Gynecology, Health Education, and Mental Health &

Counseling. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

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

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

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

Health Coverage Enrollment

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health 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 by the University's deadlines noted below.

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at www.yalehealth.yale.edu/understand-your-coverage.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health 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 August 1 through July 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, Yale Health 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 July 31.

Waiving Yale Health Hospitalization/Specialty Coverage Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at www.yhpstudentwaiver.yale.edu that demonstrates proof of alternate coverage.



It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. 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 Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the 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. Yale Health fees will not be prorated.

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) 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.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

Eligibility Changes

Withdrawal A student who withdraws from the University during the first ten days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health 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 Yale Health for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted, and students may enroll in Yale Health 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. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Fees will not be prorated or refunded.

Extended study or reduced tuition Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). 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 Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (rubeola), German measles (rubella), and mumps All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. 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, rubella, and mumps.

Meningitis All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2009. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2013. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Varicella (chicken pox) All students are required to provide proof of immunization against varicella. Connecticut state law requires two doses of varicella vaccine. The first dose must have been given on or after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. Documentation from a health care provider that the student has had a confirmed case of the disease is also acceptable.

TB screening The University requires tuberculosis screening for all incoming students. This screening includes a short questionnaire to determine high-risk exposure and, if necessary, asks for information regarding resulting treatment. Please see the Yale Health Web site (www.yalehealth.yale.edu/forms) for more details and the screening form.

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

HOUSING AND DINING

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 unfurnished 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 2013–2014 are available as of April 1 online and can be submitted directly from the Web site (<http://gradhousing.yale.edu>). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.aps@yale.edu, tel. 203.432.8270, fax 203.432.4578.

Yale Off Campus Housing is a database of rental and sale listings available to the Yale community. The system has been designed to allow incoming affiliates to the University access to the online database at <http://offcampus.yale.edu>. The use of your University NetID allows you immediate access to search the listings. It also allows you to set up a profile to be a roommate or search for roommates. Those without a NetID can set themselves up as guests by following the simple instructions. For answers to questions, please e-mail offcampushousing@yale.edu or call 203.432.9756.

Yale Dining (YD) 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 *HGS 150 Plan* is a block meal plan that gives graduate and professional school students 150 meals to use anytime during the term. The plan is required for all Hall of Graduate Studies residents as a minimum meal plan and is optional for nonresident students. Meal plan participants can dine in the HGS Dining Room, which serves lunch and dinner Monday through Friday, eat any meal at any residential dining hall, or eat breakfast and lunch at Commons during the week. Meals can also be swiped at the Divinity Rectory and Marigolds using an equivalency of \$4 for breakfast, \$7 for lunch, and \$8.35 for dinner. Lunch only can be swiped at Durfee's, Thain Family Café in Bass Library, and uncommon at Commons using an equivalency of \$7; and at KBT Café using an equivalency of \$8. The plan also includes \$75 per term in points that can be spent at Yale Dining retail locations and at the Blue Dog Café in the McDougal Center in HGS, as well as three bonus meals for the student, family, or guests. The cost of the plan for 2013–2014 is \$2,325 per term.

Inquiries concerning food services should be addressed to Yale Dining, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel., 203.432.0420. More information can be found online at www.yale.edu/dining.

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 course accommodations at Yale University contact the Resource Office by June 15. Special requests for University housing need to be made in the housing application. 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 at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax 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).

RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including rape, sexual assault (which includes any kind of nonconsensual sexual contact), sexual harassment, intimate partner violence, stalking, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening or intimidating a person or persons. Sexual activity requires consent, which is defined as voluntary, positive agreement between the participants to engage in specific sexual activity. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary

action, sexual misconduct may lead to civil liability and criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <http://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

24/7 hotline: 203.432.2000

<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available at any time of day or night via its direct hotline, as well as drop-in counseling on weekdays during regular business hours. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous when desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital), as well as advice and assistance with contacting police and/or initiating a formal or informal complaint, and it offers ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the crisis number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at the Yale Health Center or the Yale-New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Dr. Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Dr. Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Alison Doernberg (203.463.8217, alison.doernberg@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@yale.edu).

Title IX Coordinators

<http://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal funding. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Each school, including Yale College, has assigned a senior administrator to act as a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators provide information, track and resolve complaints, and address issues relating

to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator will be treated as confidentially as possible, but the coordinator may need to consult with other administrators; at times, the coordinator will need to take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.589.0142 (business hours)

<http://provost.yale.edu/uwc>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal and informal complaints of sexual misconduct. UWC members can answer informal inquiries about procedures and the University definition of sexual misconduct. Operated from the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. In cases where formal resolution is sought, investigations are conducted by professional, independent fact finders.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/departments-information#sensitivecrimes>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Marni Robbins-Hoffman, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at marnie.robbins@yale.edu. Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting to evidence collection or pressing charges; with few exceptions, all decisions about how to proceed are up to you.



Life in New Haven

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

The downtown area is small and inviting, easily traversed by foot. Bordering the Yale campus are cafes, bookstores, clothing boutiques, art supply stores, and a variety of small retail shops. Restaurants surround the campus, allowing students to walk from Paul Rudolph Hall and sample the best of American, Chinese, Cuban, Eritrean, Ethiopian, French, Greek, Indian, Irish, Italian, Jamaican, Japanese, Korean, Malaysian, Mexican, Middle Eastern, Nuevo Latino, Spanish, Swedish, Thai, Turkish, and Vietnamese 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 Theatre, on campus, and Long Wharf Theatre, nearby, are two of the leading repertory theaters in the country. The Shubert Performing Arts Center just off campus brings 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 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 Paul Rudolph Hall, 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 New Haven Open at Yale 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 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.yale.edu/livingnh and www.cityofnewhaven.com.

Faculty Profiles



Robert A.M. Stern Dean and J.M. Hoppin Professor of Architecture. Mr. Stern, founder and senior partner in the firm of Robert A.M. Stern Architects of New York City, is a Fellow of the American Academy of Arts and Sciences and a member of the American Academy of Arts and Letters. He has received both the Athena Award from the Congress for the New Urbanism and the Board of Directors' Honor from the Institute of Classical Architecture and Classical America, was the tenth recipient of the Vincent Scully Prize from the National Building Museum, and laureate of the Driehaus Prize for traditional and classical architecture and urbanism. Prior to becoming dean in 1998, Mr. Stern was a professor of architecture and director of the Preservation program at the Graduate School of Architecture, Planning, and Preservation at Columbia University. He served from 1984 to 1988 as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. Mr. Stern 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 interest and experience in the development of New York City's architecture and urbanism can be seen in books he has coauthored: *New York 1880*, *New York 1900*, *New York 1930*, *New York 1960*, and *New York 2000*. 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. He received a B.A. from Columbia University and an M.Arch. from Yale University.

D. Michelle Addington Hines Professor of Sustainable Architectural Design. Prior to teaching at Yale, Ms. Addington taught at Harvard University for ten years and before that at Temple University and Philadelphia University. Her background includes work at NASA/Goddard Space Flight Center, where she developed structural data for composite materials and designed components for unmanned spacecraft. Ms. Addington then spent a decade as a process design and power plant engineer as well as a manufacturing supervisor at DuPont, and after studying architecture, she was an architectural associate at a firm based in Philadelphia. She researches discrete systems and technology transfer, and she serves as an adviser on energy and sustainability for many organizations, including the Department of Energy and the AIA. Her chapters and articles on energy, environmental systems, lighting, and materials have appeared in many books and journals, and she recently coauthored *Smart Materials and Technologies for the Architecture and Design Professions*. She received a B.S.M.E. from Tulane University, a B.Arch. from Temple University, and an M.Des.S. and a D.Des. from Harvard University.

Victor Agran Lecturer. Mr. Agran is a practicing architect with a research interest in drawing history, theory, and practice. He is currently a senior associate with Pelli Clarke Pelli Architects in New Haven. In addition to teaching at Yale, Mr. Agran worked with Daly Genik Architects, Selldorf Architects, and taught at the University of Southern California and the New York Institute of Technology. He received a B.A. from the University of California, Berkeley, and an M.Arch. from Yale University.

John Apicella Lecturer. Mr. Apicella is a principal at Apicella + Bunton Architects in New Haven. Recent work of the firm includes renovations to the *Yale Daily News* building, the library in Philip Johnson's Kline Biology Tower, and a dormitory at Lafayette College. Prior to starting Apicella + Bunton, he worked for Cesar Pelli & Associates for sixteen years, where he was involved in the design and management of a wide range of project types and played a vital role on some of the firm's largest and significant projects, including the Petronas Towers, Frances Lehman Loeb Art Center, and the Orange County Performing Arts Center. Mr. Apicella received a B.Arch. from Cornell University.

Sunil Bald Critic. After an initial term as Louis I. Kahn Visiting Assistant Professor, Mr. Bald has continued to teach design studios and visualization at the School. Previously, he taught design and theory at Cornell University, Columbia University, the University of Michigan, and Parsons. Mr. Bald is a partner in the New York-based Studio SUMO, which has been featured as one of *Architectural Record's* Design Vanguard and the Architectural League of New York's Emerging Voices. His firm has received a Young Architects award from the Architectural League, fellowships from NYFA and NYSCA, and was a finalist in the Museum of Modern Art's Young Architects program. SUMO's work, which ranges from installations to institutional buildings, has been exhibited in the National Building Museum, MoMA, the Venice Biennale, the Field Museum, the GA Gallery, and the Urban Center. Mr. Bald has an enduring research interest in modernism, popular culture, and nation-making in Brazil, for which he received fellowships from the Fulbright and Graham Foundations and published a series of articles. He received a B.A. from the University of California, Santa Cruz, and an M.Arch. from Columbia University.

Thomas H. Beeby Professor (Adjunct). Mr. Beeby 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. He is now chairman emeritus of HBRA Architects in Chicago. He was for forty years the principal in charge of design at this firm, where he oversaw the planning and design of a broad range of projects including Chicago's Harold Washington Library Center and the Bass Library at Yale and most recently the Federal Office and Courthouse in Tuscaloosa, Alabama. Mr. Beeby was the recipient of the Driehaus Prize in 2013. He received a B.Arch. from Cornell University and an M.Arch. from Yale University.

Andrew Benner Critic. Mr. Benner is the principal of *abab*, an architectural practice based in Guilford, Connecticut. He has more than fifteen years of experience working on award-winning commercial, residential, and institutional projects. After completing his undergraduate work, he was a Fulbright Scholar in Berlin studying the work of Hugo Haring and the biological underpinnings of German modernism. Mr. Benner received a B.A. and a B.Arch. from Rice University and an M.Arch. from Yale University.

Deborah Berke Professor (Adjunct). Ms. Berke is the founder of the architecture and design firm Deborah Berke Partners. Work designed by the firm includes the three museum-hotel hybrids of the award-winning 21c Museum Hotels, the Yale School of Art's Holcombe T. Green, Jr. Hall, and 48 Bond Street, a residential building in Manhattan. Currently the firm is working on several large-scale commercial and university buildings. She lectures throughout the United States and has won numerous design awards. In 2012 Ms. Berke was awarded the inaugural Berkeley-Rupp Architecture Professorship and Prize by the University of California, Berkeley. 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. Ms. Berke was a coeditor of *Architecture of the Everyday*. A monograph of her work was published by Yale University Press in 2008. She serves as a trustee of the Forum for Urban Design and a trustee and vice president of designNYC. 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. In 2005 the Rhode Island School of Design awarded her an Honorary Doctor of Fine Arts.

Phillip G. Bernstein Lecturer. Mr. Bernstein is an architect and a vice president at Autodesk, Inc., a provider of design software, where he leads strategic industry relations for the company and is responsible for setting the company's future vision and strategy for technology serving the building industry, as well as cultivating and sustaining the firm's relationships with strategic industry leaders and associations. Prior to joining Autodesk, Mr. Bernstein was an associate principal at Pelli Clarke Pelli Architects. He writes and lectures extensively about practice and technology issues. Mr. Bernstein is a trustee of the Emma Willard School of Troy, N.Y., a senior fellow of the Design Futures Council, a Fellow of the American Institute of Architects, and former chair of the AIA National Documents Committee. With Peggy Deamer, he recently coedited *Building (in) the Future: Recasting Labor in Architecture and BIM in Academia*. Mr. Bernstein received a B.A. and an M.Arch. from Yale University.

Kent C. Bloomer Professor (Adjunct). After studying physics and architecture at MIT, Mr. Bloomer studied design at Yale University. He has taught for five years at the Carnegie

Institute of Technology and was a frequent critic at the University of California at Los Angeles and the University of Texas at Austin. Mr. Bloomer's professional activities focus on large-scale architectural ornament. His work is in the permanent collections of the Hirshhorn Museum in Washington, D.C., and the Yale University Art Gallery, as well as the Avery Architectural Archive at Columbia University. Major projects in architectural ornament include the tree-domes for the New Orleans World Exposition, roof ornaments of the Harold Washington Library in Chicago (Thomas Beeby, architect), a large tracery for the Ronald Reagan National Airport in Washington, D.C. (Cesar Pelli, architect), the decorative frieze on the Public Library in Nashville, Tennessee (Robert A.M. Stern Architects), and the five-story base of the 360 State Street tower in New Haven (Becker and Becker Associates). In addition, Mr. Bloomer designed the luminaires for Central Park in New York City. Mr. Bloomer's scholarly work includes the principal authorship, with Charles Moore, of *Body, Memory, and Architecture* in 1975 and *The Nature of Ornament* in 2000. He received a B.F.A. and an M.F.A. from Yale University.

Karla Britton Lecturer. Ms. Britton's academic work focuses on the modern architect's engagement with tradition in twentieth-century architecture and urbanism. Her teaching has emphasized the intersection of classicism and modernization, the evolution of modern ecclesiastical building, and in a multireligious context the relationship between religion and modern architecture. Ms. Britton's books include the monograph *Auguste Perret* (published by Phaidon in both English and French, 2001); the prize-winning *Hawaiian Modern* (Yale, 2008; edited with Dean Sakamoto); and the interdisciplinary *Constructing the Ineffable* (Yale School of Architecture, 2011). Her current book project, "Middle Ground/Middle East: Religious Sites in Urban Contexts," explores religious space in contemporary urbanism. Before coming to Yale, Ms. Britton was director of the architecture program in Paris of Columbia University's Graduate School of Architecture, Planning and Preservation, and associate professor (adjunct) of architecture. At Yale, she is resident director of the Berkeley Center at Yale. Ms. Britton received a B.A. from the University of Colorado, Boulder, an M.A. from Columbia University, and a Ph.D. from Harvard University.

Turner Brooks Professor (Adjunct). Mr. Brooks is a principal of Turner Brooks Architects, based in New Haven. The firm, established in Starksboro, Vermont, in 1972, initially designed (and often built) small houses and community facilities local to the area. The firm's current work includes a new building for the performing arts at the campus of Cold Spring School in New Haven, the conversion of an existing Masonic Lodge into space for art studios and the performing arts in West Haven, Connecticut, and a house in upstate New York for two geologists and their family. Recently finished are the Cushing Collection at the Yale School of Medicine, a small museum and archive space exhibiting the work and collections of the pioneering brain surgeon Dr. Harvey Cushing, and a new campus with housing and community facilities at a center for the treatment of children with autism spectrum disorder. Student housing at Marlboro College in Vermont, the Gilder Boathouse for Yale University, the Richard W. Woolworth Library of the Stonington Historical Society, and the Gates Center for the College of the Atlantic in Bar Harbor, Maine, are among the firm's published institutional projects. The monograph *Turner Brooks: Work* was published in 1995. His work also has been featured in books



and magazines domestically and abroad and in an exhibition at Middlebury College in December of 2010. He has received grants from the National Endowment for the Arts and the Graham Foundation, and he was awarded a Mid-Career Rome Prize Fellowship in 1984. He has taught at Carnegie Mellon University, Rensselaer Polytechnic Institute, the University of Miami, Middlebury College, and the University of Vermont. Mr. Brooks received B.A. and M.Arch. degrees from Yale University.

Paul B. Brouard Critic. For more than twenty-five years, Mr. Brouard 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.

Brennan Buck Critic. Mr. Buck is principal of the firm FreelandBuck, based in New York City and Los Angeles. His work and writing, which focuses on technology within the discipline and its associated aesthetic culture, has been published in *Log*, *Frame*, *Architectural Record*, *Detail*, and *Surface*, as well as several recent books on architecture and technology. Prior to teaching at Yale, he worked for Neil M. Denari Architects and Johnston Marklee & Associates in Los Angeles and taught at the University of Applied Arts, Vienna, the Royal Danish Academy in Copenhagen, the University of Kentucky, and Pennsylvania State University. Mr. Buck received a B.S. from Cornell University and an M.Arch. from the University of California at Los Angeles.

Mario Carpo Vincent Scully Visiting Professor of Architectural History, fall term. After studying architecture and history in Italy, Mr. Carpo was an assistant professor at the University of Geneva in Switzerland. Since 1993 he has been a tenured associate professor in France and more recently a professor at the Georgia Institute of Technology in Atlanta. Mr. Carpo has also taught at several distinguished universities in Europe and in the United States, including Cornell, the Massachusetts Institute of Technology, and Williams College, and has been a scholar in residence at the Getty Research Institute and at the American Academy in Rome. From 2002 to 2005 Mr. Carpo was the head of the Study Centre at the Canadian Centre for Architecture in Montreal. His research and publications focus on the relationship among architectural theory, cultural history, and the history of media and information technology. Mr. Carpo's award-winning *Architecture in the Age of Printing* (2001) has been translated into several languages. His most recent books are *Perspective, Projections and Design* (2007, coedited); a translation of and commentary on Leon Battista Alberti's *Descriptio Urbis Romae* (2007, coauthored); a monograph on the work of Swiss architect Valerio Olgiati (2008, coauthored), and the recently published *The Alphabet and the Algorithm* (MIT Press, 2011). His recent essays and articles have been published in *Log*, *Perspecta*, *Journal of the Society of Architectural Historians*, *Grey Room*, *L'Architecture d'aujourd'hui*, *Arquitectura Viva*, *AD/Architectural Design*, *Abitare*, *Lotus International*, and *Arch+*. Mr. Carpo received a Dr.Arch. from the University of Florence and a Ph.D. from the European University Institute.

Katherine (Trattie) Davies Critic. Ms. Davies is a founding partner and principal of Davies Tang & Toews Architecture, an architecture and design firm in New York City. Her work with the firm includes residential, commercial, and institutional projects for private, corporate, and nonprofit clients in New York, New Jersey, Maine, and California. In the spring of 2011 their work with the PARC Foundation was exhibited as part of the New Museum Festival of Ideas for the New City. In addition to her work with Davies Tang & Toews, Ms. Davies organizes experimental design charrettes that explore the future city from unorthodox perspectives in New York City with the group 2100. In 2009 they held the community build project "Charas: El Bohio" in Alphabet City and in 2010 "Future House" with children from the Earth School. Prior to forming Davies Tang & Toews, Ms. Davies worked for Gehry Partners in Los Angeles. She was an artist in residence at the Cité Internationale des Arts in Paris and a teaching fellow at the Fontainebleau Schools of Music and Fine Arts. Her work has been published in *ArtNews* and *Architectural Digest*. Ms. Davies received a B.A. and an M.Arch. from Yale University.

Peggy Deamer Professor. Ms. Deamer is a principal in the firm of Deamer Architects. Projects by her and her former firm, Deamer + Phillips, have been featured in various publications including *Architecture*, *Architectural Record*, *Vogue*, and *The New York Times*. Articles by Ms. Deamer have appeared in *Assemblage*, *Praxis*, *Perspecta*, *Harvard Design Magazine*, and other journals and anthologies. She is the editor of *Architecture and Capitalism: 1845 to the Present* (Routledge) and *The Millennium House* (Monacelli Press) and the coeditor of *Re-Reading Perspecta* and *Building (in) the Future: Recasting Labor in Architecture* (Princeton Architectural Press) and *BIM in Academia* (Yale School of Architecture). Her theory work analyzes the relationship among architectural labor, craft, and

subjectivity. 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 Professor. Ms. Easterling is an architect, urbanist, and writer. Her latest book, *Enduring Innocence: Global Architecture and Its Political Masquerades* (MIT, 2005), researches familiar spatial products that have landed in difficult or hyperbolic political situations around the world. The book won Yale's Gustave Ranis Award for the best book by a Yale faculty member in 2005. Her previous book, *Organization Space: Landscapes, Highways and Houses in America*, applies network theory to a discussion of American infrastructure and development formats. The recent ebook *The Action is the Form: Victor Hugo's TED Talk* (Strelka Press, 2012) previews Ms. Easterling's forthcoming book, "Extrastatecraft: The Powers of Matrix Space" (Verso, 2013), which will examine global infrastructure networks as a medium of polity. Ms. Easterling is the coauthor, with Rick Prelinger, of *Call It Home*, a laser disc history of suburbia, released in DVD in 2013. She is also the author of a book and database titled *American Town Plans*. On the Web, Ms. Easterling has published research installations such as "Wildcards: A Game of Orgman" and "Highline: Plotting NYC." Her work has been widely published in journals such as *Art Forum*, *Domus*, *Grey Room*, *Volume*, *Cabinet*, *Assemblage*, *Log*, *Praxis*, *Harvard Design Magazine*, *Perspecta*, *Metalocus*, and *ANY*. Her work is also included as chapters in numerous publications. She has lectured widely in the United States as well as internationally. Ms. Easterling's work has been exhibited at the Storefront for Art and Architecture, the Rotterdam Biennale, the Queens Museum, the Architectural League, the Municipal Arts Society, and the Wexner Center. 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 parametric modeling and digital fabrication technologies as well as building information modeling (BIM). Mr. Eberhart maintains an architectural firm in Woodbridge, Connecticut, specializing in residential and light commercial work. In addition, the firm operates a fabrication shop designing and fabricating building components as well as custom cabinetry. Mr. Eberhart is also a design collaborator for C Studio located in New Haven, designing large-scale office and residential buildings across Latin America. He 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.

Peter Eisenman Charles Gwathmey Professor in Practice. Mr. Eisenman is an internationally recognized architect and educator. The principal of Eisenman Architects, he has designed large-scale housing and urban design projects, innovative facilities for educational institutions, and a series of inventive private houses. His current projects include the six-building City of Culture of Galicia in Santiago de Compostela, Spain, and a large condominium housing block in Milan, Italy. Mr. Eisenman has taught at Cambridge University, Harvard University, Princeton University, Ohio State University, and the Cooper Union. His many books include *Eisenman: Inside Out, Selected Writings 1963–1988*; *Written into the Void, Selected Writings 1990–2004*; *The Formal Basis of Modern Architecture*; *Tracing Eisenman*; and *Giuseppe Terragni: Transformations, Decompositions, Critiques*. From 1967 to 1982 he was the director of the Institute for Architecture and Urban Studies in New York City, which he founded. Mr. Eisenman holds a B.Arch. from Cornell University, a M.S.Arch. from Columbia University, and an M.A. and Ph.D. from the University of Cambridge.

Makram el Kadi Critic. Mr. el Kadi is cofounder and principal of L.E.FT, an architectural design firm based in New York City since 2005. Prior to joining the faculty at Yale, he taught at Columbia University. Mr. el Kadi has also taught as the Aga Khan Visiting Lecturer at the Massachusetts Institute of Technology and served as the Louis I. Kahn Visiting Assistant Professor at Yale in 2011. L.E.FT's work has been published in *The New York Times*, *Architectural Record*, and *The Architect's Newspaper* and has been exhibited in major museums, including the Guggenheim New York and the Museum of Modern Art. The firm was the recipient of the 2010 Emerging Voices Award from the Architectural League of New York, a 2010 Design Vanguard from *The Architectural Record*, and a 2002 Young Architects Forum prize from the Architectural League of New York. In 2009 L.E.FT was a finalist in the Young Artists Program of MoMA PS1; in 2010 it was a finalist for the Iakov Chernikhov International Prize in Architecture. Mr. el Kadi received a B.Arch. from the American University of Beirut and an M.Arch. from Parsons The New School for Design.

Susan Farricielli Lecturer. Ms. Farricielli, a sculptor and industrial designer, is currently managing partner of Kinetic Innovative Seating. Besides teaching at Yale, she has taught at the Rhode Island School of Design, Fairfield University, and Quinnipiac University. 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. She received a Design Arts Award from the National Endowment for the Arts for a wheelchair design for the elderly. In 2006 she was a nominee for Connecticut Woman Innovator of the Year through the Connecticut Technology Council and received an award from Foresight Technologies for her wheelchair. Ms. Farricielli has completed private and public sculpture commissions for the cities of New Haven, Plainville, Hot Springs, Arkansas, and for Ohio State University. She received a B.F.A. from Northern Kentucky University and an M.I.D. from the Rhode Island School of Design.

Alexander J. Felson Assistant Professor. Mr. Felson is an ecologist and registered landscape architect. His scholarly research focuses on urban land systems, including green infrastructure, local and regional park design, community to landscape ecology, and climate change adaptation and migration. Mr. Felson's design work integrates basic and

applied ecological research as a driver of the form, layout, and function of urban design, planning, and infrastructure projects. He integrates ecosystem services and public space into urban design to landscape-based projects in New York. Mr. Felson seeks new ways of constructing biologically rich systems through research-based design and adaptive management. He worked with Ken Smith Landscape Architect on projects, including NY Public School 19 (built in 2003), the East River Marsh Planter, and the Santa Fe Railyard Park in New Mexico (built in 2008). As an associate and director of ecological design at EDAW/AECOM, Mr. Felson designed the New York City Million Trees project on parkland. He is now a principal investigator implementing a large-scale ecological research project to study carbon accumulation, sustainable management, and biodiversity. Working with a developer for his Ph.D., Mr. Felson implemented experimental research on amphibian species as a design tool to inform the master plan. Other projects include Governor's Island, the Presidio, the World Trade Center streetscapes, and the Beacon Institute. He received a B.A. and an M.S. from the University of Wisconsin, Madison, an M.L.A. from Harvard University, and a Ph.D. from Rutgers University.

Martin J. Finio Critic. 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. His firm's work has won many awards, including a 2008 International Design Award and a 2009 National Honor Award from the AIA, and has been widely published and exhibited, including at the National Building Museum in Washington, D.C., and at the Aedes Gallery in Berlin. Before joining the Yale faculty he taught at Columbia University and was an associate for ten years in the office of Tod Williams and Billie Tsien. He received a B.Arch. from Cooper Union.

Kurt W. Forster Professor Emeritus (Visiting). Mr. Forster has taught at Stanford University, Massachusetts Institute of Technology, ETH Zurich, and Bauhaus University at Weimar and founded and directed research institutes at the Getty Research Center in Los Angeles and the Canadian Centre for Architecture in Montreal. He has organized major exhibitions on Schinkel in Chicago, Carlo Scarpa in Vicenza, Italy, Herzog & de Meuron in Montreal, and for the 2004 Venice Biennale. Mr. Forster has published widely on the history of art and architecture. He is a member of the Research Council of the Palladio Center in Vicenza, Italy, and the Accademia di San Lucca in Rome. Mr. Forster attended the universities of Berlin, Munich, and Florence and received a Ph.D. from the University of Zurich.

Bryan Fuermann Lecturer. Mr. Fuermann has taught eighteenth- to twentieth-century English and American literature and eighteenth- and nineteenth-century British art history, including the history of landscape painting and of landscape architecture, at the University of Illinois, Urbana; the New School; Northwestern University; Columbia College; the Newberry Library; and the University of Illinois, Chicago. Since 2001, he has taught the history of European landscape architecture from antiquity to the present at Yale. Mr. Fuermann received a B.A. from Northwestern University, M.A. and Ph.D. degrees from the University of Illinois, Urbana-Champaign, and an M.Des.S. from Harvard University.



Mark Foster Gage Assistant Dean and Associate Professor. The work of Mr. Gage's firm, Gage/Clemenceau Architects, ranges from large-scale architectural projects to interdisciplinary collaborations, including new flagship store designs for the fashion company Diesel, interactive environments for Intel Corporation, and a dress for Lady Gaga. His work has been exhibited internationally, including in the Museum of Modern Art, the Museum of the Art Institute of Chicago, and the Beijing International Biennale. Mr. Gage's writings have been featured in numerous academic publications, including *Log*, *Volume*, the *Journal of Architectural Education*, *A+U*, *Perspecta*, *Fulcrum*, and *Architectural Design*. In addition, his work has been featured in the popular press and on television. Mr. Gage has won numerous awards, including a Design Award from the American Institute of Architects and being named an "Avant Guardian" of architecture by *Surface* magazine. In 2007 he led the "Think Tank on Computational Aesthetics" at the Royal Danish Academy in Copenhagen. Mr. Gage was guest editor, along with Florencia Pita, for the fall 2009 issue of *Log* 17. He is the coeditor of *Composites, Surfaces, and Software: High Performance Architecture* and editor of *Aesthetic Theory: Essential Texts for Architecture and Design*. Mr. Gage has taught at Columbia University and the Institute for the Study of Classical Architecture. He received a B.Arch. from the University of Notre Dame and an M.Arch. from Yale University.

Alexander Garvin Professor (Adjunct). Mr. Garvin is currently president of AGA Public Realm Strategists, Inc., a planning and design firm in New York City, and president of the Forum for Urban Design. From 1996 to 2005 he was managing director for NYC2012, New York City's committee for the 2012 Olympic bid. During 2002–3 Mr. Garvin was the vice president for planning, design, and development of the Lower Manhattan Development Corporation, the agency charged with the redevelopment of the World Trade Center site following 9/11. He has also held prominent positions in New York

City government, including deputy commissioner of housing and city planning commissioner. Mr. Garvin is the author of numerous articles and books, including *The Planning Game: Lessons from Great Cities* (forthcoming, W.W. Norton); *Public Parks: The Key to Livable Communities*; *The American City: What Works, What Doesn't*, winner of the 1996 American Institute of Architects book award in urbanism; and *Parks, Recreation, and Open Space: A 21st Century Agenda*; and he is 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. Mr. Garvin's other publications include *The Beltline Emerald Necklace: Atlanta's New Public Realm*, commissioned by the Georgia office of the Trust for Public Land; *A New Public Realm for De Kalb County*, published by the Livable Communities Coalition of Atlanta, Georgia; and *Hinton Park: From Farmland to Parkland*, commissioned by the town of Collierville, Tennessee. In 2012 the New York Chapter of the AIA awarded Mr. Garvin its Award of Merit. He received a B.A., M.Arch., and M.U.S. from Yale University.

Kevin D. Gray Lecturer. Mr. Gray is a former managing director of real estate investment banking for PricewaterhouseCoopers Securities, and the editor, with John R. White, of *Shopping Centers and Other Retail Properties*. He is a registered architect and a licensed real estate appraiser and broker. Mr. Gray is a principal of Kevin D. Gray Consulting (USA), a real estate equity consulting firm active in the United States and abroad. He is a fellow of the Royal Institute of Chartered Surveyors and a member of the International Council of Shopping Centers. Mr. Gray has been a lecturer in real estate finance and investment at the Yale School of Management since 1999. He received a B.A. and an M.Arch. from the University of Pennsylvania and an M.B.A. from Yale 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 Brooks and Suzanne Ragen 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 more than 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. He is the founding partner of Steven Harris Architects in New York City. Their first monograph,

True Life, features twenty-five years of work that has been widely published and received numerous awards. Mr. Harris is a member of the *Interior Design* Hall of Fame, the 2012 AD100, and *Elle Décor's* A-List. He is coeditor with Deborah Berke of *Architecture of the Everyday*. 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.

Dolores Hayden Professor of Architecture and Professor of American Studies. Ms. Hayden is the past president of the Urban History Association and the author of several award-winning books about American landscapes and the politics of the built environment, most recently *A Field Guide to Sprawl* (Norton, 2004) and *Building Suburbia: Green Fields and Urban Growth, 1820–2000* (Pantheon Books, 2003, Vintage, 2004). Her book *The Power of Place: Urban Landscapes as Public History* (MIT Press, 1995) explores urban memory in ethnic communities in downtown Los Angeles. Gender and space are the subjects of *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (MIT Press, 1981) and *Redesigning the American Dream: Gender, Housing, Work, and Family Life* (Norton, 1985; revised and expanded, 2002). A former Guggenheim, Rockefeller, NEH, NEA, and ACLS/Ford fellow, Ms. Hayden has taught at MIT, UC Berkeley, and UCLA as well as Yale. In 2006–7 she was a fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University, where in 2009 she co-led “Researching the Built Environment: Spatial Methods and Public Practices.” Ms. Hayden is also a widely published poet whose work has appeared in *The Yale Review*, *Southwest Review*, *The American Scholar*, and *The Best American Poetry 2009*. In 2012 she was a poetry fellow at the Djerassi Resident Artists Program. Ms. Hayden received a B.A. from Mount Holyoke College and an M.Arch. from Harvard University.

Mimi Hoang Critic. Ms. Hoang and her partner, Eric Bunge, lead the architectural firm nARCHITECTS, with the aim of joining innovative concepts, social engagement, and technical precision in addressing contemporary issues. Across a wide range of scales from buildings, interiors, ephemeral structures, and public space design, their work achieves simple designs that produce a richness and flexibility of experience, with an economy of conceptual and material means. Ms. Hoang received a B.S.Arch. from the Massachusetts Institute of Technology and an M.Arch. from Harvard University.

Adam Hopfner Critic and Director of the Building Project. Mr. Hopfner is the founder of Hopfner Studio, a design-build practice based in New Haven. His recent projects have included a certified passive dwelling, a mixed-use music recording studio, painting studio, and office space as well as various residential commissions. Prior to founding Hopfner Studio, he worked on award-winning projects as a project manager at Gray Organschi Architecture. Mr. Hopfner received a B.A. from Bowdoin College and an M.Arch. from Yale University.

Joyce Hsiang Critic. Ms. Hsiang is founding principal of Plan B Architecture & Urbanism, an interdisciplinary design and research collaborative, founded in Rotterdam in 2008 and currently based in New Haven. Ongoing research projects include the design of a sustainability index to measure and manage urban development; the WorldIndexer project to model and examine the impact of development on a global scale; and the development of a parametric spatial planning methodology for the Maldives. She was



awarded a Hines Research Grant for Advanced Sustainability in Architecture in 2009, an AIA Upjohn Research Grant in 2010, and was a finalist for the Latrobe Prize in 2011. Her research on urban development was recently exhibited in the 2011 Chengdu Architecture Biennale and in the 2011 Eye on Earth Summit in Abu Dhabi. Prior to joining the faculty at Yale, Ms. Hsiang worked at the Office for Metropolitan Architecture (OMA) in the Netherlands and Pelli Clarke Pelli in New Haven, where she led and managed the design and construction of large-scale urban projects throughout the United States, Europe, the Middle East, and Asia. Ms. Hsiang received a B.A. 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.

Yoko Kawai Lecturer. Ms. Kawai is cofounder and principal of Penguin Environmental Design, based in Hamden, Connecticut, and in Osaka, Japan. Her firm focuses on incorporating landscape into architecture, often by using spatial concepts of East Asia. Its works include a dry garden for the *Tea Culture of Japan* exhibition in 2009 at the Yale University Art Gallery. Prior to joining the faculty at Yale, Ms. Kawai taught Japanese architecture and design studios at the New York Institute of Technology and in Japan at St. Agnes' University, Doshisha Women's College of Liberal Arts, and Setsunan University. Her research examines the influence of information communication technology on urban and architectural forms in the United States and in Asian countries. Ms. Kawai's

articles have been published in various scholarly journals, including *Journal of Green Building* and *Journal of Asian Architecture and Building Engineering*. Her study on the fiber-optic communities from 2007 to 2008 was supported by the Housing Research Institute, Japan. Ms. Kawai received a B.Eng. from Kyoto University, an M.Arch. from Harvard University, and a Ph.D. from Kobe University.

George Knight Critic. Mr. Knight is the founding principal of Knight Architecture, an award-winning, full-service architectural design firm specializing in residential, institutional, and urban redevelopment projects. Prior to this, he was a senior associate with Cesar Pelli & Associates in New Haven, where he worked for ten years designing international and domestic projects and competitions. Mr. Knight received a B.A. from Princeton University and an M.Arch. from Yale University.

Fred 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. Current and recent work of Mr. Koetter and his partner, Susie Kim, include plans for a new humanities building and the completed Physical Sciences Building at Cornell and Rosenkranz Hall at Yale along with a major expansion of Aktau, Kazakhstan; the United States Courthouse in Rockford, Illinois; and a multi-building, city-center, regeneration program for Columbus, Indiana. 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.

Amy Lelyveld Critic. Ms. Lelyveld does research on the Chinese house in its many permutations, ancient to modern, and directs the School's undergraduate China program, a collaboration with Tsinghua University's School of Architecture. She is principal of the New York-based firm Amy Lelyveld, Architect, which does residential and institutional work in the United States and China. She is the recipient of AIA NY and AIA Seattle design awards. Articles by Ms. Lelyveld have appeared in a variety of journals, including *2G* and *AD*. In addition to teaching at Yale, she teaches at Tsinghua University and has taught at Peking and Columbia universities. Ms. Lelyveld received an A.B. from the University of Chicago and an M.Arch. from Yale University.

Jennifer W. Leung Critic. Prior to founding LCD Studio in Brooklyn, New York, Ms. Leung trained in the offices of Stan Allen Architect, Diller Scofidio + Renfro, and the Office for Metropolitan Architecture. Recent projects include residential and commercial projects in New York, Delaware, and Taipei, and the design and installation of "Cold Morning" for the Canada Pavilion at the 2009 Venice Biennale. Ms. Leung's design work has been published in *Design Bureau* and exhibited at the Center for Architecture in New York City. Her research focuses on landscapes of risk distribution, including forms of military urbanism, natural resource management, damage control, and energy infrastructures. She also examines technology transfer and problems of cognition and culture as opportunities for interdisciplinary exchange. Ms. Leung has lectured internationally on her research and was the 2006 Architecture and Urban Studies Fellow at the Whitney Museum of American Art. Her work has been supported by the Pennsylvania Institute for Urban Research, the Graham Foundation, the MacDowell Colony, and the Vermont

Studio Center. Essays and criticism by Ms. Leung have been published in *Modern Painters*, *ArtUS*, *Bracket*, and *MONU Magazine on Urbanism*. Prior to teaching at Yale, she taught at the University of Pennsylvania and Columbia University. Ms. Leung received a B.S. from the University of California, Los Angeles, and an M.Arch. from Princeton 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. Ms. Long has extensive teaching experience on both sides of the Atlantic. She has published numerous articles, particularly in the realm of library design, and has acted as a consultant in this field. Ms. Long has published three books, the most recent of which is *Artists' Studios*. She is chair of the British national Design Review Panel and was made an officer of the British Empire (OBE) in 2009 for services to architecture and architectural education. Ms. Long received a B.A. from Smith College and an M.Arch. from Yale University.

Ariane Lourie Harrison Critic. Ms. Lourie Harrison is a cofounder of Harrison Atelier in New York, an architectural research and design practice, whose recent projects include the Talisman Environmental Education Center master plan for Fire Island and performance designs for *VEAL* (The Invisible Dog Art Center, 2013), *Pharmacophore* (Storefront for Art and Architecture, 2011), and *Anchises* (Bournemouth, Bristol, and New York, 2010). She is the editor of an anthology, *Architectural Theories of the Environment: Posthuman Territory* (Routledge, 2013) and has contributed to a number of architectural journals (*Log*, *Perspecta*, *Speciale Z*, *Volume*). Previously, she worked for Peter Eisenman and was the editor of his *Ten Canonical Buildings* (Rizzoli, 2008). She received fellowships from the AIA/AAF, the Marandon Foundation, and the Mellon Foundation. Ms. Lourie Harrison received an A.B. from Princeton University, an M.Arch. from Columbia University, and a Ph.D. in modern architecture at the Institute of Fine Arts.

Bimal Mendis Assistant Dean and Critic. Mr. Mendis is a founding partner of Plan B Architecture & Urbanism, a research and design collaborative engaged in the investigation and development of urban infrastructures. Current projects include the development of urban planning initiatives for the Republic of Maldives. His research includes the design of a sustainability index to measure and manage urban developments, which was awarded a grant from the Hines Research Fund for Advanced Sustainability in Architecture and an AIA Upjohn Research Grant. Prior to joining the faculty at Yale, Mr. Mendis was a project manager at the Office for Metropolitan Architecture in Rotterdam and Pelli Clarke Pelli Architects in New Haven, where he led numerous large-scale projects in the Middle East, including the new Central Library at Education City in Doha, Qatar. His continuing engagement with the Middle East extends to his scholarly research, which examines the growing network of educational establishments that are rapidly transforming the Gulf states, and has been published in *Al Manakh* and *Al Manakh 2: Export Gulf*. Mr. Mendis's work has also won numerous awards and competitions, including the winning entry and commission for "Intertidal," an urban tidal park in Buzzard's Bay, Mass. He is also the director of Undergraduate Studies in Architecture at the School. Mr. Mendis received a B.A. and an M.Arch. from Yale University.



Edward Mitchell Assistant Professor (Adjunct). Mr. Mitchell is an architect and writer who previously taught at Columbia University, Pratt Institute, and the Illinois Institute of Technology. His design work has been published in *Alphabet City*, *A+U* and is featured in *Fast Forward* and *Formerly Urban: Projecting Rust Belt Futures*. His critical essays have appeared in numerous publications, including *Log*, *Any*, *Perspecta*, and the *Journal of Architectural Education*. Mr. Mitchell has lectured and exhibited internationally, received awards in competitions, and been honored with a Young Architects Award by the New York Architectural League. His practice in New Haven involves residential, commercial, and urban design, including several houses in Connecticut. He is a fellow of the Urban Design Workshop, has worked in collaboration with Koetter, Kim and Associates on planning for a new sector of Abu Dhabi, and has set up a collaborative, Komanda, with architects and environmentalists in New York. He is also a member of the Vita Nuova, a national group of environmental engineers, financial experts, and designers involved in the redevelopment of environmentally impacted properties, including the long-term planning and rehabilitation of 16,000 acres of coal mines in Pennsylvania. Mr. Mitchell is currently investigating using geothermal heating from mine fires for powering new commercial development. He received a B.A. from Brown University and an M.Arch. from Princeton University.

Kyoung Sun Moon Assistant Professor. Prior to joining the Yale faculty, Mr. Moon was an assistant professor of architecture for three years at the University of Illinois at Urbana-Champaign. He worked as an architect at Skidmore, Owings, and Merrill in Chicago, MAC Architects and Consultants in Seoul, and the Republic of Korea Navy. Mr. Moon's primary research area is the integration between the art and science/technology of



architecture, with a focus on tall buildings. His articles on tall buildings have appeared in the *Structural Design of Tall and Special Buildings*, *Architectural Science Review*, and the *Journal of Architectural Engineering*. He is a member of the ASCE Committee on Tall Buildings. He received a B.S. from Seoul National University, an M.Arch. and an M.S.C.E. from the University of Illinois at Urbana-Champaign, and a Ph.D. from the Massachusetts Institute of Technology.

Joeb Moore Critic. Mr. Moore is principal of Joeb Moore + Partners, Architects, an architecture and design firm in Greenwich, Connecticut. He is the recipient of more than thirty-five AIA New England, AIA CT, and AIA NY Design Awards since founding his practice in 1993. Recent awards include a 2010 AIA National Residential Honor Award; 2011 North American WOOD Design Award; 2011 AIA New England First Honor Award; and a 2011 National “Residential Architect” Design Award, Interior Design. Before joining the Yale faculty in 2007, Mr. Moore taught at Catholic University and Columbia University. From 1996 to 2006 he was the assistant director of the Barnard/Columbia Undergraduate Architecture Department. His background is in the history and theory of aesthetics and systems of representation in architecture. He has lectured and exhibited widely on his work and research, which currently is focused on the history of the suburban house and the legacy of the “Harvard Five” and the American mid-century “Good Life” residential house and program. Mr. Moore received a B.S. and an M.Arch. from Clemson University.

Stanislaus von Moos Vincent Scully Visiting Professor of Architectural History, spring term. Mr. von Moos is emeritus professor of the History of Modern Art at the University of Zurich, Switzerland. He has taught at a number of American and European

universities, including Harvard University, the Technische Hogeschool in Delft, the Graduate Center of the City University of New York, and Princeton University, where he was the Jean Labatut Visiting Professor of Architecture in 1997. After spending some time at the Department of Architecture at the ETH, Zurich, and getting his Ph.D. from Zurich University, he was for ten years editor of the influential architectural quarterly *Archithese*, which he founded in 1970. Parallel to his work on Italian Renaissance architecture, the history of industrial design, and of modern architecture, Mr. von Moos has organized and co-organized various exhibitions on art and architecture, and in particular on the work of Le Corbusier and Venturi, Scott Brown & Associates. He is currently acting as co-curator of a retrospective exhibition on the work of Louis I. Kahn scheduled to be shown in 2012.

Herbert S. Newman Critic. Mr. Newman has been on the Yale faculty since 1965. As a principal of Newman Architects, his work is found on many campuses and he has been active in planning, preserving, and rebuilding cities. He received the Thomas Jefferson Award for Public Architecture from the AIA for lifetime achievement in 1995 and the Master Builder Award from Habitat for Humanity in 1993. He has received national AIA Honor Awards for Design Excellence for the redevelopment of New Haven’s Ninth Square District, the restoration and renovation of Yale’s Battell Chapel, and the Center for American Arts at the Yale University Art Gallery; national AIA/ALA awards for Yale Law School Library and Colgate University Library; more than twenty-five AIA/Connecticut Design Awards; and many New England Regional Design Awards. Mr. Newman’s firm 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. Mr. Organschi is design principal and partner at Gray Organschi Architecture in New Haven, a firm recognized nationally for its residential, institutional, and infrastructural design. He is also the principal of JIG Design Build, an offshoot of his work at Gray Organschi Architecture that specializes in the prototyping, fabrication, and installation of building components and systems. Mr. Organschi and his partner, Elizabeth Gray, were honored in 2012 by the American Academy of Arts and Letters with an Arts and Letters Award in Architecture and by the American Institute for Architecture with a National Award in Housing for their design of the Fairfield Jesuit Center. In addition to writing and lecturing on construction technology in design, Mr. Organschi is a member of the steering committee of the Cities and Climate Change Network, an international consortium of scientists, policy-makers, and design practitioners engaged in interdisciplinary research and the implementation of global projects in carbon mitigation and climate adaptation. He is a contributing author and editorial board member of the upcoming book *Mitigating Climate Change: The Emerging Face of Modern Cities*. His ongoing research explores the use of new wood technologies in mid-rise, high-density housing and infrastructure. Prior to teaching at Yale, Mr. Organschi taught at Wesleyan University and, since 2010, has served as a visiting professor in the graduate design program at the Roger Williams University School of Architecture, Art and Historic Preservation. He received a B.A. from Brown University and an M.Arch. from Yale University.

Eeva-Liisa Pelkonen Associate Professor. Ms. Pelkonen's scholarly work focuses on twentieth-century European and American architecture with interest in the genesis and meaning of architectural form within various national and historical contexts. Ms. Pelkonen is the author of *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* (MIT Press, 1996) and *Alvar Aalto: Architecture, Modernity and Geopolitics* (Yale University Press, 2009); a coeditor of *Eero Saarinen: Shaping the Future* (Yale, 2006) and *Architecture + Art: New Visions, New Strategies* (Aalto Academy, 2007); and editor of *Kevin Roche: Architecture as Environment* (Yale, 2011). Her articles have appeared in various publications, including *Daidalos*, *Log*, and *Perspecta*. Ms. Pelkonen's book on Saarinen received the Philip Johnson Award, granted by the Society of Architectural Historians for the best exhibition catalogue of the year, and the Sir Banister Fletcher Award, granted annually by the Authors' Club of London for the best book on art or architecture. Her book on Aalto won the Alice Davis Hitchcock Award, also granted by the Society of Architectural Historians, given annually for distinguished scholarship by a North American author. Prior to coming to Yale, Ms. Pelkonen 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 currently a design associate with Turner Brooks Architects, where she has collaborated on such projects as 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.

Ben Pell Critic. Mr. Pell is cofounder and principal of PellOverton, an architectural research and design practice based in New York City since 2003. Prior to joining the faculty at Yale, Mr. Pell taught at the Syracuse University School of Architecture, where he coedited 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. He has also taught at the Pratt Institute Graduate School of Architecture. His research, which explores contemporary techniques of architectural production, has been published in *The New York Times*, *Architecture Today*, *Architectural Record*, *Metropolis*, *Surface*, 306090, *The Journal of Architectural Education*, and *The Architect's Newspaper* and has been exhibited in the United States and abroad. Most recently, Mr. Pell wrote and edited *The Articulate Surface: Ornament and Technology in Contemporary Architecture* (Birkhauser Press, 2010). The work of PellOverton was featured in the publication *Resonance: Young Architects 10* (Princeton Architectural Press, 2009), and his office has been recognized with a Young Architects Award from the Architectural League of New York (2008) and an AIA Design Award (2009). He received a B.Arch. from Syracuse University and an M.Arch. from the University of California, Los Angeles.

Emmanuel Petit Associate Professor. Mr. Petit is the author of *Irony, or, The Self-Critical Opacity of Postmodern Architecture* (Yale Press, 2013), a book supported by the Graham Foundation and nominated by Princeton University for the 2013 Gustave O. Arlt Award in the Humanities. He is the editor of "Reckoning with Colin Rowe," a forthcoming collection of critical essays on the shifts of architectural theory in the second half of the twentieth century; *Schlepping through Ambivalence: Essays on an American Architectural Condition* (Yale Press, 2011), Stanley Tigerman's collected essays; and *Philip Johnson: The*



Constancy of Change (Yale Press, 2009), which was awarded with an Independent Publisher Award. Mr. Petit's essays have appeared in *Architectural Review*, *Archithese*, *JSAH*, *The Journal of Architecture*, *JAE*, *Trans*, *Log*, *Thesis*, *Thresholds*, and *Perspecta*, as well as in a number of exhibition catalogues, including at the Victoria and Albert Museum in London, the Museum for Applied Arts in Vienna, and the Kunstmuseum Wolfsburg. He curated the traveling exhibition *Ceci n'est pas une rêverie: The Architecture of Stanley Tigerman* (2011–12), the exhibition *An Architect's Legacy: James Stirling's Students at Yale, 1959–83* (2010–11), and cocurated Peter Eisenman's 2004 exhibition *Barefoot on White-Hot Walls* at the Museum for Applied Art in Vienna. He is a partner in Jean Petit Architectes, an architectural firm in Luxembourg City, and is a founding principal, along with Ralitz Petit, of the architecture firm Episteme in New Haven. Mr. Petit received an M.Sc. in architecture from the Swiss Federal Institute of Technology in Zurich (ETH) and an M.A. and a Ph.D. from 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 urban representation 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 other towns throughout the region. He 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. Mr. Plattus also directs the School's China Studio, a three-way collaboration among Yale, the University of Hong Kong, and Tongji University, and recently led a Yale and international team to develop plans for a Peace Park along the Jordan River

on the Israeli-Jordanian border. 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*, as well as the Connecticut Main Street Center and the New Haven Preservation Trust. 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 a B.A. and an M.Arch. from Yale University.

Todd Reisz Daniel Rose ('51) Visiting Assistant Professor. Mr. Reisz is an architect, researcher, and writer focusing on the cities of the Gulf region, from both historical and contemporary perspectives. Beyond the Gulf, his work seeks to address assumptions made about cities across constructed cultural borders. He is the editor of *Al Manakh 2: Gulf Continued*, which analyzes the recent developments of cities in Saudi Arabia, Kuwait, Qatar, Bahrain, and the UAE. Mr. Reisz is also an editor at *Portal 9*, a Beirut-based journal addressing cities in Arab countries and beyond. For several years he led urban research projects at AMO, the think tank arm of Office for Metropolitan Architecture, Rotterdam. Mr. Reisz's writing has been featured in such publications as *Log*, *Architectural Design*, *Volume*, and *Artforum*. He received a B.A. and an M.Arch. 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 an M.Arch. from the University of Illinois at Urbana-Champaign and an M.Des.S. and a D.Des. from Harvard University.

Elihu Rubin Assistant Professor. Mr. Rubin's work bridges the urban disciplines, focusing on the built environments of nineteenth- and twentieth-century cities, the history and theory of city planning, cultural landscapes, the geography of urban transportation, and the social life of urban space. He has made documentary videos on topics relating to urban history, the politics of public space, urban redevelopment, architectural modernism, street life, and carpooling. Mr. Rubin is the author of *Insuring the City: The Prudential Center and the Postwar Urban Landscape* (Yale University Press, 2012). He received a B.A. from Yale University and an M.C.P. and a Ph.D. from the University of California, Berkeley.

Joel Sanders Professor (Adjunct). Mr. Sanders is an architect practicing in New York City. Prior to joining Yale, he taught at Princeton University and Parsons The New School of Design. His work has been featured in numerous international exhibitions, including

Open House at the Vitra Design Museum, *Cut: Revealing the Section and Glamour* at SF MoMA, *New Hotels for Global Nomads* at the Cooper-Hewitt, National Design Museum, the *Bienal de São Paulo*, *Unprivate House* at New York's Museum of Modern Art, and *100 Architects of the Year 2012* at the 31st Korean Institute of Architects Convention and Exhibition. Projects designed in his practice belong to the permanent collections of the Museum of Modern Art in New York City, SF MoMA, Art Institute of Chicago, and the Carnegie Museum in Pittsburgh, and his work has been showcased in numerous publications, including *Architecture*, *Interior Design*, *Architectural Record*, *Architectural Digest*, *The New York Times*, *Wallpaper*, and *A+U*. Mr. Sanders has received numerous awards, including an ALA/IIDA Library Interior Design Award, six New York AIA Design Awards, two New York State AIA Design Awards, a 2008 *Interior Design Magazine* Best of Year Award, an AIA Westchester/Mid-Hudson Chapter Honor Award, a Boston Society of Architects Research Grant, and two Design Citations from *Progressive Architecture*. The editor of *Stud: Architectures of Masculinity*, he frequently writes about art and design, most recently for *Art Forum* and the *Harvard Design Magazine*. Monacelli Press released a monograph of his work, *Joel Sanders: Writings and Projects*, in 2005, and released *Groundwork: Between Landscape and Architecture*, with Diana Balmori, in 2011. Mr. Sanders received a B.A. and an M.Arch. from Columbia University.

Aniket Shahane Critic. Mr. Shahane is principal at Office of Architecture, a Brooklyn-based architecture practice. Since founding the studio in 2009, he has overseen the design and execution of a variety of projects—both commissioned and speculative—that have been featured in diverse print and online publications such as *Residential Architect* and *MoCoLoco*, as well as exhibitions organized by AIA New York and Storefront for Art and Architecture. Office of Architecture projects have received multiple awards, including two 2012 merit awards from *Residential Architect* and *Custom Home Design* for the recently completed Tribeca Loft project. Prior to establishing his own practice, Mr. Shahane trained in the offices of Enric Miralles in Barcelona and Joel Sanders in New York City as designer and project architect on several award-winning works. Prior to teaching at Yale, he taught undergraduate design studios at the Wentworth Institute of Technology in Boston. Mr. Shahane received a B.Arch. from the University of Texas at Austin and an M.Arch. from Yale University.

Carter Wiseman Lecturer. In addition to Mr. Wiseman's work as a writer and editor at the Associated Press and *Newsweek*, he was the architectural critic at *New York Magazine* for sixteen years. He has written on architecture for *Architectural Record*, *Interior Design*, and *ARTnews*, among other publications. He is the author of *I. M. Pei: A Profile in American Architecture*, *Twentieth-Century American Architecture: The Buildings and Their Makers*, and *Louis I. Kahn: Beyond Time and Style, A Life in Architecture*. Mr. Wiseman was a Loeb Fellow at Harvard's Graduate School of Design. He received a B.A. from Yale University and an M.A. from Columbia University.



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.

Frederick T. Ahlson Scholarship Fund (2004) Established by a bequest of Frederick T. Ahlson (B.F.A. 1930) for financial support of students in the School of Architecture.

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

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

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

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 Building Maintenance Fund (1963) Established by the Helen and Thomas Hastings Fund to support the maintenance of the Art & Architecture Building, renamed Paul Rudolph Hall in 2008.

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.

Arcus Scholarship Fund (2010) Established by Jon Stryker to support student scholarships in the School of Architecture.

The Edward P. Bass Distinguished Visiting Architecture Fellowship Fund (2004) Established by Edward P. Bass (B.S. 1968, Arch. 1972) 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 in honor of Myriam Bellazoug (M.Arch. 1991) to support lectures and symposia held in conjunction with the publication

of the most recent issue of *Perspecta*, *The Yale Architectural Journal*. Ms. Bellazoug was editing what was to be *Perspecta 30* when she died in the mysterious crash of TWA Flight 800 on July 17, 1995. She was flying to Paris as part of her work in the New York office of the architect Peter Marino, who, together with friends of Ms. Bellazoug, established this fund. 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
 Neil Denari, Fall 2005
 Sam Jacob, Spring 2006
 Tom Wiscombe, Fall 2006
 Reinhold Martin, Fall 2007
 Yoshiharu Tsukamoto, Spring 2008
 Matthew Coolidge, Fall 2008
 Armin Linke, Spring 2010
 Thomas de Monchaux, Spring 2011
 Adrian Benepe, Spring 2012

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

Frederick Bland Scholarship Fund (2005) Established by Frederick Bland (B.A. 1968, M.Arch. 1972) to support student scholarships in the School of Architecture.

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

John A. Carrafiell Scholarship Fund (2009) Established by John A. Carrafiell (B.A. 1987) to support student scholarships in the School of Architecture, with preference for students interested in urbanism.

John A. Carrafiell Teaching Fund (2009) Established by John A. Carrafiell (B.A. 1987) to support teaching and research associated with courses taught at the School of Architecture, with preference for course work in the areas of study of urbanism and professional practice.

Centerbrook Architects Fund for the Study of Craft (2010) Established by Jefferson B. Riley (M.Arch. 1972), Mark Simon (M.Arch. 1972), Chad Floyd (B.A. 1966, M.Arch. 1973), and James C. Childress to provide support to train Yale graduate students of architecture to make things by hand, especially those where the hand of the craftsman is evidenced.

William G. (Arch. 1930) and Virginia Field Chester Scholarship Fund (2009) Established by the Trust of William G. Chester (M.Arch. 1930) and Virginia Field Chester to support student scholarships in 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*, *The Yale Architectural Journal*.

The Clarke Family Scholarship Fund (2006) Established by Fred W. Clarke III and Laura Weir Clarke to support student scholarships in the School of Architecture.

Richard D. Cohen Scholarship Fund (2007) Established by Richard D. Cohen to support student scholarships in the School of Architecture.

Robert Leon Coombs Scholarship Fund (2002) Established by a bequest of Robert Leon Coombs (M.Arch. 1971) to endow a scholarship in recognition of outstanding architectural ability.

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

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

Dilworth Family Scholarship Fund (2007) Established by Charles D. Dilworth (B.A. 1979, M.Arch. 1983) to support student scholarships in the School of Architecture.

Peter H. Dominick, Jr. Fellowship Fund for Travel (2009) Established by The Fourth Century Trust and the gifts of various friends, colleagues, and family in memory of Peter H. Dominick, Jr. (B.A. 1963), to support travel for undergraduate and/or graduate students and faculty traveling together to locations related to areas of study within the School of Architecture, and/or to support independent travel by one or more students in the Ph.D.

program within the School of Architecture, and/or one or more advanced master's degree students within the School of Architecture.

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

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

H.I. Feldman Prize Fund (1955) Established by Hyman I. Feldman (B.F.A. 1920) for a prize to be awarded annually for the best solution of an architectural problem, taking into consideration the practical, functional, and aesthetic requirements of that problem. Since 1981, the following students have been awarded the H.I. Feldman Prize:

Brian Edward Healy, 1981

Charles F. Lowrey, Jr., 1982

Stefan Ragnar Hastrup, 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 Mabbott, 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

Russell Jon Greenberg, 2006

Dana L. Getman, 2007

Dylan M. Sauer, 2008

Emily Arden Wells, 2009

Anne-Marie Paula Armstrong, 2010

Daniel Gregory Markiewicz and Ryan Welch, 2011

Amir Mikhaeil, 2012

Christina Argyrou, 2013



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

Lord Norman R. Foster Scholarship Fund (2009) Established by the Hearst Corporation in honor of Norman R. Foster (M.Arch. 1962, D.F.A.H. 2003), architect of the Hearst Tower in New York City, selected to receive the 2008 International Highrise Award by the City of Frankfurt, Germany, and DekaBank, to encourage one or more students who might otherwise not be able to attend the Yale School of Architecture.

Lord Norman R. Foster '62 M.Arch., '03 D.F.A.H. Visiting Professorship in Architecture (2009) Established by Norman Foster to fund a visiting professorship in architecture, with preference for international visiting faculty.

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

Fund for Urban Studies at Yale (2011) Established by an anonymous donor to support a permanent faculty position of leadership for Yale University's urban studies initiative.

Harvey Geiger Fund for Undergraduate Travel and Research in Architecture (2013) Established by Harvey R. Geiger (B.A. 1964, M.C.P. 1969, M.Arch. 1969) to support travel and research for undergraduates majoring in Architecture.

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

Brendan Gill Lectureship Fund (1987) Established by Herbert P. McLaughlin (B.A. 1956, M.Arch. 1958) to honor the writer and critic Brendan Gill (B.A. 1936). 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
 Esther de Costa Meyer, Fall 2005
 Wendy Steiner, Spring 2006
 Jeffrey Kipnis, Fall 2006
 Pier Vittorio Aureli, Fall 2007
 David Brownlee, Spring 2008
 Robert Campbell, Fall 2008
 Nicholas Fox Weber, Spring 2009
 Glenn Adamson, Fall 2009
 Joel Kotkin, Spring 2011
 Nasser Rabbat, Spring 2011
 Kenneth Frampton, Fall 2011
 Joel Kotkin, Fall 2011
 Mary Ann Caws, Jean-Louis Cohen, Beatriz Colomina, Peter Eisenman, Mark Jarzombek, and Kevin Repp, Fall 2012

Alexander Gorlin Scholarship Fund (2006) Established by Alexander Gorlin (M.Arch. 1980) Architects to support student scholarships in the School of Architecture.

James Wilder Green Dean's Resource Fund (2006) Established by the estate of James Wilder Green (B.Arch. 1952) to support the School of Architecture's exhibitions and other external initiatives.

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.

Charles Gwathmey Professorship in Practice (2009) Established by Ralph and Ricky Lauren in memory of Charles Gwathmey (M.Arch. 1962), to honor Charles's design achievements and to acknowledge the contributions that Charles made as an architect as well as an educator with unique abilities to motivate young people, this professorship supports teaching, research, and travel for distinguished senior design faculty at the School of Architecture.

Charles Gwathmey Scholarship Fund (2006) Established by Bette-Ann and Charles Gwathmey (M.Arch. 1962) to support student scholarships in the School of Architecture.

William Randolph Hearst Endowed Fund at the Yale School of Architecture (2009) Established by the William Randolph Hearst Foundation to support teaching and study of manual drawing at the School of Architecture.

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

Hilder Family Scholarship Fund (2005) Established by David B. Hilder to support scholarship aid for a student at the School.

The Hines Endowed Fund for Advanced Sustainability in Architectural Design (2008) Established by Gerald D. Hines to promote research and teaching that focus on the attempt to minimize, mitigate, and avoid adverse impacts on the natural environment and human health, while also enhancing beneficial contact between people and natural systems and processes in the built environment.

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

Kenneth A. Housholder Memorial Scholarship Fund (2006) Established by the estate of Kenneth A. Housholder (B.Arch. 1947) to support student scholarships in the School of Architecture.

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

Judith and Walter Hunt Fund in Architecture (2007) Established by Walter A. Hunt, Jr. (B.A. 1963, M.Arch. 1967) to support joint faculty and student travel related to areas of study at the School of Architecture.

Frank D. Israel Scholarship Fund (2008) Initiated by Frank O. Gehry (D.F.A. Hon. 2000), classmates, and friends in memory of Frank D. Israel (Arch. 1970) to support student scholarships in the School of Architecture.

Elise Jaffé + Jeffrey Brown Endowed Fund for the Study of Contemporary Architecture (2007) Established by Elise Jaffé and Jeffrey Brown to support faculty and student research and related travel, and to disseminate the faculty and student findings, through publications, lectures, exhibitions, symposia, etc., with preference for the study of twentieth-century architecture.

Nathan Kagan Scholarship Fund (2011) Established in memory of Nathan Kagan (M.Arch. 1958) by his son Laurence Kagan and friends of the family to support student scholarships in the School of Architecture.

Louis I. Kahn Visiting Assistant Professorship Fund (2003) Established in honor of Louis I. Kahn by an anonymous donor to fund a junior visiting professorship in design. First awarded in 2003.

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

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

Tai Soo Kim First-Year Building Project Fellowship Fund (2005) Established by Tai Soo Kim (M.Arch. 1962) to provide one or more fellowships for students enrolled at the Yale School of Architecture selected as First-Year Building Project summer interns working over the summer to complete the Building Project.

Fred Koetter and Susie Kim Endowed Fund (2007) Established by Fred Koetter, dean of the School of Architecture from 1993 until 1998, and Susie Kim to support travel expenses for the Post-Professional Studio at the Yale School of Architecture.

Kenneth S. Kuchin Scholarship Fund (2010) Established by Kenneth S. Kuchin to support student scholarships in the School of Architecture.

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.

Faith Lasser Memorial Scholarship Fund (2009) Established by David M. Schwarz (M.Arch. 1974), and the gifts of family and friends, in memory of David's mother, Faith Lasser, to support student scholarships in the School of Architecture.

Lois Alm Lenahan Memorial Dean's Resource Fund (2007) Established by a gift of Lois Lenahan, as directed by her daughters, Elizabeth Lenahan, K. C. Perkins, and Nancy Gourley, to provide support for the study of landscape architecture at the School of Architecture.

Timothy Egan Lenahan Memorial Fund (1994) Established by friends and family of Timothy Egan Lenahan (B.A. 1980, M.Arch. 1984) to support an annual lecture focusing on the relationship between landscape and architecture and to support the teaching of landscape. The following persons have delivered a Timothy Egan Lenahan Memorial Lecture:

Richard Haag, Spring 1996
James Corner, Fall 1997
Michael Sorkin, Spring 1999
Witold Rybczynski, Fall 1999
Mario Schjetnan, Spring 2000
Kathryn Gustafson, Fall 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

Mirka Benes, Spring 2006

Adriaan Geuze, Spring 2007

Kate Orff, Fall 2007

Walter Hood, Fall 2008

Elizabeth Meyer, Spring 2010

Kristina Hill, Spring 2011

Charles Waldheim, Spring 2012

Thaisa Way, Spring 2013

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.

Lin Art/Architecture Scholarship Fund (2011) Established by Maya Y. Lin (B.A. 1981, M.Arch. 1986, D.F.A.H. 1987) to support student scholarships in the School of Architecture.

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

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

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

J. Irwin Miller Endowment (2010) Established by William I. Miller (B.A. 1978), Catherine G. Miller, Elizabeth G. Miller, and Margaret I. Miller (M.A. 1968) in memory of their father, J. Irwin Miller (B.A. 1931), to support an annual J. Irwin Miller Symposium in the School of Architecture.

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

David C. Morton II Scholarship Fund (2004) Established by Anne Morton Kimberly in memory of her son, David C. Morton II (B.A. 1963, M.Arch. 1968) to support financial aid for students at the School of Architecture.

A. Whitney Murphy Scholarship Fund (1992) Established as a bequest of A. Whitney Murphy (B.A. 1938, B.F.A. in architecture 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. in architecture 1931), architect, product designer, and writer, by Herman Miller, Inc., and Mrs. George Nelson to award each year scholarships to second-year graduate students of architecture for support for an independent course of study. 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 (joint project), 2002

Christopher Harrison Cayten, 2003

Ralph Colt Bagley IV, 2004

Michele Naomi Darling, 2005

Brook Giles Denison, 2006

Garret James Gantner, 2007

John C. Brough, 2008

Parsa Khalili, 2008

Aidan Doyle, 2009

Palmyra Geraki, 2009

Marija Brdarski, 2010

Emmett Zeifman, 2010

Can Vu Bui, 2011

Thomas Matthew Rolles Fryer, 2011

Gary Leggett, 2012

Ivan Farr, 2013

New Practice Paradigms Lectureship Fund (2007) Established by Phillip G. Bernstein (B.A. 1979, M.Arch. 1983) and Nancy Alexander (B.A. 1979, M.B.A. 1984) to support teaching and research in practice innovation within the School of Architecture, with particular focus on the leadership role of the architect in the building process.

Ng Chi Sing Scholarship Fund (2012) Established by Louis Ng, parent of Rafael Ng (M.Arch. 2013), to support student scholarships in the School of Architecture, with first preference for students from Hong Kong and Macau, and second preference for students from Asia.

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

The Nitkin Family Dean's Discretionary Fund in Architecture (2004) Established by Bradley Nitkin (B.A. 1969) to provide support to a dean's discretionary fund.

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.

Cesar Pelli Scholarship Fund (2005) Established by Cesar Pelli, dean of the School of Architecture from 1977 until 1984, to provide financial assistance to students at the Yale School of Architecture.

Donald I. Perry Book Fund in the Yale School of Architecture (2008) Established by the bequest of Donald I. Perry (B.Arch. 1953) for acquisitions at the Yale School of Architecture.

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



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

Pickard Chilton Dean's Resource Fund (2011) Established by Jon Pickard (M.Arch. 1979) and William D. Chilton, founding partners of the architectural firm Pickard Chilton, to support the priorities of the School of Architecture, with a preference for the fabrication and installation of exhibitions.

Pickard Chilton Fellowship Fund (2006) Established by Jon Pickard (M.Arch. 1979) and William D. Chilton, founding partners of the architectural firm Pickard Chilton, to support student scholarships in the School of Architecture.

Alexander Purves Fund (2005) Initiated by Steven Harris, Deborah Berke, and friends to honor and recognize Professor Emeritus Alexander Purves (B.A. 1958, M.Arch. 1965) for his dedication and outstanding years of teaching undergraduate architecture majors. This fund provides support for the undergraduate major at the School of Architecture.

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 (B.A. 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.

Daniel Rose (1951) Visiting Assistant Professorship (2007) Established by Joseph B. Rose (B.A. 1981) and Gideon G. Rose (B.A. 1985) to honor their father, Daniel Rose, to fund a visiting assistant professorship in urban and environmental studies.

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. 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

Steven Johnson, Spring 2006

Mark Gottdiener, Spring 2007

Adrian Favell, Spring 2008

Loïc Wacquant, Spring 2009

Saskia Sassen, Spring 2010

Thomas Y. Levin, Spring 2011

Neil Smith, Spring 2012

Sven-Olov Wallenstein, Spring 2013

Marshall Ruben and Carolyn Greenspan First-Year Building Project Fellowship Fund (2007) Established by Marshall S. Ruben (B.A. 1982) and Carolyn B. Greenspan to provide fellowships to student summer interns working on the School's First-Year Building Project.

Paul Rudolph Lectureship Fund (1986) Established by Claire and Maurits Edersheim to create an annual lectureship to honor Paul Rudolph (M.A. Hon. 1958), former chairman of the Department of Architecture of the School of Art and Architecture and designer of three buildings at Yale, including the Art & Architecture Building (1963), renamed Paul Rudolph Hall in 2008. 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
 Massimiliano Fuksas, Fall 2005
 Tony Fretton, Spring 2006
 Kazuyo Sejima, Fall 2006
 Paul Andreu, Spring 2008
 Adrian Forty, Spring 2009
 Robert Venturi and Denise Scott Brown, Spring 2010
 Robert Maxwell, Fall 2010
 François Roche, Spring 2012
 Brigitte Shim, Fall 2012
 Wang Shu, Spring 2013

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

Ruesch Family Scholarship Fund (2006) Established by Jeanne Ruesch to support student scholarships in the School of Architecture.

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, M.A. Hon. 1949) to fund scholarship awards to students in the School of Architecture.

Eero Saarinen Visiting Professorship Fund (1982) Established by Kevin Roche, colleagues, and friends of Eero Saarinen (B.Arch. 1934, M.A. Hon. 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. 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
 Stephen Wolfram, Spring 2005
 Amanda Burden, Spring 2006
 Susan Fainstein, Spring 2007
 Thomas Heatherwick, Spring 2008



Cameron Sinclair, Spring 2009
 Tom Vanderbilt, Spring 2010
 Edward Glaeser, Spring 2012
 Dr. Richard Jackson, Fall 2012

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

School of Architecture Scholarship Fund (2007) Established by Robert A. Stewart to support student scholarship at the School of Architecture.

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.

David M. Schwarz Scholarship Fund (2009) Established by Ken Kuchin in honor of David M. Schwarz (M.Arch. 1974) to provide scholarships for one or more students at the Yale 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.

Selby-Vail Fund (2009) Established by Norman C. Selby (B.A. 1974) and Melissa G. Vail (B.A. 1974) to support term-time teacher-directed travel for students in the undergraduate Architecture major.

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

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

Peter Budd, Spring 1987

Stephen Tobriner, Fall 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

Werner Sobek, Spring 2006

Aine Brazil, Spring 2007

David Billington, Spring 2008

Charles Gwathmey, Elizabeth Skowronek, Robert Leiter, Patrick Bellew, and Arthur Heyde, Spring 2009

Guy Nordenson, Spring 2010

Hanif Kara, Spring 2011

William Baker, Spring 2012

Robert Davidson, Spring 2013

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 from 1972 to 1977, to provide scholarship to a student in the School of Architecture who best brings together both the study of structural engineering and its implications in his or her design projects.

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



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

Stanley Tigerman Scholarship Fund (2004) Initiated by Frank O. Gehry (D.F.A. Hon. 2000) 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.

The Jim Vlock First-Year Building Project Fund (2008) Established in honor of Jim Vlock by Michael Vlock and Karen Pritzker to support the First-Year Building Project at the School of Architecture.

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

Richard White Memorial Fund (1995) Established by the bequest of Jacques Miller (B.F.A. 1938) and gift of Cynthia H. Petersen to 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*.

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

William Wirt Winchester Fund (1895) Established by Mrs. Jane Ellen Winchester and Mrs. Hannah Bennett as a memorial to their son and brother, William Wirt Winchester, to support a fellowship for study and travel outside the United States and 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
 Roland F. Bedford, 1970
 Ray Steven Oliver, 1971
 Carison Wade, 1972
 John Paul Chadwick Floyd, 1973
 Hillary Ann Brown, 1974
 James Howard Jorgenson, 1975
 Stefani Danes Ledewitz, 1976
 Kevin Lichten, 1977
 Frederic MacN. Ball, 1978
 Kevin Hart, 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
 Christopher Ray Kitterman, 2006
 Gregorio Santamaria Lubroth, 2007
 Dana L. Getman, 2008
 Parsa Khalili, 2009
 Carlos Felix Raspall Galli, 2010
 Daniel Gregory Markiewicz, 2011
 Miroslava Brooks, 2012
 Sarah Frances Gill, 2013

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. 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 Quatrala, 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
 Elisa S.Y. Lui, 2006
 Maria Claudia Melniciuc, 2007



Garrett Thomas Omoto, 2007
 Catherine E. Anderson, 2008
 Matthew A. Roman, 2008
 Andrew Ashey, 2009
 Matthew Aaron Zych, 2010
 Miroslava Brooks, 2011
 Christina Argyrou, 2012
 Kathleen Stranix, 2013

George Morris Woodruff, Class of 1857, Memorial Lecture in Architecture (2010) Established by H. Allen Brooks (M.A. 1955) to support a lecture in architecture. The following persons have delivered a George Morris Woodruff, Class of 1857, Memorial Lecture:

Eve Blau, Spring 2012
 Kurt W. Forster, Spring 2013

Professor King-lui Wu Scholarship Fund (2011) Established by Pei-Tse “Loli” Wu (B.A. 1989) and Vivian Kuan, King-lui Wu’s son and daughter-in-law, to support student scholarships in the School of Architecture.

Professor King-lui Wu Teaching Fund (2006) To honor the legacy of Professor King-lui Wu, who taught at the School of Architecture for fifty-one years beginning in 1946, this fund was established by Pei-Tse “Loli” Wu (B.A. 1989) and Vivian Kuan, King-lui Wu’s son and daughter-in-law, as well as by friends, colleagues, and former students of Professor Wu. This fund recognizes faculty members who combine architectural practice with outstanding teaching by providing faculty with financial support. Recipients

are selected by the vote of graduating students. The following faculty members have received the award:

Thomas H. Beeby, 2007
 Keith Krumwiede, 2008
 Alexander Purves, 2009
 Eeva-Liisa Pelkonen, 2010
 Sunil Bald, 2011
 Deborah Berke, 2012

TERM FUNDS

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

Rome: Continuity and Change Fund (2009) Established by Frannie and Gordon Burns (B.A. 1975) and Edward P. Bass (B.S. 1968, Arch. 1972) to support tuition, housing, and air fare for students enrolled in Rome: Continuity and Change, an intensive summer seminar that takes place in Rome.

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.

School of Architecture Undergraduate Discretionary Fund (2010) Established by Michael C. Barry (B.A. 2009) to help defray the costs to students for materials and supplies required for class and studio assignments.

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 at 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 2012–2013

Registered for the Degree of Master of Architecture

Master of Architecture I Program

First Professional Degree

THIRD YEAR

Daisy Nippert Ames (B.A. Brown Univ. 2007), Atlanta, Ga.

Christina Argyrou (A.B. Princeton Univ. 2009), Athens, Greece

Teoman Necdet Ayas (B.A. Parsons School of Design 2006), Adana, Turkey

Jonas David Barre (B.A. Univ. Pennsylvania 2008), Stockholm, Sweden (joint-degree program, M.B.A., School of Management)

Adrienne Kate Brown (B.A. Wellesley Coll. 2008), Bloomfield Hills, Mich.

Derek Ray Brown (B.S. Univ. Michigan [Ann Arbor] 2007), Gobles, Mich.

Tegan Christina Blair Bukowski (B.A. Washington Univ. [St. Louis] 2010), Phoenix, Ariz.

Alexander James Chabla (B.A. Washington Univ. [St. Louis] 2010), Stratford, Conn.

Todd Evan Christensen (B.E.D. Texas A&M Univ. [College Station] 2009), New Haven, Conn.

Sierra Boaz Cobb (B.A. Amherst Coll. 2008), Kula, Hawaii (graduated February 2013)

Cortez O'Quinn Crosby (B.Des. Univ. Florida 2007), Startex, S.C.

Owen Detlor (B.A. Wesleyan Univ. [Conn.] 2007), New York, N.Y.

Antonia Molyneux Devine (A.B. Princeton Univ. 2008), New York, N.Y.

Stephen Michael Dinnen (B.S. Ohio State Univ. [Columbus] 2008), Defiance, Ohio

Aaron Michael Dresben (B.A. Univ. California [Berkeley] 2009), Studio City, Calif.

Sarah Kathleen Durfee (B.S. Univ. Maryland [College Park] 2008), North Scituate, R.I.

Neil Stephen Flanagan (B.A. Columbia Univ. 2008), Washington, D.C.

Sarah Frances Gill (B.A./B.S. Univ. Texas [Austin] 2007), Dallas, Tex.

Caitlin Morgan Gucker-Kanter (B.A. Wesleyan Univ. [Conn.] 2007), Camillus, N.Y.

Brandon David Hall (B.S. Washington Univ. [St. Louis] 2010), Long Grove, Ill.

Raven Cofer Hardison (B.A. Barnard Coll. 2003), Brooklyn, N.Y.

Brittany Browne Hayes (B.A. Univ. California [Berkeley] 2005), Fair Oaks Ranch, Tex.

Matthew Robert Hettler (B.S. Univ. Michigan [Ann Arbor] 2008), Granville, Ohio

Christine Lara Hoff (B.A. Univ. California [Berkeley] 2007), Topanga, Calif.

Owen Trowbridge Howlett (B.S. Univ. Virginia 2007), Callao, Va.

Edward Hsu (B.S. Univ. Illinois [Urbana-Champaign] 2007), Flushing, N.Y.

Nicholas Kehagias (M.A. Univ. Edinburgh 2010), London, England

Amy Elizabeth Kessler (B.A. Miami Univ. [Ohio] 2010), Nashville, Tenn.

Jaeyoon Kim (B.A. Swarthmore Coll. 2007), Seoul, Republic of Korea

Constantine Kiratzidis (B.S. Univ. Pretoria 2006), Phalaborwa, South Africa

Linda Wan Lee (B.A. Univ. California [Los Angeles] 2005), Cerritos, Calif.

Gary Leggett (A.B. Princeton Univ. 2003), Lima, Peru

Andrea K. Leung (B.A. Yale Univ. 2009), Hong Kong, China
 Hao Li (B.S. Univ. Virginia 2008), Wuhan, China
 Jing Liu (B.E. Peking Univ. 2010), Jinan, Shandong Province, China
 Talitha Elizabeth Liu (B.A. Washington Univ. [St. Louis] 2009), Honolulu, Hawaii
 Peter Logan (B.A. Univ. Pennsylvania 2008), Berkeley, Calif.
 Isaiah Bernard Miller (B.A. Hampshire College 2007), Garfield, N.J.
 Michael Kitt Mills (B.A. Wesleyan Univ. [Conn.] 1996), Chapel Hill, N.C.
 Michael Edward Moirano (B.S. Cornell Univ. 2006), Chicago, Ill.
 Noah Ash Morganstern (B.A. Univ. Pennsylvania 2009), Portland, Oreg.
 Nicholas John Balderrama Morley (A.B. Harvard Univ. 2008), Poughkeepsie, N.Y.
 William Forbes Mudge (B.A. Skidmore Coll. 2004), Hanover, N.H. (graduated February 2013)
 Henry Ng (B.A. Yale Univ. 2007), New York, N.Y.
 Rafael Ng (B.A. Brown Univ. 2007), Hong Kong, Hong Kong (graduated February 2013)
 Alexander Olivier Nieuwland-Zlotnicki (B.A. Univ. Pennsylvania 2005), Philadelphia, Pa.
 Alexander Osei-Bonsu (B.F.A. Univ. Oxford 2007), London, United Kingdom (on leave, fall 2012)
 Christopher Parkinson (B.A. Amherst Coll. 2007), Williamstown, Mass.
 Altair Lyra Peterson (B.A. Johns Hopkins Univ. 2007), Acton, Mass.
 Jordan Michael Pierce (B.A. Haverford Coll. 2005), Oakland, Calif.
 Otilia Pupezanu (A.B. Princeton Univ. 2010), Bucharest, Romania
 Manuel Teodoro Quintana (A.B. Princeton Univ. 2008), Brooklyn, N.Y.
 Amrita Jogesh Raja (B.A./B.S. Virginia Polytechnic Inst. and State Univ. 2005), Salem, Va.
 Jonathan Daniel Reyes (B.A./B.S. Univ. Illinois [Urbana-Champaign] 2009), Buffalo Grove, Ill.
 Benjamin Samuel Sachs (B.A. Yale Univ. 2009), Nashville, Tenn.
 Ryan Salvatore (A.B. Princeton Univ. 2002), Stamford, Conn.
 Aaron Irwin Schiller (B.A. Columbia Univ. 2006), New York, N.Y.
 Christopher Seifert (B.S. Ohio State Univ [Columbus] 2010), Parma, Ohio
 Melissa H. Shin (B.S. Massachusetts Inst. of Technology 2007), Bloomfield Hills, Mich.
 Daria Anne Solomon (B.A. Brown Univ. 2009), New York, N.Y.
 Katharine Jane Morley Storr (B.S. Haverford Coll. 2008), Brooklyn, N.Y.
 Mathew Suen (B.A. Univ. Toronto 2010), Calgary, Canada
 Susan Hideko Surface (B.F.A. Parsons School of Design 2004), University Place, Wash. (graduated February 2013)
 Yasemin Tarhan (B.A. Yale Univ. 2009), Istanbul, Turkey
 Raymond James Tripodi (B.F.A. Carnegie Mellon Univ. 2010), Wayne, N.J.
 Alexa Tsien-Shiang (B.A. Columbia Univ. 2007), Stanford, Calif.
 Daria Zolotareva (B.F.A. Univ. Pennsylvania 2007), Philadelphia, Penn.

Third-year class, 67

SECOND YEAR

Ali John Pierre Artemel (B.S. Univ. Virginia 2011) Alexandria, Va.
 Jasdeep Singh Bhalla (B.S. Univ. College [London] 2007), Hayes, United Kingdom
 Mary Franklin Burr (B.A. Williams Coll. 2008), Boston, Mass.
 David Burt (B.S. Ohio State Univ. [Columbus] 2010), Mount Vernon, Ohio
 Robert Anthony Cannavino (B.S. Arizona State Univ. 2009), Wilton, Conn.
 Chun Henry Chan (B.A. Yale Univ.), New York, N.Y.
 Tyler Seth Collins (B.A. Univ. Texas [Austin] 2011), Austin, Tex.
 Ryan Shannon Connolly (B.S. Ohio State Univ. [Columbus] 2011), Sylvania, Ohio
 Carl David Cornilsen (B.S. Univ. Michigan [Ann Arbor] 2005), Houghton, Mich. (on leave, 2012–2013)
 Danielle Davis (B.E.D. Texas A&M Univ. [College Station] 2011), Garland, Tex.
 Thomas Aaron Day (B.F.A. Univ. Massachusetts [Amherst] 2011), New Haven, Conn.
 Violette Constance de La Selle (B.S. Univ. Virginia 2008), New York, N.Y.
 Evan Michael Dobson (B.S. Ohio State Univ. [Columbus] 2009), Springfield, Ohio
 Ivan Farr (B.E.D. Texas A&M Univ. [College Station] 2009), College Station, Tex.
 Clark Chessin Gertler (M.A. Stanford Univ.), Weston, Mass.
 Jing Han (B.A. Univ. Pennsylvania 2010), Beijing, China
 Charles Hickox (B.A. Brown Univ. 2008), Boston, Mass.
 Brian S. Hong (B.A. Univ. California [Berkeley] 2007), Berkeley, Calif. (joint-degree program, M.B.A., School of Management)
 Elisa Iturbe (B.A. Yale Univ. 2008), Bonita, Calif. (joint-degree program, M.E.M., School of Forestry & Environmental Studies)
 Daniel Peter Jacobs (B.S. Washington Univ. [Missouri] 2010), Urbana, Ill.
 Ann Morrow Johnson (B.A. Washington Univ. [Missouri] 2009), Houston, Tex. (joint-degree program, M.B.A., School of Management)
 Julie Kim (B.F.A. Cooper Union 2009), Port Washington, N.Y.
 Jacqueline Kow (B.S. Univ. Michigan [Ann Arbor] 2011), Troy, Mich.
 Kyeong Jae Lee (B.E. Seoul National Univ. 2008), Jeonju, Republic of Korea
 Russell Campbell LeSturgeon (B.A. Yale Univ. 2010), Nashville, Tenn.
 Bryan Andrew Maddock (B.S. Arizona State Univ. 2009), Lyons, N.Y.
 Nicholas Cravens McAdoo (B.S. Princeton Univ. 2009), San Francisco, Calif.
 Leeland Thomas McPhail (B.S. Georgia Inst. of Technology 2010), Atlanta, Ga.
 Thomas Michael Medek (B.S. Catholic Univ. of America 2007), Washington, D.C.
 Jonathon Robert Meier (B.A. Ball State Univ. 2010), Avon, Ind.
 Christian Thomas Mueller (B.F.A. Rhode Island School of Design 2005), Washington, D.C.
 Mohamed Aly Nazmy (B.S. Ohio State Univ. [Columbus] 2009), Orono, Me.
 Justin Nguyen (B.S. McGill Univ. 2010), Saint-Lambert, Quebec, Canada
 Cristian Alexandru Oncescu (B.A. Yale Univ. 2009), Plano, Tex.
 Scott Michael Parks (B.A., B.B.A. Univ. Texas [Austin] 2011), Carrollton, Tex.
 Aisha Kiku Pasha (B.A. Brown Univ. 2010), Seattle, Wash.
 Talia Pinto-Handler (B.S. Univ. Michigan [Ann Arbor] 2010), Pittsburgh, Pa. (on leave, 2012–2013)
 Allen Plasencia (B.A. Florida International Univ. 2010), Miami Springs, Fla.

Jason Dean Roberts (B.A. Judson College [Illinois] 2009), Yorkville, Ill.
 Alexander Julian Sassaroli (B.A. Yale Univ. 2008), New Providence, N.J.
 Robert K. Scott (B.S. Ohio State Univ. [Columbus] 2011), Columbus, Ohio
 William James Sheridan (M.A. Univ. College [London] 2011), Bedford, Nova Scotia,
 Canada

Kathleen Bridget Stranix (B.S. Univ. Virginia 2009), Vienna, Va.

Kailun Sun (B.S. Univ. Virginia 2011), Shanghai, China

Xiaodi Sun (B.A. Franklin & Marshall Coll. 2011), Suzhou, Jiangsu, China

Ian Svilokos (B.Des. Univ. Florida 2011), Ponte Vedra Beach, Fla.

Jonathan Vincent Swendris (B.S. Univ. Michigan [Ann Arbor] 2011), Ann Arbor,
 Mich.

Alice Winn Tai (B.A. Yale Univ. 2008), Forest Hills, N.Y.

Nika Taubinsky (B.A. Brown Univ. 2010), Santa Rosa, Calif.

Mark Robert Tumiski (B.A. Brown Univ. 2008), Brooklyn, N.Y.

Brittany Lane Utting (B.S. Georgia Inst. of Technology 2011), Peachtree City, Ga.

Constance Marie Vale (B.F.A. Parsons The New School of Design 2007), Latrobe,
 Penn.

Caroline Marie VanAcker (B.S. Univ. Illinois [Urbana-Champaign] 2011), Palatine, Ill.

Kate Megan Warren (B.A. New York Univ. 2009), Gilford, N.H.

Matthew Hastings White (B.S. Washington Univ. [Missouri] 2006), Lake Forest, Ill.
 (joint-degree program, M.B.A., School of Management)

Evan Jon Wiskup (B.S. Washington Univ. [Missouri] 2011), Tampa, Fla.

Ru-Shyan Yen (B.A. Wheaton Coll. [Mass.] 2008), Pittsburgh, Pa. (joint-degree
 program, M.E.M., School of Forestry & Environmental Studies)

Sheena Shiyi Zhang (B.S. Univ. Georgia [Athens] 2011), Watkinsville, Ga. (joint-
 degree program, M.E.M., School of Forestry & Environmental Studies)

Second-year class, 58

FIRST YEAR

Leah Jaclyn Abrams (B.A. Univ. Pennsylvania 2011), Wall Township, N.J.

Maya Catherine Alexander (B.I.D. Louisiana State Univ. [Baton Rouge] 2007),
 Brooklyn, N.Y.

Derek Sevrin Bangle (B.A. Brown Univ. 2011), Clavesana, Italy (on leave, 2012–2013)

Elena Rachel Baranes (B.A. Boston Univ. 2011), Washington, D.C.

Emily D. Bell (B.A. Colgate Univ. 2012), Southbury, Conn.

Hiba Javed Bhatti (B.S. Univ. Illinois [Urbana-Champaign] 2011), Glenview, Ill.

Kara Marie Biczukowski (B.S. Ohio State Univ. [Columbus] 2012), Amherst, Ohio

Amanda Nicole Bridges (A.B. Harvard Univ. 2010), Villanova, Penn. (on leave,
 2012–2013)

Alissa Yen Chastain (B.A. Wellesley Coll. 2010), Lafayette, Calif.

Dionysus Roy Cho (B.A.S. Waterloo Univ. 2011), Edmonton, Canada

Stanley Minsoo Cho (B.A. Univ. California [Los Angeles] 2001), Tujunga, Calif.

Sungwoo Matthew Choi (B.A. Washington Univ. [Missouri] 2012), Gwangju,
 Republic of Korea

Suhni Chung (B.S. Massachusetts Inst. of Technology 2009), Seoul, Republic of Korea



Michael Robinson Cohen (A.B. Brown Univ. 2008), Chappaqua, N.Y.

Thomas Rush Friddle (B.A. Ball State Univ. 2012), Muncie, Ind.

Tamrat Tesfaye Gebremichael (B.S. Univ. Virginia 2012), Alexandria, Va.

Bruce David Hancock (A.B. Princeton Univ. 2003), Costa Mesa, Calif.

Mary Chenoe Hart (B.A. Barnard College 2012), Lutz, Fla.

Kirk McFadden Henderson (B.A. Yale Univ. 2005), Washington, D.C.

Zachary Dillon Huelsing (M.A. Eastern Illinois Univ. 2007), Chicago, Ill.

Tyson Jang (B.A. Boston College 2009), Seoul, Republic of Korea (on leave,
 2012–2013)

Haelee Jung (B.F.A. Seoul National Univ. 2009), Daejeon, Republic of Korea

John-Thaddeus Keeley (A.B. Harvard Univ. 2007), Morristown, N.J.

Peter K. Le (B.A. Amherst College 2010), Garden Grove, Calif.

Belinda Lee (B.S. Washington Univ. [Missouri] 2012), New Haven, Conn.

Hyeun Jason Lee (B.S. Ohio State Univ. [Columbus] 2011), Falls Church, Va.

Minu Lee (M.S. Seoul National Univ. 2012), Seoul, Republic of Korea

Mun Hee Lee (B.A. Tufts Univ. 2010), Seoul, Republic of Korea

Meghan Lewis (B.S. Washington Univ. [Missouri] 2011), Denver, Colo. (joint degree
 program, M.E.M., School of Forestry & Environmental Studies)

Meghan Baker McAllister (B.A. Haverford Coll. 2010), Jenkintown, Penn.

William Ross McClellan (B.Des. Univ. Florida 2012), Tallahassee, Fla.

Henry Thomas Mezza (B.S. Ball State Univ. 2012), Arlington Heights, Ill.

Michael Christopher Miller (B.S. Georgia Inst. of Technology 2012), Kennesaw, Ga.

Boris Morin-Defoy (B.S. McGill Univ. 2011), Montreal, Canada

Nicholas Muraglia (B.A. Columbia Univ. 2008), Los Angeles, Calif.

Phillip Josh Takeshi Nakamura (B.S. Univ. Utah 2012), Cottonwood Heights, Utah

Hui Zhen Ng (B.S. Univ. College London 2012), Singapore
 Daniel Huy Nguyen (B.A. Univ. California [Los Angeles] 2011), Torrance, Calif.
 Junpei Okai (B.A. Univ. California [Los Angeles] 2011), Murrieta, Calif.
 Jeannette Kittredge Penniman (B.A. Yale Univ. 2012), Essex, Conn.
 Tyler Benjamin Pertman (B.S. Univ. Alberta 2010), Edmonton, Canada
 Mark Wendell Peterson (M.B.A. Univ. Michigan [Ann Arbor] 2009), Brooklyn, N.Y.
 Lauren Elizabeth Raab (B.S. Cornell Univ. 2011), Crown Point, Ind.
 Mahdi Sabbagh (B.A. Yale Univ. 2010), Jerusalem, Israel
 Benjamin Lucas Smith (B.S. Georgia Inst. of Technology 2012), Hartford, Wis.
 Sarah Elaine Smith (B.S. Univ. Cincinnati 2010), Cincinnati, Ohio
 Melody J. Song (B.A. New York Univ. 2011), Seoul, Republic of Korea
 Amy J. Su (B.F.A. Rhode Island School of Design 2009), Portland, Ore.
 Jonathan Feng Sun (B.E. Univ. Toronto 2012), Ontario, Canada
 Zachary Adam Veach (B.A. Washington Univ. 2012), Teaneck, N.J.
 Emau Vega (B.E.D. Texas A&M Univ. [College Station] 2011), Waco, Tex.
 Perry S. Wexelberg (B.A. Univ. California [Santa Cruz] 2008), El Cerrito, Calif.
 John Blakely Wolfe (B.S. Univ. Virginia 2009), Annandale, Va.

First-year class, 51

Registered for the Degree of Master of Architecture

Master of Architecture II Program

Post-Professional Degree

SECOND YEAR

Ashley Meredith Bigham (B.Arch. Univ. Tennessee [Knoxville] 2009), Cornersville, Tenn.
 Robert Wendel Bundy (B.Arch. Univ. Tennessee [Knoxville] 2006), Long Island City, N.Y.
 Jaeho Chong (B.Arch. Cooper Union 2009), New York, N.Y.
 Jennifer Ann Dempsey (B.Arch. Pratt Institute 2007), Brooklyn, N.Y.
 Chenxi Gong (B.Arch. Tsinghua Univ. 2009), Wangcang, Sichuan, China
 Jacqueline Ho (B.Arch. Syracuse Univ. 2004), New York, N.Y. (joint-degree program, M.B.A., School of Management)
 Nicholas Carr Hunt (B.Arch. Syracuse Univ. 2007), New York, N.Y.
 John Lacy (B.Arch. Syracuse Univ. 2004), New York, N.Y.
 Amy Gayle Mielke (B.Arch. Oklahoma State Univ. 2004), Brooklyn, N.Y.
 Wanli Mo (B.Arch. Tongji Univ. 2011), Hangzhou, China
 Lauren Page (B.Arch. New Jersey Inst. of Technology 2007), Brooklyn, N.Y.
 Jeffrey Michael Pollack (B.Arch. Univ. Notre Dame [Indiana] 2007), Washington, D.C.
 Paul Cochran Soper (B.Arch. Syracuse Univ. 2004), Philadelphia, Penn.
 Lang Wang (B.Arch. Tsinghua Univ. 2011), Baoji, China
 Hui Xu (B.Arch. Tsinghua Univ. 2009), Rugao, China
 Dai Zhang (B.Arch. Univ. Sydney 2006), Sydney, Australia

Second-year class, 16



FIRST YEAR

John Vincent Farrace (B.Arch. Univ. Southern California 2012), Sacramento, Calif.
 Swarnabh Ghosh (B.Arch. Sushant School of Art and Architecture 2012), Gurgaon, India
 Daniel Greenfield (B.Arch. Pratt Institute 2006), New York, N.Y. (on leave, 2012–2013)
 Yoojin Han (B.Arch. Seoul National Univ. 2012), Seoul, Republic of Korea
 Alisa Kay Hintz (B.Arch. Univ. Arizona 2006), Avondale, Ariz.
 Gabriel Tenaya Kaprielian (B.Arch. California Polytechnic State Univ. [San Luis Obispo] 2007), Berkeley, Calif. (on leave, 2012–2013)
 Hochung Kim (B.Arch. California Polytechnic State Univ. [San Luis Obispo] 2011), Fullerton, Calif.
 Stephanie Lee (B.Arch. Virginia Polytechnic Inst. and State Univ. 2012), Gaithersburg, Md.
 Mengran Li (B.Arch. Tsinghua Univ. 2012), Daqing, China
 Yifan Li (M.Arch. Univ. Adelaide 2010), Chongqing, China (on leave, spring 2013)
 Mansi Maheshwari (B.Arch. School of Planning and Architecture 2010), Gurgaon, India
 Michael R. McGrattan (B.Arch. Miami Univ. 2006), Silver Spring, Md.
 Eleanor Kate Measham (B.Arch. Univ. Cambridge 2010), Stockbridge, United Kingdom
 Miron M. Nawratil (B.Arch. Virginia Polytechnic Inst. and State Univ. 2007), White Plains, N.Y.
 James Morgan Petty (B.Arch. Houston Univ. [University Park] 2008), Schulenburg, Tex.



Matthew Robert Rauch (B.Arch. Virginia Polytechnic Inst. and State Univ. 2012),
Simpsonville, S.C.
Craig Matthew Rosman (B.Arch. Carnegie Mellon Univ. 2010), Egg Harbor
Township, N.J.
Jonathan Grant Scott (B.Arch. Boston Architectural Center 2011), Boston, Mass.
Jie Tian (B.Arch. Iowa State Univ. 2011), Cincinnati, Ohio
Jay Tsai (B.Arch. New Jersey Inst. of Technology 2010), Hillsborough, N.J.
Mengyao Yu (M.Arch. Tsinghua Univ. 2012), Beijing, China

First-year class, 21

Registered for the Degree of Master of Environmental Design

SECOND YEAR

Saga Blane (M.A. Univ. Edinburgh 2010), New York, N.Y.
Juana Salcedo (B.Arch. Universidad de Los Andes 2010), Bogotá, Colombia
Daniel Edward Snyder (B.Arch. Drexel Univ. 1980), Savannah, Ga. (on leave, spring
2013)

Second-year class, 3

FIRST YEAR

Anuj Daudayal Daga (B.Arch. Academy Architecture 2008), Mumbai, India
Ayeza Rahat Qureshi (B.S. Univ. College London 2008), Karachi, Pakistan
Britton Edward Rogers (B.Arch. Univ. Texas [Austin] 1998), New Haven, Conn.
Jessica Ann Varner (M.Arch. Yale Univ. 2008), Guilford, Conn.

First-year class, 4

Registered for the Degree of Doctor of Philosophy

FOURTH YEAR

Joseph Lawrence Clarke (M.Arch. Univ. Cincinnati 2006), New York, N.Y.
Kyle Andrew Dugdale (M.Arch. Harvard Univ. 2002), New Haven, Conn.

Fourth-year class, 2

SECOND YEAR

Anna Bokov (M.Arch. Harvard Univ. 2004), Calverton, N.Y.
Surry Schlabs (M.Arch. Yale Univ. 2003), New Haven, Conn.

Second-year class, 2

FIRST YEAR

Timothy Steffen Altenhof (M.Arch. Academy of Fine Arts Vienna 2009), Vienna,
Austria
Ioanna Angelidou (M.Arch. Columbia Univ. 2009), Ioannina, Greece

First-year class, 2



Awards

The following awards were made in the academic year 2012–2013. The date each award was established is shown in parentheses.

AWARD

Professor King-lui Wu Teaching Award (2006) Awarded each year to a faculty member who combines architectural practice with outstanding teaching. Recipients are selected by the vote of graduating students. Awarded to Peter de Bretteville.

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 Sarah Frances Gill.

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 Robert Anthony Cannavino.

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 Ivan Farr.

David M. Schwarz/Architectural Services Good Times Award (2000) Awarded to a graduating student for travel in Europe. Awarded to Manuel Teodoro Quintana.

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 Caitlin Morgan Gucker-Kanter.

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 Amrita Jogesh Raja.

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 Amy Gayle Mielke.

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 Owen Trowbridge Howlett.

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 Christina Argyrou.

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 Kathleen Bridget Stranix.

Sonia Albert Schimberg Prize (1981) Awarded to a graduating woman student for outstanding academic performance. Awarded to Jacqueline Ho.

Janet Cain Sielaff Alumni Award (1983) The Yale Architecture Alumni Association Award presented annually to that graduating student who most significantly contributed to, and fostered, school spirit. Awarded to Ryan Salvatore.

Moulton Andrus Award (1984) Awarded to a graduating student who has achieved excellence in art and architecture. Awarded to Alexa Tsien-Shiang.

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 Lang Wang.

Gene Lewis Book Prize (1986) Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Christopher Parkinson.

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

INTERNSHIPS

Takenaka Corporation Summer Internship (1987) Awarded to Bryan Andrew Maddock.

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000) Awarded to Evan Jon Wiskup.

The Work of Yale University

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

Yale College Est. 1701. 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 visit <http://admissions.yale.edu>, write to student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, write to medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

Divinity School Est. 1822. 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 visit <http://divinity.yale.edu>, write to divinity.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit www.law.yale.edu, write to admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the

Graduate School of Arts and Sciences. For additional information, please visit www.law.yale.edu, write to gradpro.law@yale.edu, or call the Graduate Programs Office at 203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://seas.yale.edu>, write to grad.engineering@yale.edu, or call 203.432.4250. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, write to artschool.info@yale.edu, or call the Office of Academic Affairs at 203.432.2600. Postal correspondence should be directed to Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please visit <http://music.yale.edu>, write to gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

School of Forestry & Environmental Studies Est. 1900. 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.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.environment.yale.edu, write to fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://publichealth.yale.edu>, write to ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.architecture.yale.edu, write to gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740.

School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please visit <http://drama.yale.edu>, write to ysd.admissions@yale.edu, or call the Registrar's Office at 203.432.1507. Postal correspondence should be directed to Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://mba.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



© Yale University. Map not to scale

Travel Directions

to Yale University School of Architecture Administrative Offices

Paul Rudolph Hall (formerly Art & Architecture Building), 180 York Street, 3rd Floor

By Air

Tweed-New Haven Airport is served by USAirways (800.428.4322). From Tweed-New Haven Airport, take taxi (Metro Cab, 203.777.7777) to 180 York Street. From New York City airports (Kennedy, LaGuardia, and Newark) and Hartford airport (Bradley), take Connecticut Limousine Service (800.472.5466) to their New Haven terminal. From Connecticut Limousine terminal, take taxi (Metro Cab, 203.777.7777) to 180 York Street (corner of York and Chapel streets).

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).

By Car

Interstate 95 (from New York or Boston)

Take Downtown New Haven Exit 47 (Route 34). Proceed to Exit 1 (North Frontage Road). At the third 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. Rudolph Hall 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). Proceed to Exit 1 (North Frontage Road). Continue as above.

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, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

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

Inquiries concerning these policies may be referred to the Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849. For additional information, see www.yale.edu/equalopportunity.

In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Associate Vice President for Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students may visit <http://publicsafety.yale.edu>.

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, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

Applications are submitted online. For all other matters related to admission to the School of Architecture, please telephone the Office of Admissions, 203.432.2296.

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

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

Employment (Part-Time): Office of Student Employment, 246 Church Street, PO Box 208288, New Haven CT 06520-8288, 203.432.0167

International Students (Assistance): Office of International Students and Scholars, 421 Temple Street, PO Box 208224, New Haven CT 06520-8224, 203.432.2305

Health Services: Yale Health, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237, 203.432.0246

Housing: Department of Graduate Housing, 420 Temple Street (Helen Hadley Hall), PO Box 208202, New Haven CT 06520-8202, 203.432.6112

Payment of Fees: Office of Student Financial Services, 246 Church Street, PO Box 208232, New Haven CT 06520-8232, 203.432.2700

BULLETIN OF YALE UNIVERSITY
New Haven CT 06520-8227

Periodicals postage paid
New Haven, Connecticut