The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual’s sex, race, color, religion, age, disability, status as a protected veteran, 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 protected veterans.

Inquiries concerning these policies may be referred to Valerie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, Suite 810, New Haven CT 06520-8249. 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 and employees 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 208888, New Haven CT 06520-8888, 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
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### FALL 2014

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<tr>
<td>July 14</td>
<td>M</td>
<td>Incoming First-Year M.Arch. I 1001c classes begin, 9 a.m.</td>
</tr>
<tr>
<td>Aug. 15</td>
<td>F</td>
<td>1001c classes end, 5 p.m.</td>
</tr>
<tr>
<td>Aug. 18</td>
<td>M</td>
<td>Shop Orientation for incoming students begins, 9 a.m.</td>
</tr>
<tr>
<td>Aug. 22</td>
<td>F</td>
<td>Shop Orientation ends, 5 p.m.</td>
</tr>
<tr>
<td>Aug. 27</td>
<td>W</td>
<td>University Orientation for incoming students, 10:30 a.m.–12 p.m.</td>
</tr>
<tr>
<td>Aug. 28</td>
<td>TH</td>
<td>Registration for all students, 8:30 a.m.—5 p.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>School Orientation for incoming students, 9:30–11 a.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advanced Studio Lottery, 11 a.m.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fall-term studio classes begin, 2:30 p.m.</td>
</tr>
<tr>
<td>Aug. 29</td>
<td>F</td>
<td>Full-term non-studio classes begin, 8:30 a.m.</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>M</td>
<td>Midterm week</td>
</tr>
<tr>
<td>Nov. 6</td>
<td>TH</td>
<td>Open House for prospective applicants</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>M</td>
<td>Classes resume, 8:30 a.m.</td>
</tr>
<tr>
<td>Nov. 21</td>
<td>F</td>
<td>Full-term classes end, 5:20 p.m.</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>M</td>
<td>Design jury week</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>M</td>
<td>Midterm week</td>
</tr>
<tr>
<td>Dec. 18</td>
<td>M–W</td>
<td>Course examination period</td>
</tr>
<tr>
<td>Dec. 19</td>
<td>W</td>
<td>Winter recess begins, 5:20 p.m.</td>
</tr>
</tbody>
</table>

### SPRING 2015

<table>
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<tr>
<th>Date</th>
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<th>Event</th>
</tr>
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<tr>
<td>Jan. 2</td>
<td>F</td>
<td>Closing date for applications for admission in 2014</td>
</tr>
<tr>
<td>Jan. 8</td>
<td>TH</td>
<td>Registration for all students, 8:30 a.m.—5 p.m.</td>
</tr>
<tr>
<td>Jan. 9</td>
<td>F</td>
<td>Spring-term non-studio classes begin, 8:30 a.m.</td>
</tr>
<tr>
<td>Jan. 10</td>
<td>F</td>
<td>Monday classes meet instead</td>
</tr>
<tr>
<td>Jan. 19</td>
<td>M</td>
<td>No classes. Martin Luther King, Jr. Day</td>
</tr>
<tr>
<td>Mar. 2–6</td>
<td>M–F</td>
<td>Midterm week</td>
</tr>
<tr>
<td>Mar. 6</td>
<td>F</td>
<td>Spring recess begins, 5:20 p.m.</td>
</tr>
<tr>
<td>Mar. 23</td>
<td>M</td>
<td>Classes resume, 8:30 a.m.</td>
</tr>
<tr>
<td>Apr. 4</td>
<td>F</td>
<td>Spring-term classes (except 1013b) end, 5:20 p.m.</td>
</tr>
<tr>
<td>Apr. 27–May 1</td>
<td>F–M</td>
<td>Design jury week</td>
</tr>
<tr>
<td>Apr. 27–June 26</td>
<td>F–M</td>
<td>Fieldwork, 1013c First-Year Building Project</td>
</tr>
<tr>
<td>May 4–6</td>
<td>M–W</td>
<td>Course examination period, except for 2022b</td>
</tr>
<tr>
<td>May 8</td>
<td>F</td>
<td>Course examination period for 2022b</td>
</tr>
<tr>
<td>May 11</td>
<td>M</td>
<td>1017c classes begin, 9:30 a.m.</td>
</tr>
<tr>
<td>May 18</td>
<td>M</td>
<td>University Commencement</td>
</tr>
<tr>
<td>June 26</td>
<td>F</td>
<td>M.Arch. I, first-year spring-term 1013c and 1017c classes end, 5:20 p.m.</td>
</tr>
</tbody>
</table>
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
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., M.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
Donna Lee Dubinsky, B.A., M.B.A., Portola Valley, California
Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana
Catharine Bond Hill, B.A., M.A., Ph.D., Poughkeepsie, New York (June 2019)
Paul Lewis Joskow, B.A., Ph.D., New York, New York
William Earl Kennard, B.A., J.D., Washington, D.C.
Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts
Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (June 2020)
Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (June 2017)
Douglas Alexander Warner III, B.A., Hobe Sound, Florida

Effective July 1, 2014

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 for Global and Strategic Initiatives
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.
School of Architecture
Faculty and Administration, 2013–2014

Executive Officers
Peter Salovey, A.B., M.A., Ph.D., President 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
Sunil Bald, B.A., M.Arch., Assistant Professor Adjunct
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
Bimal Mendis, B.A., M.Arch., Assistant Dean and Assistant Professor Adjunct
Edward Mitchell, B.A., M.Arch., Associate 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 2013**
Patrick Bellew and Andy Bow, Eero Saarinen Visiting Professors of Architectural Design
Mario Carpo, Vincent Scully Visiting Professor of Architectural History
Bijoy Jain, Norman R. Foster Visiting Professor of Architectural Design
Demetri Porphyrios, Louis I. Kahn Visiting Professor of Architectural Design
John Spence, Edward P. Bass Distinguished Visiting Architecture Fellow
Marcelo Spina and Georgina Huljich, Louis I. Kahn Visiting Assistant Professors of Architectural Design
Elia Zenghelis, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design

**Spring 2014**
David Adjaye, Norman R. Foster Visiting Professor of Architectural Design
Pier Vittorio Aureli, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design
Deborah Berke, William Henry Bishop Visiting Professor of Architectural Design
Frank O. Gehry, 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
Brigitte Shim, Eero Saarinen Visiting Professor of Architectural Design
Stanislaus von Moos, Vincent Scully Visiting Professor of Architectural History
Dan Wood, Louis I. Kahn Visiting Assistant Professor of Architectural Design

**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)

**Critics, Lecturers, and Instructors**
Victor Agran, B.A., M.Arch., Lecturer
John Apicella, B.Arch., Lecturer
Rebecca Atkin, B.S., B.Arch., Lecturer
Anibal Bellomio, B.Arch., Lecturer
Andrew Benner, B.Arch., M.Arch., Critic
Phillip G. Bernstein, B.A., M.Arch., Lecturer
Noah Biklen, B.A., M.Arch., Critic
John Blood, B.Arch., M.Arch., Lecturer
Jason Bond, B.E.D., 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
Eric Buckley, B.S.C.E., M.S.C.E., Lecturer
Luke Bulman, B.A., M.Arch., Lecturer

Brian Butterfield, B.A., M.Arch., Instructor
Marta Caldiera, M.S., Lecturer
B. Taylor Dansby, B.F.A., Instructor
Katherine (Trattie) Davies, B.A., M.Arch., Critic
Peter de Bretteville, B.Arch., M.Arch., Critic
Amy DeDonato, B.A., B.S., 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., M.Des., Lecturer
Kenneth Gibble, B.Arch.Eng., Lecturer
Kevin D. Gray, B.A., M.Arch., M.B.A., Lecturer
Stephen Harby, B.A., M.Arch., Lecturer
Andrei Harwell, B.Arch., M.Arch., Critic
Robert Haughney, B.S., Lecturer
Kristin Hawkins, B.S., M.Arch., Lecturer
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 Kener, A.B., M.B.A., Lecturer
George Knight, B.A., M.Arch., Critic
Amy Lelyveld, B.A., M.Arch., Critic
Holly Hatheway, B.A., M.L.S., M.A., Assistant Director for Research, Collections, and Access Services
Sam Jungeblut, B.A., Library Services Assistant
Lindsay King, B.A., M.A., M.L.S., Public Services Librarian
Beverly T. Lett, B.A., M.Div., Library Services Assistant
Teresa Mensz, B.A., M.A., Library Services Assistant
Melissa Quinones, Library Services Assistant for Special Collections
William Richo, B.S., Library Services Assistant
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., M.L.I.S., Library Services Assistant

Arts Area Digital Collections
Sarah Coe, B.A., M.F.A., Visual Resources Support Specialist
Francesca Livermore, B.A., M.L.I.S., Arts Area Digital Collections Librarian
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. Kenyon, 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
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

Mary Miss, Fall 1991
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 Gienecke, 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 Hofstadter, 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
Tod Williams and Billie Tsien, Spring 1992, Fall 2012
Elia Zenghelis, Fall 2013
Jose Antonio Acebillo, Fall 1997
Raimund Abraham, Fall 1998
Julie Eizenberg and Hendrik Koning, Spring 1999
Colin St. John Wilson, Spring 2000
Briggitte 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
Bjarke Ingels and Thomas Christoffersen, Spring 2012
Diana Balmori, Fall 2008, Fall 2010, Fall 2012
Deborah Berke, Spring 2014

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 Shiohara, 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 Bauman, 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 Holfman, Spring 1997
Steven Izenour, Spring 1998
Philip Johnson with Peter Eisenman, Spring 1999
Cesar Pelli, Fall 1999
Enrique Norten, Fall 2004
Joshua Prince-Ramus and Erez Ella, Fall 2007
Francisco Mangado, Fall 2008
John Patkau, Spring 2009
Diana Balmori, Fall 2008, Fall 2010, Spring 2014

Patrick Bell and Andy Bow, Spring 2010, Fall 2011, Fall 2013
Brigitte Shim, Fall 2005, Fall 2010, Spring 2014
The Louis I. Kahn Visiting Professorship
Established through the generosity of friends and admirers of Louis I. Kahn to honor his memory and service to the School. This professorship enables the School to invite distinguished architects to teach in the design studio. Since 1999, the following architects have held this professorship:

- Daniel Libeskind, Fall 1999
- Tod Williams and Billie Tsien, Fall 2000, Spring 2003, Spring 2005, Fall 2010
- Yvonne Farrell and Shelley McNamara, Fall 2011
- Róisín Heneghan and Shih-Fu Peng, Fall 2012
- Leon Krier, Spring 2013
- Demetri Porphyrios, Spring 2011–2012, Fall 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 Tuurumaki, 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
- Marcelo Spina and Georgina Huljich, Fall 2013
- Dan Wood, Spring 2014

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
- John Spence, Fall 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 2010–2013
- Stanislaus von Moos, Spring 2010–2014

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 2013–2014

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
- Bijoy Jain, Fall 2013
- David Adjaye, Spring 2014
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 in the first year start in the fall term at limited scale and by the spring term 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)
Required Credits
1001c, Visualization I * 0

First Year (Fall)
Required Credits
1011a, Architectural Design 6
1014a, Visualization II 3
1018a, Formal Analysis 3
2011a, Structures I 3
3011a, Modern Architecture 3
18

First Year (Spring)
Required Credits
1012b, Architectural Design 6
1016b, Visualization III 3
2012b, Structures II 3
2015b, Building Technology 3
4011b, Intro. to Urban Design 3
18

First Year (Early Summer)
Required Credits
1013c, Building Project † 3
1017c, Visualization IV † 3
6

Second Year (Fall)
Required Credits
1021a, Architectural Design 6
2021a, Environmental Design 3
3021a, Architectural Theory I: 1750–1968 3
4021a, Intro. to Planning and Development 3
Elective ‡ 3
18

Second Year (Spring)
Required Credits
1022b, Architectural Design 6
2022b, Systems Integration 3
3022b, Architectural Theory II: 1968–Present 3
Elective ‡ 3
Elective ‡ 3
18

Third Year (Fall)
Required Credits
Advanced Studio Design 9
2031a, Arch. Practice and Management 3
Elective ‡ 3
15

Third Year (Spring)
Required Credits
Advanced Studio Design 9
Elective ‡ 3
Elective ‡ 3
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.
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 is available online at http://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"

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.
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)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>1061a, Post-Professional Design Studio</td>
<td>9</td>
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<tr>
<td>1062a, Computation Analysis Fabrication</td>
<td>3</td>
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<tr>
<td>Elective*</td>
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<td><strong>Total</strong></td>
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### First Year (Spring)

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<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Advanced Design Studio</td>
<td>9</td>
</tr>
<tr>
<td>3022b, Architectural Theory II: 1968–Present</td>
<td>3</td>
</tr>
<tr>
<td>Elective*</td>
<td>3</td>
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<tr>
<td>Elective*</td>
<td>3</td>
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<tr>
<td><strong>Total</strong></td>
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### Second Year (Fall)

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<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Advanced Design Studio</td>
<td>9</td>
</tr>
<tr>
<td>3071a, Issues in Arch. and Urbanism</td>
<td>3</td>
</tr>
<tr>
<td>Elective*</td>
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<td>3</td>
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<tr>
<td><strong>Total</strong></td>
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### Second Year (Spring)

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<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Advanced Design Studio</td>
<td>9</td>
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<tr>
<td>Elective*</td>
<td>3</td>
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<td><strong>Total</strong></td>
<td><strong>18</strong></td>
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</tbody>
</table>

*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

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 is available online at http://architecture.yale.edu/handbook.
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 http://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 Economics 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
18

First Year (Spring)
Required
Credits
3022b, Architectural Theory II: 1968–Present 3
3092b, Independent Research and Electives 15
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
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 is available online at http://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 the critical issues it faces.

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 two years of professional work in an architecture office. 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, prior to matriculation at Yale, will have received a baccalaureate degree or its international equivalent 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 substantial 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. 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 and writing, submitting drafts of the dissertation chapters as they are completed. The annotated bibliography. By the end of the third year, students begin dissertation research and monitors the student's progress in writing the dissertation and evaluates the dissertation.

The student's field of interest is defined by the end of the second year, at which time the director of doctoral studies assigns the student an adviser, who may or may not be from the School of Architecture. At the end of the second year and after the student has taken the three oral examinations, the director of doctoral studies, in consultation with the student's adviser, appoints a dissertation committee for the student. The dissertation committee consists of the student's adviser plus two additional faculty members. One of the dissertation committee members should be from outside the School of Architecture, with selection based on the student's area of interest. The dissertation committee guides and monitors the student's progress in writing the dissertation and evaluates the dissertation upon completion.

By the end of their second year, doctoral students normally complete all course and language requirements. Oral examinations are taken on topics relevant to the student's doctoral research. Examiners question the candidate in the presence of the director of doctoral studies and the thesis adviser.

During the third year, candidates present and defend a preliminary proposal for a dissertation topic, consisting of a topic statement, detailed program of research, and an annotated bibliography. By the end of the third year, students begin dissertation research and writing, submitting drafts of the dissertation chapters as they are completed. The final draft of the dissertation is due six months before the defense. After successful completion of the defense, students have three months to complete their 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.

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 worldwide impact. Kurt W. Forster

552b, Ph.D. Seminar II 1 credit. (Required in, and limited to, Ph.D. second year, spring term.) This seminar centers on concepts of history and their application to architecture 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. Annabel Wharton

554b, Ph.D. Seminar IV 1 credit. (Required in, and limited to, Ph.D. second year, spring term.) Ph.D. tutoring in preparation for oral examinations and formulation of a thesis topic. Anthony Vidler

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 as specified in the Course of Study listed below. 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.

Individual 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.

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

*Course of Study*
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†; 2041a, 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.
†Unless approved otherwise by the program’s coordinator, one of the required advanced studios must be a sustainability-designated studio.

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.

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.
†Unless approved otherwise by the program’s coordinator, one of the required advanced studios must be a sustainability-designated studio.

M.Arch. II—M.Architecture and M.E.M—M.Architecture and M. Environ Management
Joint-degree students admitted to the second professional Master of Architecture (M.Arch. II) program must complete all requirements for this degree as specified in the Course of Study listed below. 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

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.
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 the [Yale College Programs of Study](#).
Study Areas and Course Descriptions, 2013–2014

In course titles, a designates fall term, b designates spring term, and c designates summer. [Bracketed courses were not offered in 2013–2014.] The School reserves the right to change the prescribed course of study as necessary.

DESIGN AND VISUALIZATION
Sunil Bald and John Eberhart, 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; Brennan Buck, Peggy Deamer, Joyce Hsiang, Eeva-Liisa Pelkonen

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; Andrew Benner, 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 2014 students enrolled in this course were required to work on the project from April 28 through June 27. For more information, see the section on the Building Project on the Web: http://architecture.yale.edu. Prerequisites: 1011a, 1012b. Adam Hopfner, director; 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
Advanced Design Studios (Fall)

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

1101a, Advanced Design Studio 9 credits. Elia Zenghelis, Davenport Visiting Professor

1102a, Advanced Design Studio 9 credits. Demetri Porphyrios, Kahn Visiting Professor

1103a, Advanced Design Studio 9 credits. Patrick Bellew and Andy Bow, Saarinen Visiting Professors; John Spence, Bass Distinguished Visiting Architecture Fellow

1104a, Advanced Design Studio 9 credits. Bijoy Jain, Foster Visiting Professor

1105a, Advanced Design Studio 9 credits. Peter Eisenman, Gwathmey Professor in Practice

1106a, Advanced Design Studio 9 credits. Marcelo Spina and Georgina Huljich, Kahn Visiting Assistant Professors

1107a, Advanced Design Studio 9 credits. Alan Plattus

Advanced Design Studios (Spring)

Advanced design 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. Deborah Berke, Bishop Visiting Professor
This seminar examines the phenomenon of the book in architecture as both an array of preceding spring term. Proposals must include an abstract, a proposal, a bibliography, defined by writers, artists, and architects after World War II. Topics include minimalism, neo-constructivism, deconstructivism, neo-organicism, field theory, and the political 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 on 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 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. The attitudes 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. The attitudes 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.

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 2013–2014. Edward Mitchell

**1215a, Inner Worlds: The Politics of Affect** 3 credits. Affect is commonly understood as a personal emotion—precognitive and thus unspeakable, beyond the limits of discourse. Within our discipline, this dilemma is amplified by the residue of architectural phenomenology that linked emotion and bodily experience to reductive essentialism. These two critiques—that affect is nondiscursive and inherently conservative—are undermined by an “affective turn” in other fields. Over the past two decades, developments in philosophy, sociology, and neuroscience have redefined affect as a state or capacity beyond the individual and capable of influencing not only our moods, but also our ideas and our collective culture. This seminar examines contemporary ideas of what Nigel Thrift calls the “spatialities of feeling,” the nonrepresentational yet potentially political impact of the built environment. The first half of the course focuses on readings and discussion before shifting in the second half to individual investigations of existing public spaces conducted through analysis and drawing. Limited enrollment. 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 2013–2014. 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 faci\_ality. 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 2013–2014. Timothy Newton

**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. Not offered in 2013–2014. 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. 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. 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. Studies 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

[1230b, 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 2013–2014. Ben Pell]

[1230b, 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. Not offered in 2013–2014. 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. Not offered in 2013–2014. Luke Bulman]

[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. Not offered in 2013–2014. Luke Bulman]
intended to establish proficiency with “the language of architecture” as well encourage confidence in personal, formal proclivities. Students are responsible for their weekly designs as well as for critiquing the projects of their fellow students; the goal is not only formal and compositional dexterity but also eyes that can see the organizational paradigms at work in any piece of architecture. Limited enrollment. Peggy Deamer

\[1234a, \text{Design Reconnaissance} \ 3 \text{ credits.} \]
Significant advances in technology and material intelligences have ushered in an era of explosive innovation in virtually every discipline of design. In an effort to capitalize on these developments for architecture, this seminar proposes a new model of design research—that of the military reconnaissance mission—not into physical territories but rather into other industries. The sole purpose of such research is to discover innovative methods for creating, manipulating, and fabricating new genres of form and function for potential use in architecture. The course researches the tools and related expertise found in industries such as fashion, automotive, and industrial design, robotics, jewelry design, and, increasingly, biology and the manipulation of cellular structures. Students research design methods, tools, and materials specific to these disciplines and convert this newfound expertise into a series of self-determined research projects. Experts from these disciplines participate in the seminar throughout the term. A series of field trips is required to visit key figures and facilities from the aforementioned industries. Limited enrollment. Mark Foster Gage

\[1235b, \text{Parts Is Parts: Component Production in Contemporary Architecture} \ 3 \text{ credits.} \]
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

\[1237a, \text{One to One: Furniture Design for the Architect} \ 3 \text{ credits.} \]
Architects produce the idea of a building—to be built at full scale—through scaled drawings. In this seminar, students are asked to immediately work at full scale to design a functional prototype for sitting (chair, stool, or bench). Designs are refined iteratively through the considerations of aesthetics, function, cost, and the market, elements that inherently influence design resolution. All assignments include drawings at 1:1 scale, the only scale at which the structural and material limitations of a given design are encountered. Short case-study presentations examine architects influential to the history of furniture design, examining their iterative processes of creating furniture prototypes that reinforce their own architectural principles or aesthetics. The primary materials and material quantities used for the final project are finite, not to dictate formal consistency across projects, but rather to allow for group critiques of inventive joinery methods and material expression. Limited enrollment. Brian Butterfield

\[1237b, \text{From Bogardus to 3-D Printing: Advanced Fabrication in Architecture} \ 3 \text{ credits.} \]
Architectural practice has been profoundly affected by new tools of representation that are now leading ever more directly to both fabrication and actual erection of buildings, at the center of which are robotics and 3-D printers. Software has replaced the physical “kit-of-parts” as the instrument of standardization, resulting in systems in which the parts are infinitely customizable. This has increased the necessity for architects to seriously consider the techniques and strategies of prefabrication. What are the architectural implications of this, and will a new language emerge? This seminar begins with five lectures: New Materials at the Turn of the Century; Cast Iron and Other Systems; Postwar Explorations 1940–55; Systems and Techno Fantasies of the 1960s and ‘70s; and Emerging Methods, Robotics, and 3-D Printing. These lectures set the stage for the students’ research into materials and a system or systems that are presented to the class and that culminate in an illustrated paper as well as a 3-D printed model describing the system, including all of its components. Prerequisites: skills in 3-D printing. Limited enrollment. Peter de Bretteville

\[1239c, \text{Rome: Continuity and Change} \ 3 \text{ credits.} \]
(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

\[1238b, \text{From Bogardus to 3-D Printing: Advanced Fabrication in Architecture} \ 3 \text{ credits.} \]
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. Unless otherwise indicated, at the School of Architecture
full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5
credits.

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 materi-
als. 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 read-
ings 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 advance-
ment into Ar 120a, 121b, 122a, or 125a. Enrollment limited to twelve. Materials fee: $75.
Michelle Lopez 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.
Open to all undergraduates; required for all art majors. Materials fee: $25. Anna Betbeze
and 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 projec-
tions address fundamental technical and conceptual problems suggested by historical
and recent artistic practice. No prior drawing experience necessary. Open to all under-
graduates; required for all art majors. Materials fee: $25. Clint Jukkala, Marie Lorenz [Sp],
Samuel Messer, Robert J. Reed, Jr., William Villalongo, Anahita Vossoughi, Natalie
Westbrook, and faculty

ART 116a, Color Study of the interaction of color, ranging from fundamental problem
solving to individually initiated expression. The collage process is used for most class
assignments. Materials fee: $25. Clint Jukkala

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 presen-
tations 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 learn-
ing 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. Assign-
ments 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 presen-
tations 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: Working with Time-Based Mediums An explora-
tion of how digital tools can inform the production of three-dimensional objects. The
course includes workshops focused on digital photography, including digital RAW pho-
tography, 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 objec-
tive 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 produc-
tion. 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 begin-
ing command of the conventions of pictorial space and the language of color. Class assign-
ments and individual projects explore technical, conceptual, and historical issues central
to the language of painting. Intended for students not majoring in art and for art majors outside
the painting concentration. Students who intend to pursue the painting concentration, or take
multiple courses in painting, should take Introductory Painting. Materials fee: $75. Natalie Westbrook and faculty

**ART 122a 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 and Henk van Assen

**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 and 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. Natalie Westbrook

**ART 358a, Intermediate Graphic Design** Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Materials fee: $150. Prerequisites: Art 132a or b, and Art 264a, or permission of the instructor. Pamela Hovland

**ART 445a, 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

**DRAM 112a, 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

**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

2013b, 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.
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. Not offered in 2013–2014.

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. 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

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. Not offered in 2013–2014. Neil Thomas, Aran Chadwick]

[2213b, 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 detailed technical drawings and analyses, along with the use of BIM software, are required. Prerequisites: 1021a, 2011a, 2012b, 2013b, 2021a. Martin Finio, coordinator; Rebecca Atkin, Anibal Bellomio, Eric Buckley, Robert Haughney, Kristin Hawkins, Kenneth Gibble, John Jacobson, Laurence Jones, Laura Pirie, Victoria Ponce de Leon, 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

[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. Not offered in 2013–2014. Thomas Beeby]
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 2013–2014. Michelle Addington]

2220b, 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. Kevin Rotheroe

[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 2013–2014. Ben Pell]

[2221b, 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 2013–2014. 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 experimental toolsets and models through short, directed assignments ultimately comprising a unified, term-long project. Limited enrollment. Jason Bond

[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. Not offered in 2013–2014. 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. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

F&ES 290b/EVST 290b, 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 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 as well as regulatory response to sea-level rise and climate change. 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, brownfields redevelopment, energy conservation, and innovative land use strategies. Marjorie Shansky

F&ES 835a, Seminar on Land Use Planning Land use in the United States encompasses the interacting factors of land ecological function, building design, economic
development, and community support. Planning for land use and techniques used to implement these plans determine where development occurs on the American landscape. This plays 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. Land use strategies identify land functions, incentivize energy-efficient and climate-resilient structures, and harness community and market support for effective land use decision making. When done well, land use planning possesses the capacity to maximize utility while minimizing environmental damage. The focus of this seminar is to expose students to the basics of land use planning in the United States and to serve as an introduction for the F&ES curriculum concentration in land use. Guest speakers are professionals involved in sustainable development, land conservation, smart growth, and climate-change management. Classes focus on current issues in domestic land use and include discussion on the trajectory for professions and career paths in this sector. John R. Nolon

F&ES 858b, 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 970a,b, Environmental Protection Clinic A clinical seminar in which students will be engaged with actual environmental law or policy problems on behalf of client organizations (environmental groups, government agencies, international bodies, etc.). The class will meet weekly, and students will work eight to ten hours per week in interdisciplinary groups (with students from the School of Forestry & Environmental Studies and other departments or schools at Yale) on projects with a specific legal or policy product (e.g., draft legislation or regulations, hearing testimony, analytic studies, policy proposals) to be produced by the end of the term. Students may propose projects and client organizations, subject to approval by the instructors. Enrollment limited to thirty. A. Clements, J.U. Galperin, and L. Suatoni

LITR 417b, Maps and the Western Literary Imagination The influence of mapping and changing notions of space on literary form, from the cartographic revolution of the sixteenth century to the modern spatial-digital revolution of GPS mapping. Spatial literacy in verbal and visual texts; maps in books and as books; literary uses of mapping practices; recent literary theory on the spatial turn. Works by Camões, Montaigne, Spenser, Milton, Pynchon, Walcott, and Chamoiseau. Use of the map collections in Yale’s Sterling Memorial and Beinecke libraries. Ayesha Ramachandran

HISTORY AND THEORY
Keller Easterling and Eeva-Liisa Pelkonen, 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 elective courses that fulfill the History and Theory elective requirement; one of these electives should be in a non-Western subject. All elective courses in this study area, unless otherwise noted in the course descriptions, fulfill the History and Theory elective requirement. In addition, provided a fifteen-page research paper is required, the elective courses 1214a, 4211a, 4212a, 4213a, 4214a, 4216a, 4217b, 4222a, 4223b, 4229a, and 4231b also fulfill this History and Theory elective requirement, 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. Elective courses in this study area that do not require a fifteen-page paper, or in which a student elects to do a project in lieu of a research paper,
do not fulfill the History and Theory elective requirement. Courses in other study areas as well as courses offered at the University outside of the School of Architecture that include a research paper and cover an architectural history and theory topic may fulfill the History and Theory elective requirement provided a student requests and receives permission from one of the History and Theory study area coordinators qualifying that course to fulfill the requirement.

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. Marta Caldeira

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. Prerequisite for M.Arch. I: 3021a. 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. Edward Mitchell

3091a, Methods and Research Workshop 3 credits. (Required in and limited to 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
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

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. Not offered in 2013–2014. Emmanuel Petit

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 modernity 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 a 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

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. Not offered in 2013–2014. 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 inexpressible realized in material form? Architects discussed included Perret, Plessner, 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 (Crichley, Goffman), entrepreneurialism (Banham, Price), law (Agamben, Balibar), organization (Meyer, Castells), aesthetics (Ranciere, Bourriaud), polity (Mattelart, Latour), sovereignty (Habermas, Retort), violence (Virilio, Guattari), ethics (Badiou, Levinas). Limited enrollment. Not offered in 2013–2014. 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. 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 3 credits. Architecture’s changing coalitions with the sister arts have been an important factor of its evolution since the Renaissance. Ignoring or actively severing that connection has been one way for functionalism to break away from historicism and to engage in new forms of interactions with the sciences and with social dynamics. As a result, the call for a “Synthesis of the Arts” as promoted by CIAM after World War II is but one theme within a wide spectrum of promiscuity that characterizes the condition of architecture in its relation to painting, sculpture, and other forms of artistic and visual practice ever since. Introductory classes on Le Corbusier, the Smithsons, Venturi and Scott Brown, Koolhaas, Herzog & de Meuron, and other architects examine the role of surrealism, art brut, conceptual art, pop art, or minimalism, and their related philosophies in shaping the ways architects organize, discuss, and promote their work. Independent student work also focuses on more recent artistic experiences and
the way they, in turn, have internalized concepts borrowed from architecture. Limited enrollment. 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. Stanislaus von Moos

3239a, 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 and landscape of Tokyo and Kyoto are discussed. 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
Critical Theory with a capital “C” and capital “T”) in the 1930s and transformed into a framework for understanding the ideas of critical theory as handed down from the Frankfurt School (which gave birth to the term “critical theory”).

Course Descriptions:

**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 2013–2014. Peggy Deamer

**3246a, From Open City to Postmodern City: Architecture and Urbanism in Italy, 1945–1980** 3 credits. This 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. Not offered in 2013–2014. 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. Kurt W. Forster

**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 a more general cultural 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. Critical theory in the 1980s and 1990s operated as a broader critique of representation—often aligned with poststructuralism—but 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. Students are asked to present examples of contemporary art or architecture that function in a “critical” context, write weekly journals, and submit a fifteen-page paper. Limited enrollment. Not offered in 2013–2014. Peggy Deamer

**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? Not offered in 2013–2014. Joel Sanders]

3258a, Whole Dichotomy: Reconsidering the Iconographic and Representational Nature of Monolithicity in Architecture 3 credits. Used by Rodolfo Machado and Rodolphe el-Khoury in 1995 to describe a series of projects that deliberately did not articulate a part-to-whole relationship as dictated by classical doctrine, “monolithic architecture” became the predominant architectural form of the “avant-garde” in the past two decades. The monolithic project is identified by its iconography, latent muteness, scalar ambiguity, and indifference to both program and context. This seminar aims to elucidate the critical lineage and contemporary relevance of monolithicity in architecture by revisiting some of its most relevant contemporary and historical examples. Considering that as a productive allegory, the use of the term monolithic in architecture relates more to problems of representation than to those of construction or material assembly, students are asked to analyze, theorize, and generate alternative instantiations for “monolithic” projects. Biweekly readings and two in-class, student presentations are required. As a final assignment, each student or group of students is required to prepare a diagrammatic analysis of a chosen monolithic project along with a five-page accompanying paper. This course does not fulfill the History and Theory elective course requirements. Limited enrollment. Marcelo Spina, Georgina Huljich

3259b, Architecture and Contemporary Labor 3 credits. This seminar examines both the practical and theoretical parameters that affect architectural labor today. On the theoretical side, texts are examined related to material/immaterial labor, the creative class, the performance of craft in the digital age, and the labor distinction between craft and design in architecture. On the practical side, students are asked to make surveys of architectural firms with regard to the following issues: Who does what work in the hierarchy of the office? What in this work is considered to have craft and/or design input? Who are considered to be designers? What work is given to consultants? What is outsourced and why? How is compensation determined for staff and consultants, and is it in relation to design and/or technical skills? Who manages the workflow? Is there a BIM manager, and what is that person’s background? In addition to the surveys, students are asked to write a fifteen-page paper that puts the course’s findings into an argument for redirecting contemporary architectural labor. Limited enrollment. Peggy Deamer

3260b, Modernist Historiography 3 credits. This reading seminar proposes a close-up examination of some key texts of modernist historiography. The seminar explores the way in which the method of history writing interacts with the practice of contemporary architecture and the nature of the media used in its promotion. The following questions are addressed: In what way has Henry-Russell Hitchcock’s view of modernism been shaped by his understanding of Henry Hobson Richardson and/or Frank Lloyd Wright? In what way does Giedion’s view of modernism relate to Le Corbusier? What was Kahn’s and Venturi’s relevance for the critical positions developed by Vincent Scully? In what way, if at all, have those critic/historians retroactively influenced the course of architecture? Limited enrollment. Stanislaus von Moos

3261b, Pedagogy and Place 3 credits. Preparatory to the spring 2016 exhibition celebrating the School’s one-hundredth anniversary, this research-based seminar examines the relationship between significant architectural pedagogies and the architectural buildings designed to accommodate them. Students are asked to document examples from the early nineteenth century to the present, combining class presentations, written texts, and graphic analyses that will form the basis of display panels to become part of the exhibit. Instructor’s lectures provide a historical overview of the topic as well as a detailed history of the Yale School of Architecture. Limited enrollment. Robert A.M. Stern

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. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

ANTH 436b, Production and Consumption of Culture Theoretical works and case studies on how cultural identities are produced and consumed in the context of contemporary global capitalism. The marketing of “tradition”; city branding; cultural tourism; new transnational, national, and local identities. Douglas Rogers

ANTH 710a/ARCG 710a, Archaeology of Settlements and Urbanism An introduction to the archaeological study of ancient settlements and landscapes. Topics include an overview of method and theory in settlement and landscape archaeology; field methods of reconnaissance, survey, and remote sensing; studies of households and communities; studies of ancient agricultural landscapes; regional patterns; roads and networks of communication; urbanism and ancient cities; and symbolic interpretations of ancient landscapes. Oswaldo Chinchilla

CPLT 592a/GMAN 645a, Benjamin’s Arcades: The Modernization of Nineteenth-Century Paris The radical modernization of Paris under the Second Empire (1851–70) was, for Walter Benjamin, Europe’s key moment in preparation for the innovations and horrors of twentieth-century life. His monumental Arcades Project is a compendium of materials, mostly by others and not unlike a Web site, chronicling such developments as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media over this period. Examining this work closely serves as a base camp to some of the key literary artifacts showcasing the same events (Balzac, Zola, Aragon), and to focused theoretical investigations into twentieth-century media and urbanization. Course work segues out from the nexus of historical, literary, architectural, media, demographic, and theoretical concerns assembled unforgettable by Benjamin. Henry Sussman
HSAR 143b/RLST 188b/SAST 260b, 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 252b/ARCG 252b/CLCV 175b, Roman Architecture
The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces. Diana Kleiner

HSAR 260a/ARCH 271a/HUMS 450a/MMES 126a/SAST 266a, Introduction to Islamic Architecture
Introduction to the architecture of the Islamic world from the seventh century to the present, encompassing regions of Asia, North Africa, and Europe. A variety of sources and media, from architecture to urbanism and from travelogues to paintings, are used in an attempt to understand the diversity and richness of Islamic architecture. Field trip to the Metropolitan Museum of Art in New York. Kishwar Rizvi

HSAR 291b/HUMS 235b, Buildings and Power in Italy, 1220–1660
Investigation of how architecture and monumental sculpture are expressions of power in Italy, c. 1220–1660. Focus on works built by civil and religious authorities. Ways in which buildings create or solidify power; strategies available to rulers and authorities; relations between patron and architect; demonstrations of changes in power through the use of both traditional and innovative architectural idioms; contemporary interpretations, understandings, and rejections of monumental statements of power. Mia Reinoso Genoni

HSAR 383b/SAST 256b, Art of India, 300 B.C.–A.D. 1650
Introduction to the art and architectural history of the Indian subcontinent from the rise of the Mauryan Empire to the building of the Taj Mahal. The development of early Buddhist and Jain art and of Hindu temples and icons; the efflorescence of Islamic visual culture under the Mughal Empire. Tamara Sears

HSAR 424b/ARCG 424b/CLCV 230b, Cleopatra: Women in Ancient Rome
The contributions of Roman women to one of the greatest cities—and one of the greatest empires—in world history. Lost stories of real-life Roman women recovered from public and residential buildings, portraits, paintings, and other works of Roman art and architecture. Diana Kleiner

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

HUMS 447a, Sacred Architecture and the Contemporary City
Study of sacred architecture in urban contexts from World War II to the present. Ways in which the sacred has been given expression in material form in complex urban societies. The religious building as a representation of cultural heritage, challenges of faith, and civic space in a pluralistic world. Case studies from the United States, the Middle East, Japan, Europe, and Latin America. Karla Britton

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. Alan Plattus, Andrei Harwell
4021a, Introduction to Planning and Development 3 credits. (Required in M.Arch. 1 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 2013–2014. Dolores Hayden

4214b, 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. 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. Efi Hu Rubinstein

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 viewpoints 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. Bryan Fuermann

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 2013–2014. Alexander Felson]

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. Not offered in 2013–2014. 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
instructor. Unless otherwise indicated, at the School of Architecture full-term courses are
Landscape elective requirement and may be taken for credit with the permission of the
The following courses offered elsewhere in the University will fulfill the Urbanism and
Available for credit to
writing, and critical reasoning. Limited enrollment. Elihu Rubin
An introduction to the field and methods of visual sociology, with particular reference to the opportunities provided by the city of London. Humanistic and more positivist approaches to the study of images, objects, and settings. Ethnographic photography, autophotography, and analysis of existing images; study of visibility, ordering and display in objects, and spaces and public life. Philip Smith
CPLT 592a/CMAN 645a, Benjamin’s Arcades: The Modernization of Nineteenth-Century Paris The radical modernization of Paris under the Second Empire (1851–70) was, for Walter Benjamin, Europe’s key moment in preparation for the innovations and horrors of twentieth-century life. His monumental Arcades Project is a compendium of materials, mostly by others and not unlike a Web site, chronicling such developments as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media over this period. Examining this work closely serves as a base camp to some of the key literary artifacts showcasing the same events (Balzac, Zola, Aragon), and to focused theoretical investigations into twentieth-century media and urbanization. Course work segues out from the nexus of historical, literary, architectural, media, demographic, and theoretical concerns assembled unforgettably by Benjamin. Henry Sussman
AMST 348a, Space, Place, and Landscape Survey of core concepts in cultural geography and spatial theory. Ways in which the organization, use, and representation of physical spaces produce power dynamics related to colonialism, race, gender, class, and migrant status. Multiple meanings of home; the politics of place names; effects of tourism; the aesthetics and politics of map making; spatial strategies of conquest. Includes field projects in New Haven. Laura Barraclough
AMST 429a/ANTH 404a, American Communities Consideration of the concept of community and an examination of various kinds of communities — ranging from those defined by social proximity to those defined by a common experience or ideology — that are part of the American experience, in order to understand the value Americans place on community itself, and the ways in which the pull of individualism exacts a toll on that commitment. Kathryn Dudley
AMST 483a, Urban Public Spaces The production, representation, use, and transformation of urban public spaces, with a focus on the contemporary United States. Relations to evolving practices of citizenship, the workings of democracy, and dynamics of power. Meanings of public space for community and everyday life; power and resistance; art, theater, and performance; the work of community organizations. Includes field projects in New Haven. Laura Barraclough
ANTH 710a/ARCG 710a, Archaeology of Settlements and Urbanism An introduction to the archaeological study of ancient settlements and landscapes. Topics include an overview of method and theory in settlement and landscape archaeology; field methods of reconnaissance, survey, and remote sensing; studies of households and communities; studies of ancient agricultural landscapes; regional patterns; roads and networks of communication; urbanism and ancient cities; and symbolic interpretations of ancient landscapes. Oswaldo Chinchilla
BRST 101b, Visual Sociology in London An introduction to the field and methods of visual sociology, with particular reference to the opportunities provided by the city of London. Humanistic and more positivist approaches to the study of images, objects, and settings. Ethnographic photography, autophotography, and analysis of existing images; study of visibility, ordering and display in objects, and spaces and public life. Philip Smith

layered understanding of this city both as it was, is now, and is fast becoming. Topics
considered include: Beijing as the apothecary of the walled imperial city type, the identi-
fication 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 transfor-
mations of home and city, the structures of contemporary Beijing, as well as the issues
423b, 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 histo-
ries and mythologies of city-making on the Arabian Peninsula, focusing on urban plan-
ning 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. Aising 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 investiga-
tion 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 materi-
als include primary historical documents and historical and contemporary journalism.
Limited enrollment. Todd Reisz
4233a, Ghost Towns 3 credits. This is an advanced, interdisciplinary seminar in architec-
tural history, urban planning, vernacular building, the politics of preservation, collective
memory, tourism, and, ultimately, urban sustainability. Looking at a broad spectrum
of failed or almost-failed cities in the United States and across the globe, this seminar
uses the ghost town and its rhythms of development and disinvestment to establish a
conceptual framework for contemporary urban patterns and processes. Students develop
skills in urban and architectural research methods, visual and formal analysis, effective
writing, and critical reasoning. Limited enrollment. Elihu Rubin
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.)

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Landscape elective requirement and may be taken for credit with the permission of the
instructor. Unless otherwise indicated, at the School of Architecture full-term courses are
typically assigned 3 credits; half-term courses are assigned 1.5 credits.
EAST 428a/EALL 285a/FILM 382a, Home and Country in Chinese Cinema  
Visions and representations of home and nation in Chinese film from the 1930s to the present. The construction of utopian or monumental visions; representations of the destruction of an ideal, often manifested as sites of ruins or as memorials of loss, erasure, and eclipse. Relations between Chinese cinema and modern Chinese history. Mia Liu

F&ES 888b, Applied Urban Ecology  
Ecology is being transformed from a field historically disengaged from the human built environment to one that can provide insight into the understanding, design, and management of the constructed world. Urban ecology is central in this transformation. Urban ecologists are expanding their focus from “ecology in cities,” where they studied urban flora and fauna, to the “ecology of cities,” where they study human-biological interactions while also increasing their attention to the complex interplay among people, society, and environment. This reorientation has also catalyzed action-oriented initiatives. This course examines the current developments in urban ecology and looks at the transformative role it can play in shaping and managing urban environments. To this end, we examine fundamental issues in theory and practice that challenge the current understanding of urban ecosystems and that question the relationship between science and action in urban ecology. We also look at limitations and opportunities for conducting urban ecological research as well as methods specific to urban sites. The course includes fieldwork augmented with an overview of current literature in urban ecology, focusing on issues relating to science, application, advocacy, and contemporary concepts of stewardship. The final project includes an urban ecological design proposal and supporting research paper. Alexander J. Felson

F&ES 872a, Urban, Suburban, and Regional Planning Practice  
This course explores the challenges and opportunities faced by America’s suburban communities and urban centers as they work to become more sustainable and livable. Land use plans, private development, and public infrastructure shape our communities and determine where and how development occurs. The form of our cities and towns dictates our ability to meet the nation’s housing demand and grow our employment while reducing greenhouse gas emissions, improving the environment, and enhancing quality of life. Planners play a key role in understanding trends, crafting policy solutions, and generating support for action through stakeholder engagement. While most land use decision making is local, the majority of the challenges and opportunities we face cross political boundaries. New regional policies and partnerships, coupled with consensus-building across diverse constituencies, will be necessary to realize a new way to build our communities for the twenty-first century. This course delves into the planning techniques, zoning tools, and other land use regulations that are the principal mechanisms employed to achieve safe, livable, and sustainable communities. This course is part of the concentration in land use planning, a subset of four courses under the specialization in sustainable land management. This subset is for students interested in the interface of environmental issues with land use, planning, and development. The other three courses in the subset are F&ES 775b, 820b, and 835a. David Kooris

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 as well as regulatory response to sea-level rise and climate change. 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, brownfields redevelopment, energy conservation, and innovative land use strategies. Marjorie Shansky

F&ES 882a/ANTH 582a, The Black Box of Implementation: Households, Communities, Gender  
The implementation of development projects has been described as existing in a “black box”: development and conservation policy (even participatory policy) is
the implications of the fact that those responses are often invisible to policy makers? Three hours lecture/seminar. Carol Carpenter

F&ES 894a, Green Building: Process, Products, Perspective, and Policy Our built environment shapes the planet, our communities, and each of us. Green building seeks to minimize environmental impacts, strengthen the fabric of our cities and towns, and make our work and home lives more productive and fulfilling. This course is an applied course, exploring both the technical and the social-business-political aspects of buildings. Topics range from building science (hygrothermal performance of building enclosures) to indoor environmental quality; from product certifications to resilience (robust buildings and communities in the face of disasters and extended service outages). The purpose of this course is to build a solid background in the processes and issues related to green buildings, equipping students with practical knowledge about the built environment. Extensive use is made of resources from BuildingGreen, Inc., one of the leading information companies supporting green building and green building professionals. The course is primarily a lecture-discussion one with some fieldwork, substantial emphasis on research and group project work, and online individual testing. The course is strengthened by several guest lectures by leading green building professionals from across the country and across many disciplines: from architecture to material science, from engineering to green building business. The class meets once a week, with the instructor available to students during that same day. Peter Yost

F&ES 899b, Sustainable Development in Post-Disaster Context: Haiti Sustainable development is studied using the case of Haiti. Haiti suffers from chronic environmental disasters, most notably deforestation that leads to mudslides and therefore crop loss during the rainy season, and acute disasters, for example the earthquake of 2010. F&ES has been asked by L’Hôpital Albert Schweitzer in the Artibonite Valley (north of Port-au-Prince) to provide assistance to projects in villages surrounding the hospital. This course uses lectures, student presentations of scholarly work, project development, and field studies to explore our knowledge of sustainable development and to apply this knowledge. Gordon T. Geballe, Gary Desir

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 20013, Property This course will cover the legal doctrines and other substantive content of the basic Property course with enrollment limited to fifteen and a required research paper. Property inquires into a pervasive set of human institutions—the arrangements for getting, controlling, using, transferring, and forfeiting resources in the world around us. The course will begin by exploring what property regimes are and the range of purposes they might serve, and then move through the topics of acquisition, transfer, shared interest, and limitations on property. While the main focus will be property in land, the class will discuss the implications of property in other resources, such as wild animals, body parts, water, and information. The course will also examine recording and other notice-giving devices, interests in land over time, easements and deed restrictions, planned communities and “private government,” landlord-tenant relations, issues of differential wealth and civil rights, and public land use regulation. Students will develop research topics with the assistance of the professor. Self-scheduled examination and paper required. Enrollment limited to fifteen. C. Priest

LAW 20202, Property, Social Justice, and the Environment Private property is sometimes cast as the villain in social and environmental problems, but sometimes it is cast as the solution to the same problems. This seminar will explore the relationship of property to social and environmental concerns in the context of several past and present controversies over property rights. The work will begin with some basic theories about the “commons” problem and the ways that property rights do or do not address that problem. Time permitting, other topics will include: land rights for squatters in less developed
countries (primarily Latin America, Africa); land reform and development projects (primarily less developed countries); wildlife and fisheries management (global); water management (United States, Asia, Latin America); tradable pollution rights (United States); carbon trading schemes, particularly for tropical forest maintenance (global, tropical areas); free-market environmentalism and private land use restrictions (conservationist or exclusionary?) (United States and global); and indigenous land claims and claims to intellectual property (global). While the class will search for common themes about the range, capacities, and limitations of property regimes, theoretical purity should not be expected in this overview; moreover, topics may change in response to particular student interest. The class will meet twice weekly during the first seven to eight weeks of the term. Paper required; may be reflective (2 units) or research (3 units). Enrollment limited to fifteen. C.M. Rose

LAW 20207, Property The course will explore the law regulating the rights of private property broadly conceived. The principal focus will be on entitlements in land, but we will also think about the legal entitlements to other scarce resources. Topics will include limitations on the rights of landowners to exclude others; estates in land; co-ownership; landlord-tenant law and the slum housing problem; nuisance law; easements and covenants as means of cooperation among neighbors; and eminent domain, zoning, and other tools of public land use regulation. Scheduled examination. I. Ayres

LAW 20348/F&ES 824a, Environmental Law and Policy Introduction to the legal requirements and policy underpinnings of the basic U.S. environmental laws, including the Clean Water Act, Clean Air Act, and various statutes governing waste, food safety, and toxic substances. This course will examine and evaluate current approaches to pollution control and resource management as well as the “next generation” of regulatory strategies, including economic incentives and other market mechanisms, voluntary emissions reductions, and information disclosure requirements. Mechanisms for addressing environmental issues at the local, regional, and global levels will also be considered. Self-scheduled examination (Web) or paper option. E.D. Elliott

LAW 21117, Land Use Land use law shapes the success of cities, the sprawl of suburbs, and the fate of rural land. This course examines the array of devices, legal and nonlegal, that governments, developers, and opponents of development employ to influence the land development process. Zoning regulations—the primary tool of public land use management and a frequent target of constitutional complaint—are a central focus. Also addressed are topics such as historic preservation, environmental impact reporting, homeowner associations, growth controls, and mechanisms for financing the urban infrastructure. Scheduled examination. R.C. Ellickson

LAW 21409, Property This course will inquire into a pervasive set of human institutions—the arrangements for getting, controlling, using, transferring, and forfeiting resources in the world around us. The course will begin by exploring what property regimes are and the range of purposes they might serve, and then move through the topics of acquisition, transfer, shared interests, and limitations on property. While the main focus will be property in land, the class will discuss the implications of property in other resources, such as wild animals, body parts, water, and information. The course will also examine recording and other notice-giving devices, interests in land over time, easements and deed restrictions, planned communities and “private government,” landlord-tenant relations, issues of differential wealth and civil rights, and public land-use regulation. With the permission of the instructor, students who write a longer paper may earn an additional unit. Self-scheduled examination. C. Priest

LAW 21749, [The] Suburbs: Seminar Two-thirds of the residents of large U.S. metropolitan areas live in an oft-ridiculed location—a suburb. Contrary to the stereotypes of the 1950s, many of these communities are racially diverse. In 2010, 44 percent of suburban residents lived in places that were between 20 and 60 percent nonwhite. The early sessions of the seminar will be devoted to discussion of assigned readings on the history, politics, and economics of suburbs (including the Tiebout Hypothesis of specialization), and on legal issues associated with suburban settings, such as exclusionary zoning, and school and housing segregation. The later sessions will be devoted to student presentations of ongoing research. The default paper topic is analysis of the housing and land use policies of a particular suburb located in either greater New Haven or Westchester County, New York. (Most suburbs now have Web sites, which greatly facilitate research.) Although the coordination of paper topics promises to generate synergies in learning, a student is free to write on another pertinent topic. Paper required. A third-year student will not be eligible to seek Supervised Analytic Writing credit. Enrollment limited to twelve. R.C. Ellickson

MGT 548a, Real Estate Finance Matthew Spiegel

MGT 895a, International Real Estate Kevin Gray
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 6, 2014. 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 Tod Williams and Billie Tsien, Davenport Visiting Professors. Interested applicants planning to attend the Open House should register online at http://architecture.yale.edu by November 5, 2014.

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 http://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 https://apply.architecture.yale.edu/apply, when it is available. Applications for programs beginning in the 2015–2016 academic year must be submitted no later than January 2, 2015. 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 2015–2016 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. This requirement cannot be waived. IELTS is not accepted as a substitution for the TOEFL iBT examination.

Applicants are required to record their examination scores in the online application for each test date taken. Do not send hard copies. If an applicant retakes either the GRE or the TOEFL iBT after submitting an application and prefers to have the newer scores considered, the applicant should contact the Office of Admissions with the new scores at gradarch.admissions@yale.edu.

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, 2015. At least one letter of recommendation should be from a person with direct knowledge of the applicant's professional potential and academic ability.

Recommendations are submitted only through an online process. When recommenders’ e-mail addresses are inserted into the online application, instructions on how to submit recommendations are automatically sent to the recommenders. Therefore, in order to allow recommenders sufficient time to prepare and upload their recommendations, applicants should insert their recommenders’ e-mail addresses into the online application 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 2014–2015 is $44,800. 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 $1,065 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 2014–2015 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be $66,336 for first-year M.Arch. I students and $64,667 for all other students.

<table>
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<tr>
<th></th>
<th>First-Year M.Arch. I</th>
<th>All other students</th>
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</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$44,800</td>
<td>$44,800</td>
</tr>
<tr>
<td>Fees</td>
<td>1,065</td>
<td>1,065</td>
</tr>
<tr>
<td>Yale Health Hospitalization/ Specialty Coverage</td>
<td>2,102*</td>
<td>2,102*</td>
</tr>
<tr>
<td>Room and Board</td>
<td>13,701</td>
<td>12,456</td>
</tr>
<tr>
<td>Books/Personal Expenses</td>
<td>4,668</td>
<td>4,244</td>
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<tr>
<td></td>
<td>$66,336</td>
<td>$64,667</td>
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*Students may receive a waiver of the $2,102 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 2014–2015, the last days for refunding federal student aid funds will be October 27, 2014, in the fall term for all students. In the spring term, the dates are April 25, 2015, for M.Arch. I first-year students; March 27, 2015, for M.Arch. I second-year students; and March 25, 2015, 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 6, 2014, for all students. In the spring term, the dates are January 22, 2015, for M.Arch. I first-year students; January 18, 2015, for M.Arch. I second-year students; and January 17, 2015, 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 22, 2014, for all students. In the spring term, the dates are February 15, 2015, for M.Arch. I first-year students; and February 2, 2015, 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 18, 2014, for all students. In the spring term, the dates are April 10, 2015, for M.Arch. I first-year students; March 1, 2015, for M.Arch. I second-year students; and February 28, 2015, 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

The School of Architecture is committed to being financially accessible to students of all backgrounds and from all over the world. Financial aid, consisting of need-based scholarship and/or loans, is offered to the School’s students with demonstrated need.

Barring any significant changes in a student’s financial circumstances (including spousal and, if appropriate, parental circumstances), students can generally expect their need-based scholarship awards to be renewed in subsequent years.

When appropriate, the School will offer a need-based scholarship award based upon the larger of two categories of scholarship calculation. An Individual Resource Scholarship is intended for students who do not wish to or who are unable to provide parental financial information. A Family Resource Scholarship is intended for students who wish to and are able to provide parental financial information. For a student with limited family resources, a Family Resource Scholarship may yield a higher scholarship award than from an Individual Resource Scholarship. Submitting parental resource information will not affect the calculation of an Individual Resource Scholarship award.

U.S. citizens and permanent residents may be offered loans, including a Federal Direct Loan, a Federal Perkins Loan, and/or a Federal Direct Graduate PLUS Loan. Non-U.S. citizens and non-permanent residents may be offered a Yale International Student Loan.

THE APPLICATION PROCESS FOR FINANCIAL AID

Application for financial aid is a separate process from application for admission to the School. Applying for financial aid does not affect admission decisions.

U.S. Citizens and Permanent Residents

U.S. citizens or permanent residents who wish to apply for financial aid must complete and submit the following: (1) a Yale School of Architecture Application for Financial Aid and (2) the Free Application for Federal Student Aid (FAFSA).

The Yale School of Architecture Application for Financial Aid is available online at http://architecture.yale.edu/financialaid. This form must be received by the School by no later than February 1, 2015. The form may be sent via e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242.

The Free Application for Federal Student Aid (FAFSA) is available online at www.fafsa.ed.gov. The deadline for completing the FAFSA application is February 1, 2015. The Yale School of Architecture’s FAFSA code number is 001426.

If an applicant would like to be considered for a Family Resource Scholarship, parental income and asset information may be provided in the FAFSA. For separated, divorced, or unmarried parents, one parent may complete the FAFSA, in which case the other parent must complete and submit a Yale School of Architecture Parent Financial Statement. If parents do not wish to complete the FAFSA, each parent must complete and submit a separate Parent Financial Statement. Parental information submitted in the Parent Financial Statement will not be released to applicants without parental consent. The Yale
School of Architecture Parent Financial Statement may be found at http://architecture.yale.edu/financialaid and must be submitted directly to the School’s Financial Aid Office via e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242.

If full parental information is not provided, an applicant will be considered only for an Individual Resource Scholarship.

In order to meet the February 1 deadline, estimated income may be used to complete these applications forms. Because scholarship money and some loan funds are limited, applicants who miss the February 1 application deadline may jeopardize their eligibility for financial aid. Applicants who are accepted for admission and who have correctly completed their financial aid application by the February 1 deadline will receive a financial aid determination shortly after the online notification of admission.

**Non-U.S. Citizens and Non-Permanent Residents**

Non-U.S. citizens and non-permanent residents who wish to apply for financial aid must complete and submit the following: (1) a College Board International Student Financial Aid Application and (2) a College Board International Student Certification of Finances. These forms may be obtained online at http://architecture.yale.edu/financialaid.

The forms must be received by the School by no later than February 1, 2015. The forms may be sent by e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242, USA.

If an applicant would like to be considered for a Family Resource Scholarship, parental income and asset information must be provided in the two College Board international forms. For separated, divorced, or unmarried parents, each parent must complete and submit a separate set of the College Board international forms.

If full parental information is not provided, an applicant will be considered only for an Individual Resource Scholarship.

Because scholarship money and some loan funds are limited, applicants who miss the February 1 application deadline may jeopardize their eligibility for financial aid. Applicants who are accepted for admission and who have correctly completed their financial aid application in a timely manner will receive a financial aid determination shortly after the online notification of admission.

**GENERAL FINANCIAL AID POLICIES**

After admission to the Yale School of Architecture, students who have been awarded financial aid are required to complete a verification process. For U.S. citizens or permanent residents, this process 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. For international students, this process includes submission (translated into English) of the student’s tax returns or alternative documentation of income and, if a Family Resource Scholarship is awarded, submission (translated into English) of the parents’ tax returns or alternative documentation of income.

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 included on the financial aid application(s). In addition, for U.S. citizens and permanent residents, all awards are contingent on the student meeting the general eligibility requirements specified by the U.S. Department of Education, including Satisfactory Academic Progress (SAP) requirements (below).

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. Financial aid does not extend longer than the normal equivalent length of time required to complete the program of study to which the student was admitted.

**OUTSIDE AID**

All students are encouraged to seek additional funding beyond what is available from the School of Architecture. A helpful Web site for students to search for third-party scholarships is www.finaid.org.

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 loan programs, or who are not eligible for the federal loan programs.

Additional information on financial aid may be found at www.yale.edu/sfas/finaid/graduate-and-professional-students.

In order to comply with federal regulations as well as University policy, students must advise the Financial Aid Office of any additional awards received (scholarships, grants,
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” who fail 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.
School of Architecture 2014–2015

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 2014–2015 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/seo.

JOB OPPORTUNITIES OUTSIDE THE UNIVERSITY

The School is often advised of various job opportunities outside the University that may interest architectural students, including work in local architectural offices, small architectural jobs, etc. These opportunities are posted for the convenience of students who may be seeking outside work.
International Students

ADMISSION REQUIREMENTS FOR INTERNATIONAL STUDENTS

All international student applicants for the 2015–2016 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 (http://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 information regarding financial aid.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale’s 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 2013, lecturers included:

Arnold Aronson, Theater Historian
Barry Bergdoll, Curator and Educator
Preston Scott Cohen, Architect and Educator
Timur Galen, Banker
Toni L. Griffin, Architect and Urban Planner
Georgina Huljich, Architect
Bijoy Jain, Architect
Sylvia Lavin, Architectural Educator
Philippe Rahm, Architect
John Spence, Developer
Marcelo Spina, Architect
Nader Tehrani, Architectural Educator
In spring 2014, lecturers included:

David Adjaye, Architect
Deborah Berke, Architect
Peter Eisenman, Architect
Jim Eyre, Architect
Anette Freytag, Landscape Architecture Historian
Sean Keller, Architectural Historian
Bruno Latour, Sociologist and Anthropologist
Greg Lynn, Architect
Trevor Paglen, Artist and Geographer
Dan Wood, Architect

SYMPOSIA

During 2013–2014, the School of Architecture sponsored several symposia.

“Exhibiting Architecture: A Paradox?,” a three-day J. Irwin Miller symposium on October 3–5, 2013, convened by Eeva-Liisa Pelkonen, explored how architecture has pushed exhibition as a medium in its own right and how exhibitions have shaped the discipline of architecture. Barry Bergdoll delivered the keynote address. Those attending heard from the following speakers:

Barry Bergdoll, Museum of Modern Art
Brennan Buck, Yale University
Craig Buckley, Yale University
Paula Burleigh, City University of New York (Student)
Carson Chan, Architecture Writer and Curator
J.D. Connor, Yale University
Eva Franch, Storefront for Art and Architecture
Pedro Gadinho, Museum of Modern Art
Romy Golan, City University of New York
Ariane Lourie Harrison, Yale University
Andrew Krug, Estonian Academy of Arts
Liane Lefaivre, University of Applied Arts, Vienna
Mari Lending, Oslo School of Architecture and Design
Helena Mattsson, Royal Institute of Technology, Stockholm
Wallis Miller, University of Kentucky
Eeva-Liisa Pelkonen, Yale University
Andrea Phillips, Goldsmiths, University of London
Philippe Rahm, Architect
Nina Rappaport, Architecture Writer and Editor
Kevin Repp, Yale University
Simon Sadler, University of California, Davis
Joel Sanders, Yale University
Irene Sunwoo, Bard College
Léa-Catherine Szacka, Oslo School of Architecture and Design

“Digital Post-Modernities: From Calculus to Computation,” a three-day J. Irwin Miller symposium on February 22–24, 2014, convened by Mario Carpo, explored the way protagonists from different realms of today’s digitally intelligent architecture assess how their own digital work has changed over time or relates to the work of their predecessors or followers, aiming to highlight some of the oppositions that animate today’s discourse among the design professions. Those in attendance heard from the following speakers:

David Andrew Tasman, Artist and Architectural Designer
Henry Urbach, The Glass House
Frederica Vannucchi, Princeton University (Student)
Mark Wasiuta, Columbia University
Mirko Zardini, Canadian Centre for Architecture

Alisa Andrasek, The Bartlett School of Architecture
Paola Antonelli, Museum of Modern Art
Benjamin Aranda, Architect
Phillip Bernstein, Yale University
Brennan Buck, Yale University
Mario Carpo, Yale University
Lise Anne Couture, Columbia University
Mirko Zardini, Canadian Centre for Architecture

Joel Sanders, Yale University
Michael Hansmeyer, ETH Zürich
Chuck Hoberman, Hoberman Associates
PUBLICATIONS

The School supports two student-edited publications. *Perspecta: The Yale Architectural Journal*, the oldest student-edited architectural journal in the United States, is internationally respected for its contributions to contemporary discourse with original presentations of new projects as well as historical and theoretical essays. *Perspecta’s* editors solicit contributions 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 http://architecture.yale.edu/constructs.

The School maintains an active publications program (http://architecture.yale.edu/school/publications). In 2013–2014, the following books were published:


*Rethinking Chongqing: Mixed-Use and Super-Dense* (2014), edited by Andrei Harwell (M.Arch. 2006), Emmett Zeifman (M.Arch. 2011), and Nina Rapaport, featuring Edward P. Bass Distinguished Visiting Professor Makram El Kadi and Ziad Jamaledinne (L.E.FT Architects); Hernan Diaz Alonso; and Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft (AOC).

*Assembly: Post Digital (Craft)* (2014), edited by David Bench, Zachary Heaps, Jacqueline Ho, and Eric Zahn, featuring the summer 2012 installation pavilion on the New Haven Green

*Knowing How in Downtown Las Vegas* (2014), edited by Amy Kessler (M.Arch. 2013) and Amy Mielke (M.Arch. 2013), featuring the spring 2013 advanced studio of Professor Keller Easterling.

Charles Jencks, Scholar
Matthias Kohler, ETH Zürich
Sanford Kwinter, Harvard University
Jennifer Leung, Yale University
Greg Lynn, Yale University
Brian Massumi, Université de Montréal
Frédéric Migayrou, Centre Georges Pompidou
Philippe Morel, École nationale supérieure d’architecture de Paris-Malaquais
Emmanuel Petit, Yale University
Dagmar Richter, Pratt Institute
Jenny Sabin, Cornell University
Bernard Tschumi, Columbia University
Michael Young, Yale University
Alejandro Zaera-Polo, Princeton University

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 2013–2014 included:

*Everything Loose Will Land*
August 28–November 9, 2013

*Stage Designs by Ming Cho Lee*
November 18, 2013–February 1, 2014
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 fabrication shop’s 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 server space for each student and for individual classes and studios. 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, an imaging and scanning lab, and dedicated printing rooms and plotting clusters outfitted with large-format plotters located throughout the School. All students are provided with a high-end computer workstation, preloaded with a wide array of architectural software and integrated design tools, and two LCD monitors. 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 located in the review spaces. Available for checkout at no cost are digital cameras, drawing tablets, and camcorders. In addition, the School operates a large number of large-format plotters and 3-D printers as well as a dedicated render farm. Students at the School also 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).
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 [http://architecture.yale.edu/handbook](http://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 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 the Anne T. and Robert M. Bass Library – and twelve school and department libraries as well as many 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 Pelliccia and Meyers. Marshall Meyers (M.Arch. 1957) was a student and then a collaborator of Mr. Kahn’s.
The YCBA is embarking on the second phase of its building conservation project during calendar year 2015. Further information, contact details, and updates about the renovation are available at http://britishart.yale.edu/architecture/bcp

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, as well as performances by the professional Yale Choral Artists and the postgraduate Yale Baroque Ensemble. 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 or “Yale Senate”) is composed of elected representatives from each of the thirteen graduate and professional schools. Any student in these schools is eligible to run for a senate seat during fall elections. Senate meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. The senate advocates for student concerns and advancement by serving as a liaison between students and Yale administration, faculty, and officers. It also facilitates social interaction among graduate and professional students and works with local groups and initiatives to provide opportunities for students to give back to the community. The senate 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 consults 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 lactation room, and an ITS print station. 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-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; 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, designed by Eero Saarinen, a 1934 graduate of the School; 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.

**RELEVANT 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, 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 http://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 http://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 https://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 and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the Web site (http://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 (http://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. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. 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. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

**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 (http://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 (http://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 (rubella), German measles (rubella), and mumps** All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubella), 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, 2010. 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, 2014. 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. Please see the Yale Health Web site (http://yalehealth.yale.edu/forms) for more details.

*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 2014–2015 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 information on dormitories or apartments, contact gradhousing@yale.edu; tel., 203.432.2167; 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, $8 for lunch, and $8.35 for dinner. Lunch only can be swiped at Dufre’s, Thain Family Café in Bass Library, uncommon at Commons, and 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 McDougall Center in HGS, as well as three bonus meals for the student, family, or guests. The cost of the plan for 2014–2015 is $2,400 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.

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, voyeurism, 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
Office hours: 9 a.m.—5 p.m., M–F
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 Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Amy Myers (203.436.8197, amy.myers@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

203.432.4441 (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/police/sensitive-crimes-support

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 Marnie 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.
D. Michelle Addington  Hines Professor of Sustainable Architectural Design. Ms. Addington, who also holds a joint appointment with the Yale School of Forestry & Environmental Studies, is educated as both an architect and engineer. Her teaching and research explore energy systems, advanced materials, and new technologies. Building on her dissertation research on the discrete control of boundary layer heat transfer using micro-machines, she has extended her work to defining the strategic relationships between the differing scales of energy phenomena and the possible actions from the domain of building construction. Ms. Addington’s articles and chapters on energy, system design, HVAC, lighting, and advanced materials have appeared in several journals, books, and reference volumes. She coauthored the book Smart Materials and Technologies for the Architecture and Design Professions and just recently published “Emerging Technologies.” Ms. Addington taught at Harvard University for ten years before coming to Yale in 2006. Her engineering background includes work at NASA’s Goddard Space Flight Center, and she spent a decade at Dupont as a process design and power plant engineer. In 2009 Architect magazine selected Ms. Addington as one of the country’s top ten faculty in architecture. 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.

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 Grant and the French Ministry of Culture.

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. He has recently coauthored Paradise Planned: The Garden Suburb and the Modern City. 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.

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.

Lecturer. 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 Grant and the French Ministry of Culture.
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 New Haven, 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 New York-based architecture and design firm Deborah Berke Partners. Work designed by the firm includes several award-winning projects for 21c Museum Hotels, the Yale School of Art’s Holcombe T. Green, Jr. Hall, and 48 Bond Street, a residential building in Manhattan. The firm recently completed the Bard College Conservatory of Music and is currently working on several large-scale commercial and university buildings. Ms. Berke lectures throughout the United States and has won numerous design awards. In 2012 she 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 with particular focus on 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, project delivery, 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 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 24,000-square-foot structure to house the arts program, including performing arts, at the rural campus of the Burgundy Farm Country Day School in Alexandria, Virginia; and a new building for the performing arts at the campus of Cold Spring School in New Haven, currently under construction. Completed work includes a house in the Catskills for two geologists and family; 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; a new campus that
includes housing and community facilities at an institution for the treatment of children with autism spectrum disorder in Harris, New York; 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. 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, Virginia Polytechnic Institute, 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+. Ms. 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 International 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
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 Gwathney 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.

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 4G 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, a 2009 National Honor Award from the AIA, and a 2014 Arts and Letters Award in Architecture from the American Academy of Arts and Letters. His work 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 Luca 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, Mark Foster Gage Architects, ranges from large-scale architectural projects to interdisciplinary collaborations. Projects include a new arts studio adjacent to Frank Gehry’s Fisher Center for Bard College; a 100-acre park in Knoxville, Tennessee; 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 numerous global Biennales. Mr. Gage’s writings have been featured in academic publications, including *Log, Volume, the Journal of Architectural Education, Perspectives, Fulcrum, Mole,* and *Architectural Design.* In addition, his work has been featured in *Vogue, Newsweek, Surface, Wired,* and *Fast Company,* and on MTV and PBS. 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 expanded and updated third edition of *The American City: What Works, What Doesn’t; The Planning Game: Lessons from Great Cities; Public Parks: The Key to Livable Communities;* 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 Belleline Emerald Necklace: Atlanta’s New Public Realm,* commissioned by the Georgia office of the Trust for Public Land; *A New Public Realm for DeKalb 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.


**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 to public space design, their work achieves simple designs that produce a richness and flexibility of experience, with an economy of conceptual and material means. The firm has been recognized with the Architectural League of New York’s Emerging Voices, the Canadian Professional Rome Prize, NYFA and NYSCA grants, and AIA Design Honor Awards. Their work has been exhibited at the Museum of Modern Art, the Guggenheim, Kunstwerke Berlin, the Frankfurt Architecture Museum, and MoMA PS1. 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 studies 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 Rosenkrantz 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 a theater pavilion at Architecture OMI (Ghent, New York, 2014), 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). Harrison Atelier has been recognized for innovative installation design (World Stage Design, 2013). 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 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. 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 2013 American Architecture Design Award from the Chicago Athenaeum, a 2013 New England AIA Design Award, three 2013 AIA Connecticut Design Awards, and a 2012 AIA Connecticut Drawing Award. 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 architecture 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 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 has been published widely and has been recognized with a Young Architects Award from the Architectural League of New York (2008) and multiple AIA Design Awards (2009). Mr. Pell 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. Art 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, Archis, 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 Ralitza Peti, of the architecture firm Episteime 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 g, 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), which received the Lewis Mumford Prize for Best Book from the Society for American City and Regional Planning History and the Kenneth Jackson Award for Best Book on a North American topic from the Urban History Association. 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 merit awards from Residential Architect and Custom Home Design. 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. Before 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, Louis I. Kahn: Beyond Time and Style, A Life in Architecture, and Writing 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.


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


**Architectural Teaching Fund** (1909) Established by a gift of Henry Fowler English (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 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
- Preston Scott Cohen, Timur Galen, and Nader Tehrani, Fall 2013
- Sean Keller, Spring 2014

**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.


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 (1937) Established by Robert Weeks DeForest (B.A. 1870) to support the general purposes of the School.

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 Schaefer 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. Nafeziger 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 Mikhael, 2012
- Christina Argyrou, 2013


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.


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.

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
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
Sylvia Lavin, Fall 2013
Paola Antonelli, Charles Jencks, Greg Lynn, Frédéric Migayrou, Alejandro Zaera-Polo, Spring 2014


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 Cindy Lauen 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.


Richard Hellmann Architectural Fund (1973) Established by the Richard Hellmann Foundation to support educational opportunities in 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. Hopkin Professorship of Architecture Fund (1923) Established by a bequest of James Mason Hoppin (B.A. 1840) to support a professorship in architecture.


Elise Jaffe + Jeffrey Brown Endowed Fund for the Study of Contemporary Architecture (2007) Established by Elise Jaffe 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.


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.


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
Anette Freytag, Spring 2014

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

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


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.


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.


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 Fereshtetian, 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. Bidden, 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
John Blakey Wolfe, 2014

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.


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.


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.


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
Trevor Paglen, Spring 2014


Robert A.M. Stern, 1988
Michael McKinnell, 1989
Charles Gwathmey, 1990
Philip Johnson, 1991


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.
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  
Stanley Tigerman, Fall 2011  
François Roche, Spring 2012  
Brigitte Shim, Fall 2012  
Wang Shu, Spring 2013  
Philippe Rahm, Fall 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.


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  
Toni L. Griffin, Fall 2013

Sam’s Fund (2006) Established by Susan Mead in honor of her grandson, Sam Roane, to support student scholarships in the School of Architecture.


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.


Frederick M.R. Smith Fund (1997) Established in Yale College by Frederick M.R. Smith (B.A. 1965) 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 Tohrner, Fall 1987
- Myron Goldsmith, Fall 1989
- Robert Silman, Fall 1990
- Eladio Dieste, Fall 1992
- Anton Alberts, Spring 1994
- Cecil Balmont, 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 2006
- David Billington, Spring 2008
- Charles Gwathney, 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
Jim Eyre, Spring 2014

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.


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.

Tang Family Scholarship Fund (2014) Established by Oscar Tang (B.E. 1960); his wife, Hsin-Mei Agnes Hsu; and his daughter, Dana Tang (M.Arch. 1995), to support student scholarships in the School of Architecture for students from China, Hong Kong, Macau, and Taiwan.

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.


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

William Wirt Winchester Fund (1895) Established by Mrs. Jane Ellen Winchester and Mrs. Hannah Bennett as a memorial to their son and brother, William Wirt Winchester, to support a fellowship for study and travel outside the United States and 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
Kathleen Bridget Stranix, 2014

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
Chaliss McAfee, 1984
Margaret Virginia Chapman, 1985
Jennifer Tate, 1986
Camilo Alberto Gonzalez, 1987
Stephen Donald Luoni, 1988
Frieda Margarite Menzer, 1989
Lisa Joyce Quatrale, 1990
Robert Schulz, 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
Jonathan Toews, 2002
Elicia Keebler, 2003
Jonah C. Gamblin, 2004
Frederick C. Scharmen, 2005
Elisa S.Y. Lai, 2006
Maria Claudia Melniciuc, 2007
Garrett Thomas Omoto, 2007
Catherine E. Anderson, 2008
Matthew A. Roman, 2008
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.

**Yansong Ma Scholarship** (2013) Awarded to a student at the School of Architecture in
recognition of Yansong Ma’s (M.Arch. 2002) annual participation in the Yale Alumni
Fund Nathan Hale Associates program, which acknowledges donors of leadership annual
gifts with the opportunity to name a one-year scholarship.

(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 Siela≠ Alumni Award** (1983) Established by the Yale Architectural Alumni
Association to honor Janet Siela≠, who, from 1976 until her death in 1983, served as the
dean's assistant for alumni a≠airs. 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 2013–2014

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

THIRD YEAR

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
(joint-degree program, M.B.A., School of Management)
Danielle Davis (B.E.D. Texas A&M Univ. [College Station] 2011), Garland, Tex.
(on leave, fall 2013)
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.
Brandon David Hall (B.S. Washington Univ. [St. Louis] 2010), Long Grove, Ill.
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.
(joint-degree program, M.B.A., School of Management)
Constantine Kiratzidis (B.S. Univ. Pretoria 2006), Phalaborwa, South Africa
(graduated February 2014)
Kyeong Jae Lee (B.E. Seoul National Univ. 2008), Jeonju, Republic of Korea
Russell Campbell LeStourgeon (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.
Jonathan Robert Meier (B.A. Ball State Univ. 2010), Avon, Ind.


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.


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.


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


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), Lattrobe, Penn.


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)


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)

Third-year class, 58

SECOND 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.

Elena Rachel Baranes (B.A. Boston Univ. 2011), Washington, D.C.

Emily D. Bell (B.A. Colgate Univ. 2012), Southbury, Conn.


Amanda Nicole Bridges (A.B. Harvard Univ. 2010), Villanova, Penn.

Aliya Yen Chastain (B.A. Wellesley Coll. 2010), Lafayette, Calif.

Dionysus Roy Cho (B.A.S. Waterloo Univ. 2011), Edmonton, Canada


Tyson Jang (B.A. Boston College 2009), Seoul, 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.


Bruce David Hancock (A.B. Princeton Univ. 2003), Costa Mesa, Calif.

Kirk McFadden Henderson (B.A. Yale Univ. 2005), Washington, D.C.

Zachary Dillon Huelsing (M.A. Eastern Illinois Univ. 2007), Chicago, Ill.

John-Thaddeus Keeley (B.A. 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.

Huyun Jason Lee (B.S. Ohio State Univ. [Columbus] 2011), Church Falls, Wash.

Minu Lee (M.S. Seoul National Univ. 2012), Seoul, Republic of Korea

John-Theo D. Meza (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)


William Ross McClellan (B.S. Univ. Florida 2012), Tallahassee, Fla.

Henry Thomas Mezza (B.S. Ball State Univ. 2012), Arlington Heights, Ill.

Michael Christopher Miller (B.A. Berkeley Coll. 2010), Cincinnati, Ohio

Nicholas Muraglia (B.A. Columbia Univ. 2008), Los Angeles, Calif.

Phillip Josiah Nakamura (B.S. Univ. Utah 2012), Cottonwood Heights, Utah

Hui Zhen Ng (B.S. Univ. College London 2012), Singapore


Jeannette Kittredge Penniman (B.A. Yale Univ. 2012), Essex, Conn.

Tyler Benjamin Pettman (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 Sabbaghi (B.A. Yale Univ. 2010), Jerusalem, Israel

Robert K. Scott (B.S. Ohio State Univ. [Columbus] 2011), Columbus, Ohio (on leave, 2013–2014)

Amanda Nicole Bridges (A.B. Harvard Univ. 2010), Villanova, Penn.

Sarah Elaine Smith (B.S. Univ. Cincinnati 2011), Cincinnati, Ohio

Melody J. Song (B.A. Tufts Univ. 2009), Seoul, Republic of Korea

Sarah Elaine Smith (B.S. Ohio State Univ. [Columbus] 2011), Alexandria, Va.

Bruce David Hancock (A.B. Princeton Univ. 2003), Costa Mesa, Calif.


Mohamed Aly Nazmy (B.S. Ohio State Univ. [Columbus] 2009), Orono, Me.

Lauren Elizabeth Raab (B.S. Cornell Univ. 2011), Crown Point, Ind.

Mark Wendell Peterson (M.B.A. Univ. Michigan [Ann Arbor] 2009), Brooklyn, N.Y.
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.

Second-year class, 53

FIRST YEAR
Lisa Ning Albaugh (B.S. United States Naval Academy 2006), College Park, Md.
Mohammad Abdalatif Altnothman (B.S. King Fahd Univ. of Petroleum and Minerals 2008), Dhahran, Saudi Arabia
Luke Alan Anderson (B.S. Ohio State Univ. [Columbus] 2013), Cincinnati, Ohio
Jessica Flore Angel (B.S. École Polytechnique Fédérale de Lausanne 2011), Paris, France
Li De Jack Bian (B.S. McGill Univ. 2013), Toronto, Canada
Dorian Ascher Booth (B.A. Univ. Pennsylvania 2012), Ogunquit, Me.
Ling Jun Chen (A.B. Princeton Univ. 2012), Huntsville, Canada
Tianhui Chen (B.A., B.F.A. Cornell Univ. 2013), Gaithersburg, Md.
Andrew Eric Dadds (B.S. Univ. Waterloo 2012), Oakville, Canada
Shayari Hriana De Silva (B.A. Yale Univ. 2011), Colombo, Sri Lanka
Dov Feinmesser (B.S.A. Ryerson Univ. 2011), North York, Canada
Dante T.H. Furioso (B.A. Wesleyan Univ. [Conn.] 2007), Washington, D.C.
Anthony Vincent Gagliardi (B.S. Ohio State Univ. [Columbus] 2013), Parma, Ohio
Michelle Jennifer Gonzalez (B.S. Univ. Michigan [Ann Arbor] 2013), West Orange, N.J.

Ting Ting Pearl Ho (B.S. Univ. Virginia 2011), Hong Kong
Seyedeh Kiana Hosseini (B.A. Tehran Univ. 2013), Karaj, Iran
Samantha Leigh Jaff (B.A. Colby College 2011), Newton, Mass.
Lila Jiangu Chen (B.S. McGill Univ. 2011), Panama City, Panama
Charles Anderson Kane (B.A. Clemson Univ. 2011), Lake Wylie, S.C.
Sarah Elizabeth Kasper (B.S. Univ. Illinois [Urbana-Champaign] 2013), Crete, Ill.
James E. Kehl (B.S. Univ. Cincinnati 2010), Newark, Ohio
Nicolas Thornton Kemper (B.A. Yale Univ. 2011), Kansas City, Mo.
Eunhyung Kim (B.A.S. Univ. Waterloo 2012), Calgary, Canada
John Walker Kleinschmidt (B.A. Washington Univ. [St. Louis] 2008), Fort Atkinson, Wis.
Clarissa Astrid Lawia (B.Des. Univ. Sydney 2012), New South Wales, Australia

Anne Wing Yan Ma (B.A.S. Univ. Waterloo 2011), Toronto, Canada
Megan Elizabeth McDonough (B.S. Georgia Inst. of Technology 2013), Ambler, Penn.
Seokim Min (B.S. Korea Advanced Inst. of Science and Technology 2013), Seoul, Republic of Korea
Boris Morin-Defoy (B.S. McGill Univ. 2011), Montreal, Canada (on leave, 2013–2014)
Kristin Louise Nothwehr (B.A. Yale Univ. 2006), Brooklyn, N.Y.
Justin David Oh (B.A.S. Ryerson Univ. 2013), Calgary, Canada
Xiaoyi Pu (B.S. McGill Univ. 2012), Beijing, China
Feng Qian (B.E. Southeast Univ. [Nanjing] 2013), Nanjing, China
Ling Jun Chen (B.S. McGill Univ. 2012), Singapore
You Zhi Eugene Tan (B.A. National Univ. Singapore 2012), Singapore
Caitlin Mory Thissen (B.S. Univ. Utah 2013), Salt Lake City, Utah
Chengqi John Wan (B.S. Univ. College London 2013), Singapore
Shuo Wang (B.A.S. Univ. Waterloo 2013), Kirchener, Canada
Xinyi Wang (B.Arch. Tsinghua Univ. 2013), Beijing, China
Xiao Wu (B.S. Univ. Virginia 2012), Hangzhou, China

First-year class, 55

Anne Wing Yan Ma (B.A.S. Univ. Waterloo 2011), Toronto, Canada
Megan Elizabeth McDonough (B.S. Georgia Inst. of Technology 2013), Ambler, Penn.
Seokim Min (B.S. Korea Advanced Inst. of Science and Technology 2013), Seoul, Republic of Korea
Boris Morin-Defoy (B.S. McGill Univ. 2011), Montreal, Canada (on leave, 2013–2014)
Kristin Louise Nothwehr (B.A. Yale Univ. 2006), Brooklyn, N.Y.
Justin David Oh (B.A.S. Ryerson Univ. 2013), Calgary, Canada
Xiaoyi Pu (B.S. McGill Univ. 2012), Beijing, China
Feng Qian (B.E. Southeast Univ. [Nanjing] 2013), Nanjing, China
Ling Jun Chen (B.S. McGill Univ. 2012), Singapore
You Zhi Eugene Tan (B.A. National Univ. Singapore 2012), Singapore
Caitlin Mory Thissen (B.S. Univ. Utah 2013), Salt Lake City, Utah
Chengqi John Wan (B.S. Univ. College London 2013), Singapore
Shuo Wang (B.A.S. Univ. Waterloo 2013), Kirchener, Canada
Xinyi Wang (B.Arch. Tsinghua Univ. 2013), Beijing, China
Xiao Wu (B.S. Univ. Virginia 2012), Hangzhou, China
Registered for the Degree of Master of Architecture
Master of Architecture II Program
Post-Professional Degree

SECOND YEAR

John Vincent Farrace (B.Arch. Univ. Southern California 2012), Sacramento, Calif.
Swarnabh Ghosh (B.Arch. Sushant School Art and Architecture 2012), Gurgaon, India
Daniel Greenfield (B.Arch. Pratt Institute 2006), New York, N.Y.
Yoojin Han (B.Arch. Seoul National Univ. 2012), Seoul, Republic of Korea
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.
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), Schuylkill Haven, 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), Hillshon, N.J.
Mengyao Yu (M.Arch. Tsinghua Univ. 2012), Beijing, China
Second-year class, 18

FIRST YEAR

Karolina Maria Czezek (M.Arch. Cracow Univ. of Technology 2010), Krosno, Poland
Raphael de la Fontaine (B.Arch. Pratt Institute 2011), New Haven, Conn.
Julia Futo (B.Arch. Univ. of Applied Arts Vienna 2009), Brooklyn, N.Y.
Elvira Hoxha (B.Arch. New Jersey Inst. of Technology 2013), Tirana, Albania
Stephanie Anne Arriendi Jazmines (B.Arch. Univ. Notre Dame [Indiana] 2011),
Glendale, Calif.
Amir A. Karimpour (B.Arch. Pratt Institute 2013), Moraga, Calif.
Read James Langworthy (B.Arch. Carnegie Mellon Univ. 2007), Seattle, Wash.
Mengran Li (B.Arch. Tsinghua Univ. 2012), Daqing, China (on leave, 2013–2014)
Yifan Li (M.Arch. Univ. Adelaide 2010), Chongqing, China (on leave, spring 2014)

Registered for the Degree of Master of Environmental Design
SECOND YEAR

Anuj Daudayal Daga (B.Arch. Academy Architecture 2008), Mumbai, India
Ayza Rahat Qureshi (B.S. Univ. College London 2008), Karachi, Pakistan
Daniel Edward Snyder (B.Arch. Drexel Univ. 1980), Savannah, Ga. (in absentia, spring 2014)
Jessica Ann Varner (M.Arch. Yale Univ. 2008), Guilford, Conn.
Second-year class, 5
FIFTH YEAR
Joseph Lawrence Clarke (M.Arch. Univ. Cincinnati 2006), New York, N.Y.
Kyle Andrew Dugdale (M.Arch. Harvard Univ. 2002), New Haven, Conn.
Fifth-year class, 2

THIRD YEAR
Anna Bokov (M.Arch. Harvard Univ. 2004), Calverton, N.Y.
Surry Schlabs (M.Arch. Yale Univ. 2003), New Haven, Conn.
Third-year class, 2

SECOND YEAR
Timothy Steffen Altenhof (M.Arch. Acad. of Fine Arts Vienna 2009), Vienna, Austria
Ioanna Angelidou (M.Arch. Columbia Univ. 2009), New York, N.Y.
Second-year class, 2

FIRST YEAR
Theodossios Issaias (M.Arch. Massachusetts Inst. of Technology 2011), Athens, Greece
Skender Luarasi (M.Arch. Massachusetts Inst. of Technology 2005), Somerville, Mass.
First-year class, 2

FIFTH YEAR
Joseph Lawrence Clarke (M.Arch. Univ. Cincinnati 2006), New York, N.Y.
Kyle Andrew Dugdale (M.Arch. Harvard Univ. 2002), New Haven, Conn.
Fifth-year class, 2

THIRD YEAR
Anna Bokov (M.Arch. Harvard Univ. 2004), Calverton, N.Y.
Surry Schlabs (M.Arch. Yale Univ. 2003), New Haven, Conn.
Third-year class, 2
Awards

The following awards were made in the academic year 2013–2014. 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 Emmanuel Petit.

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 Kathleen Bridget Stranix.

Gertrud 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 Belinda Lee.

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 John Blakely Wolfe.


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 Robert Anthony Cannavino.

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 Daniel Peter Jacobs.

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 Jessica Ann Varner.
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, e-mail 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 Advanced Study (M.A.S.), 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, e-mail 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.). Postgraduate 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, e-mail 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, e-mail 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, e-mail 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, e-mail 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. 1825. 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, e-mail grad.engineering@yale.edu, or call 203.432.4252. 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, e-mail 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 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 http://environment.yale.edu, e-mail 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, e-mail yshp.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.

Graduate School of Business Administration. For additional information, please visit http://grad.mba.yale.edu, e-mail grad.mba.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, Yale University West Campus, PO Box 27399, West Haven CT 06516-7399.


For additional information, please visit http://drama.yale.edu, e-mail 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://som.yale.edu. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.
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, status as a protected veteran, 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 protected veterans.

Inquiries concerning these policies may be referred to Valerie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, Suite 810, New Haven CT 06520-8049. 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, 3 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 and employees 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

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The closing date for material in this bulletin was June 5, 2014.

The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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.

Financial Aid Information: Financial Aid Office, School of Architecture, PO Box 208242, New Haven CT 06520-8242, 203.432.2291
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Web site
http://architecture.yale.edu

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