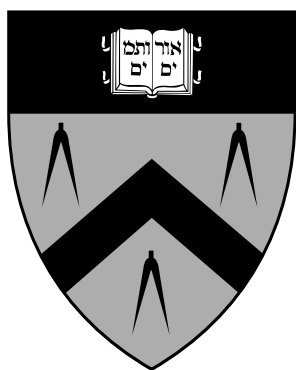


School of Architecture

2007–2008



BULLETIN OF YALE UNIVERSITY

Series 103 Number 11 August 25, 2007

Bulletin of Yale University

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Open House

All interested applicants are invited to attend the School's Open House: Thursday, November 1, 2007.

Inquiries

Requests for additional information may be directed to the Registrar, Yale School of Architecture, PO Box 208242, 180 York Street, New Haven CT 06520-8242; telephone, 203.432.2296; fax, 203.432.6576.

Web site: www.architecture.yale.edu

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School of Architecture

2007–2008

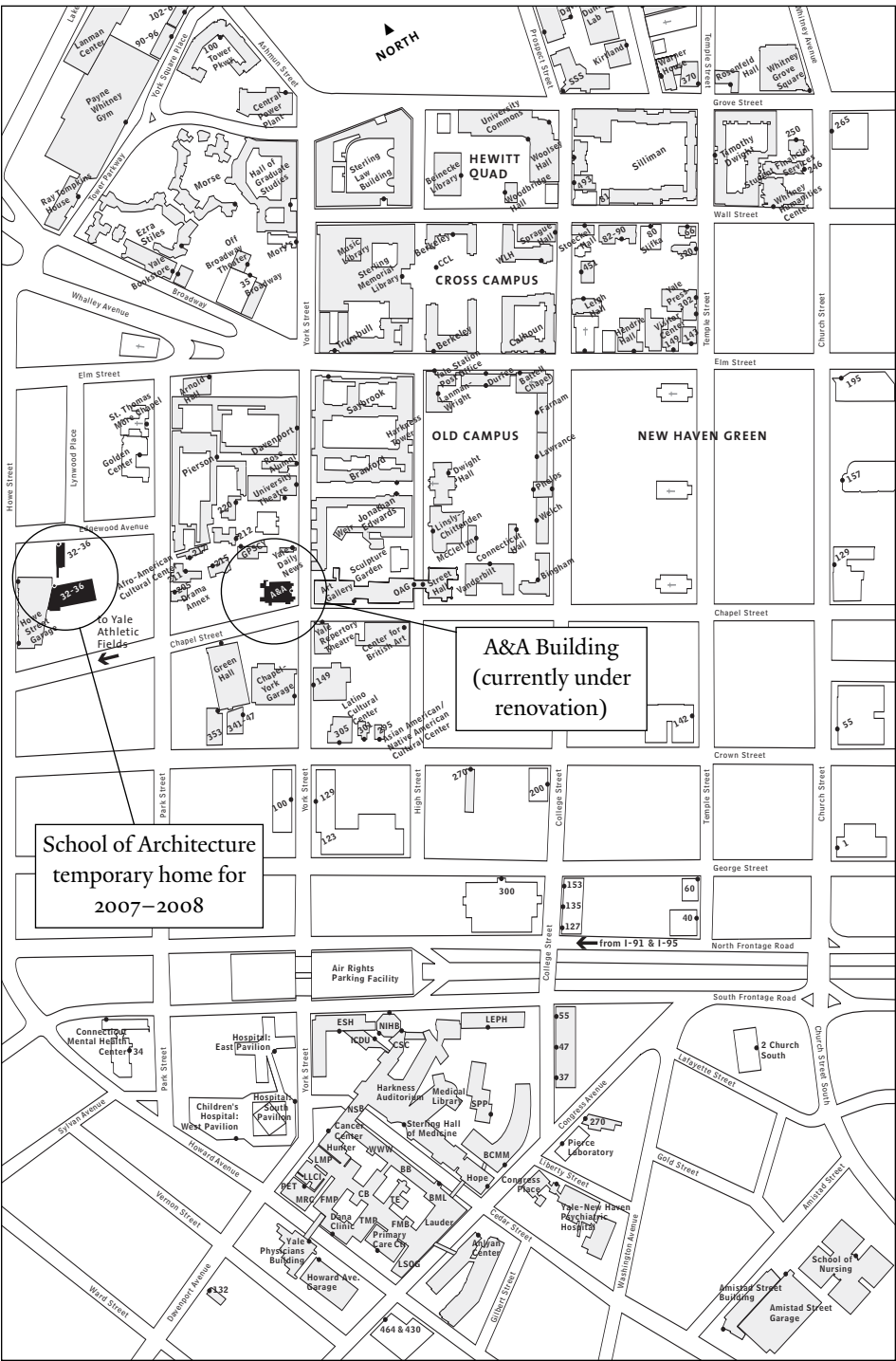
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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



Travel Directions

UNTIL AUGUST 2008

to Yale University School of Architecture Administrative Offices
32–36 Edgewood Avenue, New Haven, 1st 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 32–36 Edgewood Avenue. 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 32–36 Edgewood Avenue. The School is located in the four-story glass structure at the rear.

By Car

Interstate 95 (from New York or Boston)

Take Downtown New Haven Exit 47 (Route 34). Proceed to Exit 3 (North Frontage Road). At the first traffic light turn right onto York Street. Proceed three blocks, turn left onto Chapel Street. Proceed two blocks, turn right onto Howe Street. Parking garage (Howe Street Garage) is located mid-block on right. The School is located in the four-story glass structure behind this parking garage. Alleyway at north end of garage leads to the School.

Interstate 91 (from points north or west)

Take Downtown New Haven Exit 1 (Route 34). Proceed to Exit 3 (North Frontage Road). At the first traffic light turn right onto York Street. Proceed three blocks, turn left onto Chapel Street. Proceed two blocks, turn right onto Howe Street. Parking garage is located on mid-block on right. The School is located in the four-story glass structure behind this parking garage. Alleyway at north end of garage leads to the School.

By Train

Take Amtrak or Metro-North to New Haven. From Union Station, New Haven, take a taxi to 32–36 Edgewood Avenue. The School is located in the four-story glass structure at the rear.

By Foot

From Art & Architecture Building, 180 York Street

Facing the Art & Architecture Building on York Street, turn right and walk north on York Street, approx. 100 feet. Turn left at driveway just past Yale Daily News Building. At end of driveway (where driveway turns right) continue straight onto pathway. When path meets street (Park St.), cross street and stay on continuing path. The School is located in the four-story glass structure beyond. Building entry is at end of glass structure on the left.

FROM AUGUST 2008

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

By Air

Tweed-New Haven Airport is served by USAirways (800.428.4322). 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.

By Car

Interstate 95 (from New York or Boston)

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

Interstate 91 (from points north or west)

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

By Train

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

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Calendar

FALL 2007

July 16	Mon.	Incoming First-Year M.Arch. I Summer Preparatory Session begins, 9 A.M.
Aug. 20	Mon.	Shop Orientation for incoming students begins, 9 A.M.
Aug. 24	Fri.	Summer Prep and Shop Orientation ends, 5 P.M.
Aug. 30	Thurs.	Registration for all students, 8.30 A.M.–5 P.M. Second-Year M.Arch. I Studio Lottery, 9.30 A.M. Advanced Studio Lottery, 11 A.M. <i>Fall-term studio classes begin, 2.30 P.M.</i>
Aug. 31	Fri.	<i>Fall-term non-studio classes begin, 8.30 A.M.</i> (Friday classes do not meet this day; Monday classes meet instead.)
Sept. 3	Mon.	No classes. Labor Day. (Regular classes for this day to meet on Friday, August 31.)
Oct. 15–19	Mon.–Fri.	Midterm week.
Nov. 1	Thurs.	Open House for prospective applicants.
Nov. 16	Fri.	Fall recess begins, 5.20 P.M.
Nov. 26	Mon.	Classes resume, 8.30 A.M.
Dec. 7	Fri.	Fall-term classes end, 5.20 P.M.
Dec. 10–14	Mon.–Fri.	Design jury week.
Dec. 17–21	Mon.–Fri.	Course examination week.
Dec. 21	Fri.	Winter recess begins, 5.20 P.M.

SPRING 2008

Jan. 2	Wed.	Closing date for M.Arch. II (post-professional) applications for admission in 2008.
Jan. 7	Mon.	Closing date for three-year M.Arch. I and M.E.D. applications for admission in 2008.
Jan. 10	Thurs.	Registration for all students, 8.30 A.M.–5 P.M. Second-Year M.Arch. I Studio Lottery, 9.30 A.M. Advanced Studio Lottery, 11 A.M. <i>Spring-term studio classes begin, 2.30 P.M.</i>
Jan 11	Fri.	<i>Spring-term non-studio classes begin, 8.30 A.M.</i> (Friday classes do not meet this day; Monday classes meet instead.)
Jan. 21	Mon.	No classes. Martin Luther King, Jr. Day. (Regular classes for this day to met on Friday, January 11.)
Mar. 3–7	Mon.–Fri.	Midterm week.
Mar. 7	Fri.	Spring recess begins, 5.20 P.M.
Mar. 24	Mon.	Classes resume, 8.30 A.M.
Apr. 10	Thurs.	Open House for accepted applicants.
Apr. 25	Fri.	<i>Spring-term classes (except 506b) end, 5.20 P.M.</i>
Apr. 28–May 2	Mon.–Fri.	Design jury week.
Apr. 28–June 27	Mon.–Fri.	Fieldwork, First-Year Building Project.
May 5–9	Mon.–Fri.	Course examination week.
May 12	Mon.	851b classes begin, 9.30 A.M.
May 26	Mon.	University Commencement.
June 27	Fri.	<i>M.Arch. I, first-year spring-term 506b and 851b classes end, 5.20 P.M.</i>

The President and Fellows of Yale University

President

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

Fellows

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

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

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

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

Roland Whitney Betts, B.A., J.D., *New York, New York*.

Jeffrey Lawrence Bewkes, B.A., M.B.A., *New York, New York*.

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

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

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

Mimi Gardner Gates, B.A., M.A., PH.D., *Seattle, Washington (June 2013)*.

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

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

Margaret Hilary Marshall, B.A., M.ED., J.D., *Cambridge, Massachusetts (June 2010)*.

William Irwin Miller, B.A., M.B.A., *Columbus, Indiana (June 2011)*.

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

Barrington Daniels Parker, B.A., LL.B., *Stamford, Connecticut*.

Margaret Garrard Warner, B.A., *Washington, D.C. (June 2012)*.

Fareed Zakaria, B.A., PH.D., *New York, New York*.

The Officers of Yale University

President

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

Provost

Andrew David Hamilton, B.SC., PH.D., F.R.S.

Vice President and Secretary

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

Vice President and General Counsel

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

Vice President for New Haven and State Affairs and Campus Development

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

Vice President for Development

Ingeborg Theresia Reichenbach, STAATSEXAMEN

Vice President for Finance and Administration

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



School of Architecture Faculty and Administration

Executive Officers

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*

Andrew David Hamilton, B.SC., PH.D., F.R.S., *Provost.*

Robert A.M. Stern, B.A., M.ARCH., *Dean.*

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

Keith A. Krumwiede, 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.*

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

Professors

D. Michelle Addington, B.S.M.E., B.A., M.DES.S., D.DES., *Associate Professor.*

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

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

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

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

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

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

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

Mark Foster Gage, B.ARCH., M.ARCH., *Assistant Professor.*

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

Mario Gooden, B.S., M.ARCH., *Associate Professor (Adjunct).*

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

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

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

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

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

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

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

Emmanuel Petit, DIPL.ARCH.ETH., M.A., PH.D., *Assistant Professor.*

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

Hilary Sample, B.ARCH., M.ARCH., *Assistant Professor.*

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

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

Endowed Visiting Professorships and Fellowships

FALL 2007

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

Massimo Scolari, *William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.*

Tod Williams and Billie Tsien, *William Henry Bishop Visiting Professors of Architectural Design.*

Joshua Prince-Ramus and Erez Ella, *Eero Saarinen Visiting Professors of Architectural Design.*

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

Sean Griffiths, Sam Jacob, and Charles Holland, *Louis I. Kahn Visiting Assistant Professors of Architectural Design.*

Kurt W. Forster, *Vincent Scully Visiting Professor of Architectural History.*

Nick Johnson, *Edward P. Bass Distinguished Visiting Architecture Fellow.*

Elihu Rubin, *Daniel Rose Visiting Assistant Professor.*

SPRING 2008

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

Brigitte Shim, *William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design.*

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

Frank O. Gehry, *Eero Saarinen Visiting Professor of Architectural Design.*

Stefan Behnisch, *Eero Saarinen Visiting Professor of Architectural Design.*

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

Chris Sharples, *Louis I. Kahn Visiting Assistant Professor of Architectural Design.*

Dietrich Neumann, *Vincent Scully Visiting Professor of Architectural History.*

Elihu Rubin, *Daniel Rose Visiting Assistant Professor.*

Affiliated Faculty

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

Sandy Isenstadt, B.A., M.ARCH., PH.D., *Assistant Professor of the History of Art (Department of the History of Art).*

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

Critics, Lecturers, and Instructors

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

Sunil Bald, B.A., M.ARCH., *Critic.*

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



Andrew Benner, B.ARCH., M.ARCH., *Critic*.
Phillip G. Bernstein, B.A., M.ARCH., *Lecturer*.
John P. Blood, B.ARCH., M.ARCH., *Critic*.
Karla Britton, B.A., M.A., PH.D., *Lecturer*.
Paul B. Brouard, B.A., M.ARCH., *Critic*.
Aran Chadwick, B.ENG., M.S., *Lecturer*.
Peter Chow, B.ARCH., M.ARCH., *Lecturer*.
Martin Cox, B.ARCH., *Critic*.
Nikolas Dando-Haenisch, A.B., M.ARCH., *Lecturer*.
Elizabeth Danze, B.ARCH., M.ARCH., *Lecturer*.
Peter de Bretteville, B.ARCH., M.ARCH., *Critic*.
John C. Eberhart, B.S., M.ARCH., *Critic*.
Makram el Kadi, B.ARCH., M.ARCH., *Critic*.
G. Britt Eversole, B.DES., M.ARCH., M.E.D., *Lecturer*.
Susan Farriacielli, B.F.A., M.I.D., *Lecturer*.
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Bryan Fuermann, B.A., M.A., PH.D., M.DES.S., *Lecturer*.
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Kimo Griggs, B.A., M.ARCH., *Lecturer*.
Sophia Gruzdzys, B.ARCH., M.ARCH., *Critic*.



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 Joshua Rowley, B.F.A., M.F.A., *Instructor*.
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 Edward M. Stanley, B.S., B.S.C.E., M.S.STR.E., *Lecturer*.
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 Barry Svigals, B.A., M.ARCH., *Lecturer*.
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 Laura Turlington, B.DES., M.ARCH., *Lecturer*.
 Frederica Vannucchi, M.A., M.E.D., *Lecturer*.
 Carter Wiseman, B.A., M.A., *Lecturer*.
 Thomas Zook, B.ARCH., M.ARCH., *Critic*.

Administrative Staff

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 Sharon Sweet DeLuca, B.A., *Financial Aid Administrator*.
 Vincent Guerrero, B.S., *Systems Administrator*.
 Maria H. Huling, *Senior Administrative Assistant to Registrar/Admissions and Financial Aid Offices*.
 Dana Keeton, B.F.A., *Exhibitions Administrator*.
 Robert Liston, B.S., *Systems Administrator*.
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 Rosemary Suggs Watts, *Senior Administrative Assistant to Financial Administrator*.
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 Donna Wetmore, B.S., *Assistant Registrar and Assistant Admissions Administrator*.

Arts Library

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 Hannah Bennett, B.A., M.A., M.L.S., *Interim Assistant Director*.
 Tanya Allen, B.A., M.A., *Library Services Assistant*.
 Jennifer Aloï, B.S., *Administrative Assistant*.
 Beverly T. Lett, B.A., M.DIV., *Library Services Assistant*.
 Colleen Reilly, B.A., M.L.S., *Project Archivist*.
 Jae Rossman, B.A., M.L.S., *Special Collections Librarian*.
 Charles Summa, B.A., M.A., *Library Services Assistant*.
 Fantasia Thorne, B.A., *Library Services Assistant*.
 Christopher Zollo, B.A., *Library Services Assistant*.

Visual Resources Collection

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Tracy C. Bergstrom, B.A., M.A., *Visual Resources Support Specialist.*

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

Sarah Coe, B.A., M.F.A., *Visual Resources Support Specialist.*

Maria Zapata, A.S., *Library Services Assistant.*

The William B. and Charlotte Shepherd Davenport Visiting Professorship

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

James Frazer Stirling, *Fall 1966–1984.*

Robert Venturi, *Spring 1966–1970.*

Moshe Safdie, *Spring 1971.*

Cesar Pelli, *Spring 1972.*

Lewis Davis, *Spring 1974.*

Samuel Brody, *Spring 1974.*

Henry N. Cobb, *Spring 1975.*

Hugh Hardy, *Spring 1976.*

Giancarlo DeCarlo, *Spring 1978.*

Peter Eisenman, *Spring 1980.*

Aldo Rossi, *Spring 1981.*

John Hejduk, *Spring 1982.*

Helmut Jahn, *Spring 1983.*

Paul A. Kennon, *Spring 1984.*

Taft Architects: John Casbarian, Danny Samuels, Robert Timme, *Fall 1984.*

Raimund Abraham, *Spring 1985.*

Andrew MacMillan, *Spring 1986.*

Rob Krier, *Fall 1986.*

Mario Botta, *Spring 1987.*

Tadao Ando, *Fall 1987.*

Bernard Tschumi, *Spring 1988.*

Bernard Huet, *Spring 1990.*

Michael D. Sorkin, *Fall 1990.*

Leon Krier and Demetri Porphyrios, *Spring 1991.*

Mary Miss, *Fall 1991.*

Tod Williams and Billie Tsien, *Spring 1992.*

Daniel Libeskind, *Fall 1992.*

George Baird, *Spring 1993*.
 Stanley Tigerman, *Spring 1979, Fall 1993*.
 Frank Stella and Robert Kahn, *Spring 1995*.
 Michael Wilford, *Spring 1994, Fall 1995*.
 Robert Mangurian and Mary-Ann Ray, *Spring 1996*.
 Volker Giencke, *Fall 1996*.
 Samuel Mockbee, *Spring 1997*.
 Eric Owen Moss, *Fall 1994, Fall 1997*.
 Charles Gwathmey, *Spring 1999*.
 Frank O. Gehry, *Fall 1982, Fall 1985, Fall 1988, Fall 1989, Fall 1999*.
 Douglas Garofalo, *Fall 2000*.
 Demetri Porphyrios, *Spring 1989, Fall 2001, Spring 2006*.
 Michael Hopkins, *Fall 2003*.
 Gregg Lynn, *Spring 2000–2003, Fall 2003, Spring 2005–2007*.
 Leon Krier, *Fall 2002, Spring 2003, Fall 2005*.
 Jaquelin Robertson, *Fall 2004*.
 Richard Rogers and Chris Wise, *Spring 2006*.
 Massimo Scolari, *Fall 2006*.

The William Henry Bishop Visiting Professorship

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

Henry N. Cobb, *Spring 1973*.
 Sir Leslie Martin, *Spring 1974*.
 Cesar Pelli, *Fall 1974*.
 David N. Lewis, *Fall 1975*.
 Donald Stull, *Fall 1975*.
 Noel M. McKinnell, *Spring 1976*.
 Bruce Goff, *Fall 1976*.
 David N. Lewis, *Spring 1977*.
 Richard Meier, *Spring 1975, Fall 1977*.
 Henry N. Cobb, *Spring 1978*.
 Robert A. M. Stern, *Fall 1978*.
 Mary Jane Long, *Spring 1979*.
 Frank O. Gehry, *Fall 1979*.
 Jaquelin Taylor Robertson, *Spring 1980*.
 Charles Moore, *Fall 1980*.
 Richard 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*.
Thomas Hall Beeby, *Spring 1993–1997*.
Ray Huff, *Fall 1994*.

Steven Izenour, *Fall 1995*.
Merrill Elam, *Fall 1996*.
Jose Antonio Acebillo, *Fall 1997*.
Raimund Abraham, *Fall 1998*.
Julie Eizenberg and Hendrik Koning, *Spring 1998*.
Colin St. John Wilson, *Spring 2000*.
Brigitte Shim, *Fall 2001*.
Lise Anne Couture, *Spring 2002*.
Glenn Murcutt, *Spring 2001, Fall 2002, Fall 2005*.
Will Bruder, *Spring 2003 Spring 2006*.
Demetri Porphyrios, *Fall 1999–2000, Spring 2003, Fall 2003, Spring 2005, Spring 2007*.
Julie Eizenberg, *Spring 2004*.
Barbara Littenberg, *Fall 2004*.

The Eero Saarinen Visiting Professorship

The Saarinen Professorship was established in 1984 through the generosity and efforts of the architect Kevin Roche in honor of Eero Saarinen, who received a B.Arch. from Yale in 1934. This endowed chair enables the School to invite a distinguished architect to teach a design studio each term. Since 1984, the following architects have held this professorship:

Kazuo Shinohara, *Fall 1984*.
Richard Rogers, *Spring 1985*.
James Ingo Freed, *Fall 1985*.
Sverre Fehn, *Spring 1986*.
William E. Pedersen, *Fall 1986*.
Denise Scott Brown and Robert Venturi, *Spring 1987*.
Josef Kleihues, *Fall 1987*.
Hugh Hardy and Malcolm Holzman, *Spring 1988*.
Michael Dennis, *Fall 1988*.
Arduino Cantafora, *Spring 1989*.
Mario Gandelsonas, *Fall 1989*.
Juan Navarro-Baldeweg, *Spring 1990*.
Henry Smith-Miller and Laurie Hawkinson, *Fall 1990*.
Thomas Mayne, *Fall 1991*.
Albert Pope, *Spring 1992*.
Toshiko Mori, *Fall 1992*.
Juhani Uolevi Pallasmaa, *Spring 1993*.
Ada Karmi-Melamede, *Fall 1993*.
Karen Bausman, *Spring 1994*.
Stephen Kieran, James Timberlake, and Samuel Harris, *Fall 1994*.
Homa Fardjadi, *Fall 1995*.
Eric Owen Moss, *Spring 1991, Spring 1996*.

David Turnbull, *Fall 1996*.
 Daniel Hoffman, *Spring 1997*.
 Steven Izenour, *Spring 1998*.
 Philip Johnson with Peter Eisenman, *Spring 1999*.
 Cesar Pelli, *Fall 1999*.
 Craig Hodgetts and Ming Fung, *Spring 1995, Fall 2000*.
 Andres Duany and Leon Krier, *Spring 2001*.
 Henry Smith-Miller, *Fall 2001*.
 Cecil Balmond, *Fall 1998, Fall 2002*.
 Winy Maas, *Spring 2003*.
 Rafael Viñoly, *Fall 2003*.
 Zaha Hadid, *Spring 2000, Spring 2002, Spring 2004, Spring 2007*.
 Enrique Norten, *Fall 2004*.
 Stefan Behnisch, *Spring 2005–2006*.
 Brigitte Shim, *Fall 2005*.
 Gregg Pasquarelli, *Fall 2006*.

The Louis I. Kahn Visiting Professorship

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

Daniel Libeskind, *Fall 1999*.
 Peter Eisenman, *Fall 2001–2006, Spring 2007*.
 Tod Williams and Billie Tsien, *Fall 2000, Spring 2003, Spring 2005*.
 Frank O. Gehry, *Spring 2002, Spring 2004, Spring 2006*.

The Louis I. Kahn Visiting Assistant Professorship

Established through the generosity of an anonymous donor, this assistant professorship enables the School to invite promising young architects to teach in the design studio and conduct seminars. Since 2004, the following architects have held this assistant professorship:

Gregg Pasquarelli, *Spring 2004*.
 Galia Solomonoff, *Fall 2004*.
 Mario Gooden, *Spring 2005*.
 Jeanne Gang, *Fall 2005*.
 Sunil Bald, *Spring 2006*.
 Marc Tsurumaki, *Fall 2006*.
 Ali Rahim, *Spring 2007*.

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*.

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 Forster, *Fall 2005–2006*.

Dietrich Neumann, *Spring 2007*.

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 have held this assistant professorship:

Elihu Rubin, *Fall 2007–Spring 2008*



History and Objectives of the School

HISTORY

Architecture as an art was taught at the Yale School of the Fine Arts in the late nineteenth century. Precedence for this pioneering in art education was set as early as 1832 when the Trumbull Art Gallery (the first college-affiliated gallery in the country) was opened. This event signaled a commitment to education in the arts that culminated in 1869 with the opening of the Yale School of the Fine Arts, the first college-affiliated art school in the country. The department of Architecture was established in the School of the Fine Arts in 1916. In 1959 the School of Art and Architecture, as it was then known, was made a fully graduate professional school. In 1972, Yale designated the School of Architecture as its own separate professional school.

The School of Architecture offers a three-year program leading to the degree of Master of Architecture and a two-year post-professional option also leading to the degree of Master of Architecture. The School also offers a two-year program for advanced, independent research leading to the degree of Master of Environmental Design. The School of Architecture and the School of Management offer a joint-degree program leading to 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.

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 mid-term 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 building technology and practice; materials and production; visual representation in various media; history and theory; and

urbanism and landscape serve as a basis for developing a comprehensive approach to architectural design.

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

In the area of materials and production, courses are concerned with materials in their application to buildings and the human environment. Digital as well as traditional fabrication techniques are explored.

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

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

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

Direct experience of contemporary and historical architecture and urbanism as well as 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 pages 121–22).

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

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



Master of Architecture I Degree Program

FIRST PROFESSIONAL DEGREE

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

In the United States, most state 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 six-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards.

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

The School's Master of Architecture program currently has a six-year term of accreditation.

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

Entering students, with a sound liberal arts background assumed, are required to follow a curriculum in which their creative powers are stimulated through a sequence of problem-solving exercises involving basic and architectural design, building technology, freehand and computer-assisted drawing, and an introduction to design methodologies, as well as courses in architectural theory and the planning, design, and development of the urban landscape. Architectural design problems start at limited scale and by the second term progress to an investigation of dwelling. During the second term and until mid-June, a community building project is undertaken, which provides an opportunity for the design of an affordable house as well as the experience of carrying the design through the building process when the class builds a final design. The third term undertakes the design of a public building, and the fourth term is devoted to urbanism. During the fifth and sixth terms, students, through a lottery system, are at liberty to choose from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students in their final term may undertake an independent design thesis (599b) in lieu of an advanced studio. Students may, if they wish, continue their work for a seventh term by taking an advanced studio and/or elective courses.

Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Courses—falling into the broad categories of building

technology and practice; materials and production; history and theory; visual representation; and urbanism and landscape – support and augment the pivotal studio offerings. Courses offered by other schools and departments within the University may be taken for credit. Emphasis throughout the program is on architectural design and decision making.

*Course of Study**

M.Arch. I: Total Requirement: 108 credits

First Term (Fall)

Required:	Credits:
501a Architectural Design	6
601a Structures I	3
701a Modern Architecture	3
801a Intro to Visual Studies	3
802a Geometry, Drawing, and Visual Inquiry	3
	<hr/> 18

Third Term (Fall)

Required:	Credits:
503a Architectural Design	6
633a Environmental Design	3
704a Case Studies in Architectural Theory	3
903a Intro to Planning and Development	3
Elective†	3
	<hr/> 18

Fifth Term (Fall)

Required:	Credits:
511a–523a Adv. Design Studio	9
655a Arch. Practice & Mgmt.	3
Elective†	3
Elective†	3
	<hr/> 18

Second Term (Spring)

Required:	Credits:
502b Architectural Design	3
506b Building Project‡	3
602b Structures II	3
661b Materials and Morphology	3
851b Survey of Digital Media‡	3
902b Intro to Urban Design	3
	<hr/> 18

Fourth Term (Spring)

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

Sixth Term (Spring)

Required:	Credits:
512b–526b Adv. Design Studio	9
Elective†	3
Elective†	3
Elective†	3
	<hr/> 18

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

If an entering student can demonstrate competence and passing grades, from an accredited school, in the material covered in any of the program's required support courses, that student may request a waiver of those classes. A waiver of any required course, however, does not reduce the number of course credits required to fulfill the program's degree requirements. Permission for any requested waivers for any required support course must be obtained from the study area coordinators *within one week of the start of the first term of the student's enrollment*. A transcript, course syllabus, and a notebook or examples of work accomplished must be presented to the study area coordinator.

School Portfolio

In addition to the 108 satisfactorily completed course credits, a student must satisfactorily complete the portfolio requirement as described on pages 125–26 in order to receive an M.Arch. degree. The portfolio requirement is administered and periodically reviewed by the Design Committee.

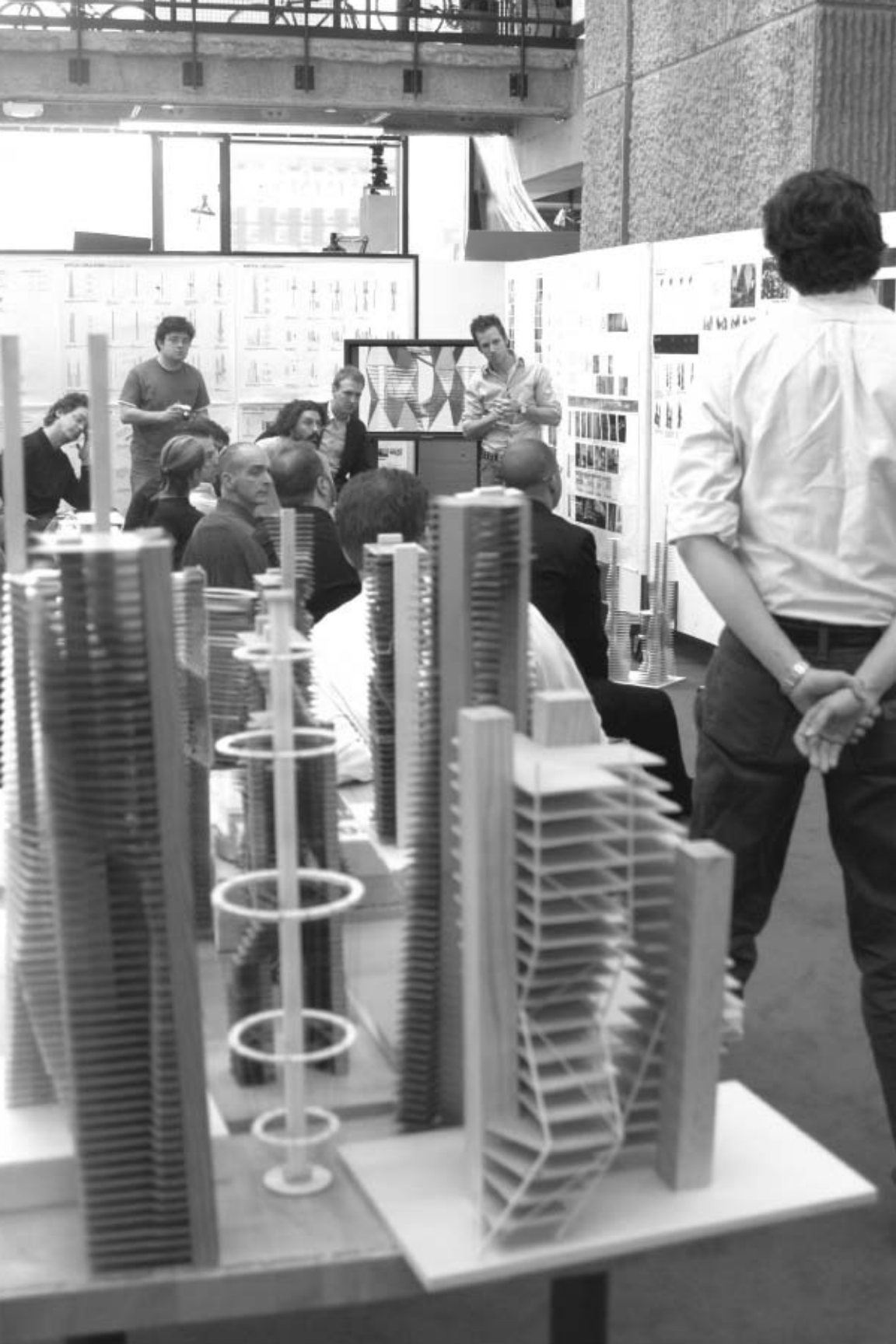
Academic Rules and Regulations

Procedures and restrictions for the M.Arch. I program can be found in the School's *Academic Rules and Regulations* section of the *School of Architecture Handbook*. This handbook can be found online at www.architecture.yale.edu/handbook.

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

† Two of the electives must be in History and Theory, and one in Urbanism and Landscape. These designated electives may be taken in any term(s), and may be selected from listings in the History and Theory and Urbanism and Landscape areas in this bulletin, or from other Yale University departments (with instructor's permission). In order to satisfy the elective requirements, courses not listed in the Architecture Bulletin must be approved by the area coordinators. Students not on academic warning or probation may substitute independent elective course work. (See the School's *Academic Rules and Regulations* for procedures and restrictions.)

‡ Note that this course does not conclude until June 27 and thus extends beyond the normal school year.



Master of Architecture II Degree Program

POST-PROFESSIONAL DEGREE

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

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

With a number of courses available in the area of history and theory, and with access to a wide variety of Yale courses outside the School of Architecture, post-professional students are able to expand their understanding of the broader cultural context of architecture. Post-professional students are also given opportunities to organize symposia, exhibitions, publications, and seminars. Thus, to an exceptional degree, they are able to shape the curriculum to their own specific interests in collaboration with other students and faculty in the School.

Students in the M.Arch. II program take the post-professional required advanced studio (509a) in the first term and in the subsequent three terms choose, through a lottery system, from a variety of advanced studios, many of which are led by the profession's leading practitioners and theoreticians. These studios are the same ones offered to M.Arch. I students. With faculty approval, students in their final term may undertake an independent design thesis (599b) in lieu of an advanced studio. Such a studio may combine written and studio material.

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



*Course of Study**

M.Arch. II: Total Requirement: 72 credits

First Term (Fall)

Required:	Credits:
509a Post-Pro Arch. Design Studio	9
Elective†	3
Elective†	3
Elective†	3
	<u>18</u>

Second Term (Spring)

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

Third Term (Fall)

Required:	Credits:
511a–523a Adv. Design Studio	9
717a, Issues in Arch. & Urb.	3
Elective†	3
Elective†	3
	<u>18</u>

Fourth Term (Spring)

Required:	Credits:
512b–526b Adv. Design Studio	9
Elective†	3
Elective†	3
Elective†	3
	<u>18</u>

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

† Students not on academic warning or probation may substitute independent elective course work. (See the School's *Academic Rules and Regulations* for procedures and restrictions.)

School Portfolio

In addition to the 72 satisfactorily completed course credits, a student must satisfactorily complete the portfolio requirement as described on pages 125–26 in order to receive an M.Arch. degree. The portfolio requirement is administered and periodically reviewed by the Design Committee.

Academic Rules and Regulations

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



Master of Environmental Design Degree Program

HISTORY/THEORY RESEARCH-BASED PROGRAM

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

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

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

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

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

Areas of Study

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

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



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

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

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

*Course of Study**

The program of study is a combination of required classes, electives, and independent research. A total of 72 credits is required for completion of the M.E.D. program, allocated as 18 credits each term. A minimum of 21 credits is assigned to electives and 6 to the required M.E.D. courses. A maximum of 45 credits is assigned to independent research (723a or b). The electives and course distribution 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 Architectural Research Theories (714a) in their first term. Contemporary Architectural Theory (703b) is required in their second term. All

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

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

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

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

First Term (Fall)

Required:	Credits:
714a Architectural Research Theories	3
723a Independent Research and Electives	$\frac{15}{18}$

Second Term (Spring)

Required:	Credits:
703b Contemp. Arch. Theory	3
723b Independent Research and Electives	$\frac{15}{18}$

Third Term (Fall)

723a Independent Research and Electives	18
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Fourth Term (Spring)

723b Independent Research and Electives	18
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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
 Peggy Deamer
 Keller Easterling
 Karsten Harries (Department of Philosophy)
 Dolores Hayden
 Emmanuel Petit
 Alan Plattus

Academic Rules and Regulations

Four terms must be spent in residence. Under exceptional circumstances, and with permission of the dean and the School's Rules Committee, students may apply for half-time status (9 credits per term), after successful completion of the first term (18 credits). Additional procedures and restrictions for the M.E.D. program can be found in the School's *Academic Rules and Regulations* section of the *School of Architecture Handbook*. This handbook can be found online at www.architecture.yale.edu/handbook.



Joint-Degree Programs and Undergraduate Studies

JOINT-DEGREE PROGRAMS

School of Architecture/School of Management

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

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

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

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

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

School of Architecture/School of Forestry & Environmental Studies

James Axley, *Coordinator*

The Yale School of Architecture and the School of Forestry & Environmental Studies offer a joint-degree program in Architecture and Environmental Management. This program is directed to individuals who wish to pursue careers in sustainable design and development at the urban-to-regional scale with a special concern for ecosystem benefits and impacts at the site, local, regional, and global 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.

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

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

MASTER OF ARCHITECTURE I—MASTER OF ENVIRONMENTAL MANAGEMENT

Joint-degree students admitted to the first professional Master of Architecture (M. Arch. I) program must complete all requirements for this degree, including five terms of design studio plus a final advanced sustainable design studio, with the first four terms taken consecutively. 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.

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

MASTER OF ARCHITECTURE II — MASTER OF ENVIRONMENTAL MANAGEMENT

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

M.Arch./M.E.D.

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

UNDERGRADUATE STUDIES

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

Bachelor of Arts

Sophia Gruzdzys, *Director of Undergraduate Studies*

PRELIMINARY REGISTRATION FOR PROSPECTIVE MAJORS

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

APPLICATION TO THE ARCHITECTURE MAJOR

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

INTRODUCTION TO ARCHITECTURE

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

THE STANDARD MAJOR

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

REQUIREMENTS OF THE MAJOR

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

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

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

THE INTENSIVE MAJOR

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



Study Areas and Course Descriptions^{*}

DESIGN STUDIOS

Mark Foster Gage, *Study Area Coordinator*

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

501a, Architectural Design. 6 credits. (Required in M.Arch. I first term.) First-term students bring to the School a wide range of experience and background. Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. Experiential, social, and material concerns are introduced together with formal and conceptual issues. Mark Foster Gage, coordinator; Sunil Bald, Martin Cox, Makram el Kadi, Jennifer Leung, Eeva-Liisa Pelkonen, Ben Pell.

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

503a, Architectural Design. 6 credits. (Required in M.Arch. I third term.) The studio concentrates on a medium-scale institutional building, focusing on the integration of program, site, composition, form in relation to structure, and methods of construction. Interior spaces are studied in detail. Large-scale models and drawings are developed to explore design issues. Prerequisites: 501a, 502b. Keith Krumwiede, coordinator; Peter de Bretteville, Martin Finio, Mario Gooden, M. J. Long, Hilary Sample.

504b, Architectural Design. 6 credits. (Required in M.Arch. I fourth term.) The studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of neighborhood and that of the dwellings and the institutional and commercial building types that typically contribute to neighborhood. Issues of community, group form, and the public realm, as well as the formation of public space, blocks, streets, and squares are emphasized. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban

^{*} In course titles, *a* designates fall term, and *b* designates spring term. [Bracketed courses are not offered in 2007–2008.] The School reserves the right to change the prescribed course of study as necessary.

structure and building typologies. Prerequisites: 501a, 502b, 503a. Edward Mitchell, coordinator; Keller Easterling, Andrea Kahn, Alan Plattus, and faculty.

506b, Building Project. 3 credits. (Required in M.Arch. I second term.) Weekly sessions develop the building and management skills needed for the Building Project. The experience focuses on the means of understanding the process, practice, and scope of the profession. The course involves client contact, programming, design, budgeting, working documentation, and actual construction. It integrates work with a nonprofit client, design of neighborhood infrastructure, and public service practice. The project extends beyond the normal end of spring term; all first-year students are required to work on the project from April 24 through June 23. For more information, see the section on the Building Project on the Web: www.architecture.yale.edu. Prerequisite: 501a. Herbert Newman, Building Project coordinator; Adam Hopfner, director; Paul Brouard and faculty.

509a, Post-Professional Architectural Design Studio. 9 credits. (Required in and limited to M.Arch. II first term.) This studio is specially designed for incoming post-professional students to introduce them to the School's educational program and faculty. Each student is given the opportunity to examine in depth a sequence of design problems. Fred Koetter, Edward Mitchell.

Elective Advanced Architectural Design Studios (Fall)

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

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

513a, Advanced Design Studio. 9 credits. Program to be announced. Massimo Scolari, *Saarinen Visiting Professor*.

515a, Advanced Design Studio. 9 credits. Program to be announced. Tod Williams and Billie Tsien, *Bishop Visiting Professors*.

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

519a, Advanced Design Studio. 9 credits. Program to be announced. Joshua Prince-Ramus and Erez Ella, *Saarinen Visiting Professors*.

521a, Advanced Design Studio. 9 credits. Program to be announced. Sean Griffiths, Sam Jacob, and Charles Holland, *Kahn Visiting Assistant Professors*. Nick Johnson, *Bass Distinguished Visiting Fellow*.

523a, Advanced Design Studio. 9 credits. Program to be announced. Alan Plattus.

Elective Advanced Architectural Design Studios (Spring)

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

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

514b, Advanced Design Studio. 9 credits. Program to be announced. Brigitte Shim, *Davenport Visiting Professor*.

516b, Advanced Design Studio. 9 credits. Program to be announced. Demitri Porphyrios, *Bishop Visiting Professor*.

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

520b, Advanced Design Studio. 9 credits. Program to be announced. Stefan Behnisch, *Saarenen Visiting Professor*.

522b, Advanced Design Studio. 9 credits. Program to be announced. Chris Sharples, *Kahn Visiting Assistant Professor*.

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

526b, Advanced Design Studio. 9 credits. Program to be announced. Sunil Bald.

599b, Thesis. 9 credits. Proposals for the Thesis option must be submitted for review and approval by the Design and Rules Committees by the Friday of Jury Week for the preceding spring term. Proposals must include an abstract, a proposal, a bibliography, a proposed schedule and adviser, a methodology statement, and the student's current portfolio. Students with approved proposals can take an Independent Study with an instructor of choice in the fall term as thesis preparation. Keller Easterling, coordinator.

BUILDING TECHNOLOGY AND PRACTICE

James Axley, *Study Area Coordinator*

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



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

602b, Structures II. 3 credits. (Required in M.Arch. I second term.) This course is a continuation of introductory analysis and design of building structural systems. The course introduces materials and design methods of timber, steel, and reinforced concrete. Structural behavior, ductility concepts, movement, and failure modes are emphasized. Geometric properties of structural shapes, resistances to stresses, serviceability, column analysis, stability, seismic, wind load, and lateral force resisting systems are presented. Homework involves calculations, descriptive analysis, and the building and testing of structural models. Midterm and final examinations are required. Prerequisite: 601a. James Axley.

625a, The Liquid Threshold between Order and Chaos. 3 credits. This seminar explores the fine line of equilibrium between what makes a structure work and what causes collapse. How do you know a structure is at its limit without witnessing failure? With this

challenge, students test the design and destruction (making and breaking) of simple two-dimensional elements refined to their optimum to resist compression, tension, shear, and bending. After exploring the failure mechanisms of simple elements, the seminar investigates three-dimensional systems and the benefit of structural form. The course combines class discussions and workshops to examine a series of projects (including some of the instructors' own) in which failure is imminent or has occurred. Through this discussion, the class explores where structures are vulnerable and how they can be enhanced. Neil Thomas, Aran Chadwick.

633a, Environmental Design. 3 credits. (Required in M.Arch I third 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, Thomas Auer, Patrick Bellev.

636a, Sustainable Design: Larger Issues and Detailed Methods. 3 credits. This seminar looks broadly at sustainable architectural design, reviewing environmental issues, key documents, and larger-scale strategies and, then narrowly, at the current and emerging detailed methods used to support design development of sustainable buildings, communities, and cities. Devised to complement 633a, Environmental Systems in Buildings, this seminar reviews the evolution of the notion and need for sustainability; considers case studies of innovative community, urban, and regional-scale strategies of sustainable design; surveys recent sustainable design assessment methods, design guidelines, and standards; considers case studies of innovative buildings shaped by these methods; and provides a broad overview of advanced simulation methods used in the design development of these innovative buildings and communities. Limited enrollment. James Axley.

[638a, Simulation and High-Performance Green Design. 3 credits. In the past two decades, thermal airflow and air quality performance simulations have played an increasingly important role in the design of high-performance green buildings and, most recently, in green campuses and communities. In the best of circumstances, these simulations tools have fostered innovation by enabling consideration of unprecedented capabilities. This seminar reviews the scope, development, applications, and limitations

of these simulation tools; considers case studies of larger projects that have relied on these tools; introduces students to the underlying theory of these tools through the guided development of their own simulations tools; and engages students in the application of these tools to their own design projects. Limited enrollment. (Not offered in 2007–2008.) James Axley.]

[640b, Architecture as Building. 3 credits. This course analyzes the major buildings of this century through detailed dissection of their methods of construction. Graphic display of the major systems that make up a contemporary work of architecture allows for a reconstruction of the design process and re-establishes the thought patterns that formed the design priorities. Emphasis is on the relation of systems of structure and enclosure with the required technical systems. Limited enrollment. (Not offered in 2007–2008.) Thomas Beeby.]

648b, Systems Integration and Development in Design. 3 credits. (Required in M.Arch. I fourth term.) This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses are required. Martin Finio, coordinator; James Axley, Peter Chow, Nikolas Dando-Haenisch, Kenneth Gibble, Erleen Hatfield, Robert Haughney, John Jacobson, Andrew Marchesin, Craig Razza, Sarah Sachs, Edward Stanley, Paul Stoller, Barry Svigals, Laura Turlington.

655a, Architectural Practice and Management. 3 credits. (Required in, and limited to, M.Arch. I fifth 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.

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

work with owners and developers. Limited enrollment, available only to graduating M.Arch. I and M.Arch. II students. Phillip Bernstein.

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

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

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

DRAM 109a/b, Structural Design for the Stage. This course concurrently develops the precalculus mathematics and physical sciences requisite for advanced study in modern theater technology, and concentrates on the application of statics to the design of safe scenic structures. Assignments relate basic principles to production applications. Two hours a week. Bronislaw Sammler.

ECON 737b, Economics of Natural Resources. Linking of abstract economic concepts to concrete policy and management decisions. Application of theoretical tools of economics to global warming, pollution control, fisheries, forestry, recreation, and mining. Robert Mendelsohn.

F&ES 300b, Technology and Environment. An introduction to the environmental aspects of the production of materials, the manufacture of products, the construction of buildings and roadways, the provisioning of services, and the recycling of objects, components, and materials. Examination of the technological processes by which modern society accomplishes its purposes, their potential to cause environmental damage, and prospects for improvement, using local, regional, and global perspectives. Thomas E. Graedel.

F&ES 83026a, Technology, Society, and the Environment. 3 credits. This seminar addresses technology's dual role as both source and remedy of global environmental change. The seminar first discusses conceptual and theoretical aspects of technological change from an interdisciplinary perspective including social science, history, economics, engineering, as well as management theory. Examples of technological change and its environmental impacts in agriculture, industries, and the service economy are addressed through case studies. Questions discussed include: Why are some technological innovations successful (e.g., cell phones) while others (e.g., fast breeder reactors) are not? What determines rates of change in the adoption of new technologies and how

can these be accelerated? How many people can the earth feed? Is dematerialization actually occurring, and why? What are the implications of the Internet's digital North-South divide and what are strategies to overcome it? Active student participation is an essential ingredient of the seminar; students participate in seminar debates, perform case studies in home assignments, and also write a (short) final term paper on a mutually agreed-upon topic. Arnulf Grubler.

F&ES 83049b, Society and Natural Resources. 1–3 credits. This research seminar explores the relationship between society and natural resources. Although the specific topic of the seminar varies from year to year, the consistent underlying theme is an examination of how societies organize themselves, use natural resources, and affect their environment. In past years, the seminar focused on energy and the environment, interdisciplinary problem solving, and other topics. The seminar overall looks at people seeking values using natural resources through institutions. This relationship (people, values, natural resources, and institutions) has been extensively written about and discussed in diverse fields. The last seminar examined and compared conceptual (theoretical) models about society and natural resources from policy sciences, social ecology, and other knowledge areas. The applied utility of each model was examined through cases as appropriate. The next seminar focuses on “Complex Sustainability Cases.” Guests and students make presentations and carry out discussions each week. Student papers are required. Susan Clark, William R. Burch, Jr.

F&ES 86062b, Theory and Practice of Restorative Environmental Design. 3 credits. This course examines the theory and practice of sustainable, green, or what is called here “restorative environmental design.” The objective of restorative environmental design is to create a more compatible relationship between the human built and natural environments. Two basic objectives include avoiding, minimizing, and mitigating adverse impacts of modern design and development on natural systems and human health; and enhancing and promoting a positive and beneficial relationship between people and nature in the built environment. Low environmental impact topics include energy, resources, products, materials, wastes, landscape. Positive environmental impact or “biophilic” design issues focus on “organic” and “vernacular” design strategies. Stephen R. Kellert.

F&ES 96006a, Greening the Industrial Facility. 3 credits. Industrial environmental managers need to be familiar with the technological processes by which modern society accomplishes its purposes, their potential to cause environmental damage, prospects for improvement, and anticipated change, and to do so in local, regional, and global perspectives. This course intersperses lectures and field trips to provide an introduction to the environmental aspects of the production of materials, the manufacture of products, the construction of buildings and roadways, and the recycling of objects, components, and materials. Thomas E. Graedel.

F&ES 96007b/ENAS 645b, Industrial Ecology. 3 credits. Industrial ecology is an organizing concept that is increasingly applied to define the interactions of today's technological society with natural and altered environments. Technology and its potential for



change are central to this subject, as are implications for government policy and corporate response. The course discusses how industrial ecology serves as an environmentally related framework for technology, policy, and resource management in government and society. Thomas E. Graedel.

MATERIALS AND PRODUCTION

D. Michelle Addington, *Study Area Coordinator*

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

661a, Materials and Morphology. 3 credits. (Required in M.Arch. I second term.) This course provides an introduction to the key relationships that exist between physical materials, building technologies, and three-dimensional form making. Weekly lectures and hands-on workshops introduce major themes in the technologies and materials used for building. The course expands on discussions of 3-D form from 802a in the previous term and explores ideas of 3-D form in real scale with actual building materials. Lectures

provide an historic context for the development of tools and their application to materials, as well as specific material qualities and formal ideas appropriate to, and consistent with, both materials and tools. Workshops provide demonstrations and the opportunity to work physically with a wide variety of tools and materials. Kimo Griggs.

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

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

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

[678b, Materials and Meaning. 3 credits. This seminar focuses on the potential for meaning in the use of materials through specifications, context, detailing, juxtaposition, and history. Special attention is paid to readily available manufactured products. Weekly readings, one class presentation, and two built projects are required. Limited enrollment. (Not offered in 2007–2008.) Deborah Berke.]

681b, Furniture Design and Fabrication. 3 credits. The final product of this design class, a finished, working, full-scale piece of furniture, is understood as a part of the set of courses addressing the role that the direct consideration of materials contributes to architectural design. The required materials, sequences, and programs emerge from an effort to relate the work of this class to questions of process and materiality in architecture more generally. So the attitude toward materials and their assembly should be prejudiced toward those that to some extent mimic architecture. The emphasis is

on common materials joined and formed by standard procedures to serve unique purposes in unusual contexts and adapted to new programs. Prerequisite: 802a or permission of instructor. Limited enrollment. Peter de Bretteville.

682b, Aluminum Design: Casting and Production. 3 credits. This seminar follows the critical path of designing and producing an object (furniture, sculpture, assembly, etc.) by combining aluminum castings and stock materials. Input from a local foundry included. A completed work is an absolute requirement. Limited enrollment. Edward Parker.

684b, Smart Materials. 3 credits. This seminar explores the basic characteristics and families of smart materials, with a special focus on materials and technologies that have a relationship to vision. The course examines, in depth, materials and technologies such as LEDs, smart glazing, displays and interactive surfaces, and explores some of the contemporary experiments taking place in the architectural profession. Each student is required to coherently discuss material fundamentals and comprehensively analyze current applications. The course culminates with each student focusing on a material characteristic with which to explore different means of technology transfer in order to begin to invent unprecedented approaches. There are several exploratory assignments and a final design experiment. Limited enrollment. Michelle Addington.

[688b, 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 2007–2008.) Ben Pell.]

689b, Component Prototyping in Architecture. 3 credits. The impulse to design new things remains strong even as catalogues proliferate, as easy access to traditional production methods has waned, and as challenging new materials, methods, and technologies have arrived on the scene. This seminar engages the parallel worlds of materials and manufacturing technologies to develop strategies for designing new architectural components through prototyping. The seminar is taught in a combined lecture and hands-on workshop format, using case studies and demonstrations to present an overview of typical prototyping and production methods in use today, with an emphasis on the digital design and manufacturing continuum that includes digitizing technologies and substantial digital solid models. Students are expected to produce digital and physical prototypes on the way to a final project developed at a full scale. A research paper and presentation to the class based on a topic identified early in the term are also required. Limited enrollment. Kimo Griggs.



690a, 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 interests in mechanisms of vision and surveillance—this 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 they are explored at full scale through the ongoing design and critique of display prototypes. Student research develops strategies of production, material effect, and interaction, and identifies 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. Ben Pell.

[695b, 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. (Not offered in 2007–2008.) Stephen Harris and visitors.]

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

HISTORY AND THEORY

Eeva-Liisa Pelkonen, *Study Area Coordinator*

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

The introductory history and theory course (701a) provides an introduction to the history of modern architecture and its contemporary critique. This course is followed by 704a, Case Studies in Architectural Theory, 1680–1987, normally to be taken in the third term. All students must also take 703b, Contemporary Architectural Theory. In addition, M.Arch. I students must satisfactorily complete two elective courses in this study area that fulfill the History and Theory elective requirement, one of which should be in a non-Western subject.

The M.Arch. I History and Theory two-course elective requirement may be fulfilled by selecting from among the History and Theory courses designated with an asterisk (*) prior to the course number as well as 912a, 914b, 922a, and 925a. Permission of the study area coordinator is required for credit toward the History and Theory elective requirement for any course not designated. Note that 912a, 914a, 922a, and 925a cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements.

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

701a, Modern Architecture. 3 credits. (Required in M.Arch. I first term.) The course embraces the last century and a half in the history of architecture, when traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation

of civilizations, when architecture began to contribute more directly to social and philosophical systems, and when expanding print and media culture accelerated the migration of ideas. In this course, major centers of urban culture and their characteristic buildings alternate with attention to individual concepts and their impact in an increasingly interconnected and global culture of architecture. Kurt W. Forster.

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

704a, Case Studies in Architectural Theory, 1680–1987. 3 credits. (Required in M.Arch. I third term.) History of Western architectural theory, 1680–1987, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in required discussion sections. Topics include architecture of the Enlightenment, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, new monumentality, critiques of modernism, and various currents of postmodernism. Emmanuel Petit.

* **714a, Methods and Research Colloquium.** 3 credits. (Required in M.E.D. first 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. Students are introduced to hands-on research through a series of library, archival, and GIS workshops that take place outside of class time. Students are expected to present different writing styles and formats through weekly assignments. Limited enrollment. Eeva-Liisa Pelkonen.

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

723a or b, Independent M.E.D. Research. 3–6 credits first term; variable credits remaining terms.† (Required in and limited to M.E.D. each term.) The proposal submitted with the admissions application is the basis for each student's study plan, which is developed in consultation with faculty advisers. Independent research is undertaken for credit each term, under the direction of a principal adviser, for preparation and completion of a written thesis. The thesis, which details and summarizes the independent research, is

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

to be completed for approval by the M.E.D. committee by the end of the fourth term. M.E.D. faculty.

- * **747a, Modern Japanese Architecture.** 3 credits. This seminar studies the roots and genealogy of modern Japanese architecture—from the late nineteenth century, with Japan’s opening to the outside world after nearly two hundred years of isolation, through the “modern” phase beginning in the 1920s. The seminar attempts to understand the relationship between Japanese tradition and modernity within the context of Asia and the Occident. Personages and trends of modern Japanese architecture, beginning with the early students of Western architecture of the nineteenth century to the more recent practitioners such as Ito, Kuma, and Sejima, are explored. Students are required to give one presentation and a final paper. Limited enrollment. Hikeaki Ota.

748b, Gross Domestic Product: A Research Seminar on the House. 3 credits. This research seminar investigates and reports on the state of the contemporary, speculative, single-family American house. While cognizant of the larger networks within which the house resides, this seminar focuses its research on the house itself and its immediate environment, the subdivision. The class collectively produces a graphic document that not only charts the historical development of the American single-family home, but also, more critically, reports on its current status, as well as trends for the future. Each student is responsible for a particular research territory that may include changing design directions, construction techniques (the ubiquitous platform frame), marketing strategies, subdivision development trends, financing methods, material transformations, the arrival of “smart” houses, and the boom in shelter magazines. Lectures by invited speakers and field trips supplement individual research that uses national databases, builder Web sites and plan catalogs, mortgage finance materials, shelter magazines, and personal interviews. Limited enrollment. (Not offered in 2007–2008.) Keith Krumwiede.

- * **750b, Architectural Multiplications.** 3 credits. This seminar investigates contemporary approaches to architecture, in which the question of multiplication is made thematic, and proposes a theoretical approach to understanding a series of buildings and books since the early 1990s, such as the Yokohama Ferry Terminal, *Animate Form*, the Eyebeam competition, *Farmax*, the Embryological House, *Move*, and *SMLXL*. Limited enrollment. Emmanuel Petit.
- * **751b, Ornament Theory and Design.** 3 credits. This course reviews the major theories governing ornament in Western architecture, with special emphasis on nineteenth- and twentieth-century arguments. The ultimate focus is on the language of ornament in the framework of building and urban space today. Readings, exercises, and individual final projects are required. Limited enrollment. Kent Bloomer and visitors.
- * **752b, Contemporary Architectural Discourse Colloquium.** 3 credits. Organized by second-year M.E.D. students in collaboration with the director of M.E.D. Studies, this colloquium brings in guest speakers from all disciplines to discuss their work around a selected topic. The colloquium for 2008, “(Un)structured Urbanisms,” looks at how and why architectural discourse co-opts critical and operative tools from related fields (e.g.,



ecology, planning, contemporary art) to tackle the social, technological, and aesthetic dimensions of urbanism. The colloquium also looks at how these related fields, in turn, use architectural thinking to understand the increasingly complex built environment. Included are topics such as guerrilla urban actions, spatial and technological obsolescence, designing with infrastructure, sprawl and its defenders, pathways and movement, surveillance, toxicity, individual versus collective actions, ruins and civic memory, rebuilding and unbuilding. Limited enrollment. Eeva-Liisa Pelkonen.

- * **[753b, Performance Criticism: Reyner Banham.** 3 credits. This seminar examines the performance-based critical method of Reyner Banham, a central figure in the construction of post-war architectural discourse and founding member of the Independent Group, from his early reflections on the foundation myths of modern architecture through to his wide-ranging examination of architecture's erratic engagement with the changing material, cultural, and technological landscape of the twentieth century. The course includes lectures by the instructor but focuses on weekly readings and discussions of primary texts by Banham and other Independent Group players including Richard Hamilton, Alison and Peter Smithson, and Lawrence Alloway. Students are responsible for a written and oral presentation that assesses the performance of a contemporary project. Limited enrollment. (Not offered in 2007–2008.) Keith Krumwiede.]
- * **[755a, Eero Saarinen.** 3 credits. This seminar focuses on the career of one of the most prolific and controversial architects of his generation, Eero Saarinen (1910–1961), whose buildings have been praised for their structural inventiveness and sculptural

expressiveness yet criticized for their stylistic plurality and lack of concern for the urban fabric. The seminar consists of thematic sessions (technology, monumentalism, style, and media), guest lectures, field trips, and archival research taking advantage of the recent donation of the Saarinen archives to Yale. Limited enrollment. (Not offered in 2007–2008.) Eeva-Liisa Pelkonen.]

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

* **759b, 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.” The architectural objects studied include Rossi’s Teatro del Mondo, the Parc de la Villette competition projects, Isozaki’s Electric Labyrinths, Koolhaas’s Exodus, Stirling’s Staatsgalerie, and Hejduk’s Masks. Limited enrollment. Emmanuel Petit.

* **760a, Critical Architecture.** 3 credits. This seminar introduces students to contemporary forms of critical architectural theory and practice by concentrating on those works that can be seen as resisting hermetic formal systems or the simplistic packaging of external economic and/or social need. The seminar traces the lineages of contemporary critical architecture to photography, film, theater, and other art forms of German Expressionism, Dada, and Russian Avant-Garde experiments. The first section of the course consists of introductory lectures by the instructor. The second section consists of student presentations. A fifteen-page research paper is required. Mario Gooden.

* This course qualifies to fulfill one of the two-course M.Arch.I History and Theory elective requirements.

761b, Film Architecture. 3 credits. This lecture course analyzes selected chapters in the history of cinematic set design through the twentieth century and presents masterpieces, major movements, protagonists, and crucial theoretical debates. In addition, the course examines the depiction of the city through film and the role of the movies as a reflection, commentary, and experimental laboratory for contemporary architecture. Attendance at the lectures and weekly one-hour discussion sections is required. A fifteen-page research paper or short video project as well as a final examination is required. (If the fifteen-page research paper is selected, this course qualifies to fulfill one of the two-course M.Arch. I History and Theory elective requirements.) Dietrich Neumann.

764b, James Stirling: Close Analysis. 3 credits. This seminar examines the built and unbuilt architecture of James Stirling in its multiple contexts by carrying out close analyses of individual buildings and unbuilt projects, with supporting research into the particulars of each commission or competition (or failed commission). The seminar consists of detailed models and analytical comparisons of Stirling's buildings. Students work in teams of two to produce new understandings of Stirling's work through the variety of tools that recent innovations in digital modelings and computer software make available. Particular emphasis is placed on unbuilt and demolished projects. This seminar works in collaboration with a similar seminar taught by Claire Zimmerman at the Taubman College of Architecture and Urban Planning at the University of Michigan. Limited enrollment. Keith Krumwiede.

* **765a, History of Landscape Architecture: Antiquity to 1700 in Western Europe.** 3 credits. This course presents an introductory survey of the history of gardens and the interrelationship of architecture and landscape architecture in Western Europe 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.

* **766b, 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 garden; naturalism and the landscape park as national landscape style; garden theories of the picturesque and of the sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design, and modernist landscape idioms. Comparisons of historical material with contemporary landscape design are emphasized throughout

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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.

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

773b, Lateral Strategies: Infrastructure Building and the Successes of Political Subterfuge. 3 credits. Comparable to military campaigns, infrastructure building can require titanic physical and political movements of governments. Whether or not such movements are as violent or as epic as warfare, infrastructure building has pervasive and long-term effects on polity. This seminar looks at the organization and character of infrastructure networks and the political dispositions that initiate and implement them. Each week the seminar considers different types of political roles together with a variety of global infrastructure case studies. The seminar's collaborative project focuses on high-speed ground transportation in America. Limited enrollment. Keller Easterling.

775a, Aldo Rossi. 3 credits. A near contemporary of Venturi, Stirling, Eisenman, and Isozaki, Aldo Rossi (1931–1997) belongs in a generation that since the 1960s began to publish widely and design buildings all over the world. Rossi's books, drawings, models, exhibition installations, and household objects became staples of the profession, suggesting a last outburst of architectural ideas before the advent of the digital age. Rossi conceived of an "analogous architecture," a code of memory linking disparate times and places, while reflecting on their origin in his "Scientific Autobiography." This seminar will read Rossi's key publications, analyze his buildings and projects, and assess the architect's place in the century that invented and outlived the modern. Limited enrollment. Kurt Forster.

776a, Opulence and Excess: The Architecture of Techno-Romanticism. 3 credits. This seminar posits that during the past decade digitally produced architecture based on geometric, mapping, and performance-based ambitions has failed to yield the intended results. Instead of relying on these architectural fictions for legitimacy, this seminar examines the emerging interest in formal aesthetics and beauty as vehicles by which architecture can seek to critically engage a new and vibrantly altered twenty-first-century cultural context. As a historic background, the seminar examines the aesthetic debates of the late eighteenth-century transition from Enlightenment to Romantic visual sensibilities. Historic and contemporary texts are used and include the writings of

Herder, Berlin, Kant, Zangwill, Lavin, and Kipnis. Similar new romantic sensibilities that are emerging in motion graphics, industrial design, the automotive industry, advertising, fashion, typography, and culinary culture are enlisted to inform student work. A series of experimental formal projects are given that use both digital and material techniques of production. Limited enrollment. Mark Foster Gage.

* **777b, Louis I. Kahn: Context and Detail.** 3 credits. This seminar closely examines the work of Louis I. Kahn, with emphasis on his relationship to such other “romantic resisters” of orthodox Modernism as Frank Lloyd Wright, Eero Saarinen, Paul Rudolph, and Philip Johnson. The course includes on-site study of Kahn’s Yale Art Gallery and his Center for British Art, as well as class visits with the architect’s former colleagues. A research paper is required. Limited enrollment. Carter Wiseman.

* **779b, Design and Disease: New Typologies.** 3 credits. Maintaining urban health has been the focus of major policy reform, which has led toward a reshaping of the modern and contemporary city. This seminar begins with a background survey of propositions for cities, projects, infrastructures, and manifestos in the twentieth century that have been developed out of the urgency of urban health crises, arising from both disease and effects of war, and identifies a variety of new typologies as they have emerged over the last century until the present. The development of specific architectural types, such as hospitals or sanatoriums, is examined as is the work of world governing agencies instrumental to greater public health surveillance. In addition, significant diseases, such as AIDS; powerful drug resistant diseases; emerging epidemics, like SARS; the phenomenon of Sick Building Syndrome; and other environmental concerns are examined as a new context for building. Recent works, such as Zaha Hadid’s Biopolis, Herzog and de Meuron’s Roche projects, SANAA’s Novartis, Rem Koolhaas/OMA’s Hamburg Science Center, and Stefan Behnisch’s CCBR building, are examined as part of student presentations. Limited enrollment. Hilary Sample.

* **780a, 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. Edward Mitchell.

781b, Exit Utopia. 3 credits. This seminar explores visionary architecture of the late 1950s through the 1960s. Selected works by architects and artists such as Paul Rudolph, Louis Kahn, Paolo Soleri, Raimund Abraham, Yves Tinguely, and Nicolas Schöffer, as well as groups such as Superstudio, Archigram, the Metabolists, or Situationists International are examined in their political and social context. Readings include major theoretical statements, and experimental films by some of the protagonists are examined.

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Participants are required to present and submit a research paper or create an analytical model of one of the projects examined in class. Limited enrollment. Dietrich Neumann.

783b, Making Sense: Space, Sight, Sound, and Touch. 3 credits. Challenging our traditional “ocularcentric” understanding of architecture, this seminar explores the overlapping relationship among sight, sound, and touch. Seminar discussions based on required readings treat this subject from a socio-historical perspective, examining how prevailing cultural assumptions about the human body shape and in turn are shaped by the design of the built environment. The seminar considers the impact of technology on the senses. Since the nineteenth century, new inventions—from gramophones to iPods—have transformed the human sensorium, profoundly altering how we perceive and interact with the designed environment. After charting these historical developments, the seminar speculates about the future: How can architects harness new materials and technologies to craft new ways of synthesizing multi-sensory experiences in space? How can we devise new representational strategies that convincingly portray our sensory experience of space? Limited enrollment. Joel Sanders.

[784b, Twenty-First-Century Infrastructures. 3 credits. This seminar examines conditions of reflexive infrastructures found in contemporary cities. It asks the question, How do infrastructures, operating within the public realm, evolve in the expansion and maintenance of cities in response to new developments? As part of the seminar, students read a selection of articles concerned with defining new infrastructures in relationship to surveillance, disease, new technologies, maintenance, ecology, and the environment.

Techniques of mapping and modes of representation are examined in various cities, including Beijing, Hong Kong, Singapore, Toronto, Vancouver, Winnipeg, Atlanta, Rotterdam, Bangkok, Hanoi, and Taipei. Limited enrollment. (Not offered in 2007–2008.) Hilary Sample.]

* **785b, Kevin Roche.** 3 credits. This seminar focuses on one of the major figures of the so-called Third Generation of modern architects. By covering his early career from the mid-1960s until the 1980s, when Roche received the Pritzker Prize, the goal of the seminar is to situate his major public, corporate, and institutional work—Oakland Museum, New Haven Coliseum, Knights of Columbus Headquarters, Creative Arts Center at Wesleyan University, Ford Foundation Headquarters, Union Carbide Headquarters, One United Nations Plaza Hotel and Office Building, and the Metropolitan Museum of Art—within the architecture culture of the time. Themes such as urban redevelopment, megastructure, and postmodern historicism are discussed. Special attention is given to the formal and typological strategies and their relationship to historical and economic forces. Taking advantage of the recent donation of the Kevin Roche John Dinkeloo Associates archives to Yale, each student conducts hands-on primary research at Yale's Manuscripts and Archives at Sterling Memorial Library. The seminar includes guest lectures and field trips. Limited enrollment. Eeva-Liisa Pelkonen.

* **786b, 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. The seminar begins with discussions of new material practices and relationships to the production of form. Students are required to make a presentation, whether it be drawings, writing, or animation, of a diagrammatic analysis of a recent building, such as the Seattle Public Library by Koolhaas, his Porto Concert Hall, Herzog and de Meuron's de Young Museum, Zaha Hadid's Rome Market project, or Zaera Polo's Yokohama Harbor Project. Limited enrollment. Peter Eisenman.

* **[789b, Homebodies: Identity, Technology, and the Human Senses.** 3 credits. This seminar explores the architectural implications of a wide range of overlapping cultural issues that are transforming the nature of contemporary domesticity. Analyzing dwellings built at different scales (freestanding houses, multiple dwellings, hotels and mobile homes) and located in a variety of geographic contexts (urban, suburban, and rural), the course considers some of the following questions. What role does architecture play in shaping human and, in particular, gender identities? How are changing notions of work and leisure coupled with the advent of new technologies impacting the domestic environment? How does residential design register prevailing social conceptions about the corporeal body and the human senses? Limited enrollment. (Not offered in 2007–2008.) Joel Sanders.]

* This course qualifies to fulfill one of the two-course M.Arch.I History and Theory elective requirements.

791c, Rome: Continuity and Change. 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This intensive four-week summer workshop takes place in Rome and is designed to provide a broad overview of that city's major architectural sites, topography, and systems of urban organization. Examples from antiquity to the twentieth century are studied as part of the context of an ever-changing city with its sequence of layered accretions. The seminar examines historical continuity and change as well as the ways in which and the reasons why some elements and approaches were maintained over time and others abandoned. Drawing is used as a primary tool of discovery during explorations of buildings, landscapes, and gardens, both within and outside the city. Students devote the final week to an intensive independent analysis of a building or place. M.Arch. I students are eligible to enroll in this course after completing at least three terms. The course requires an additional tuition charge. Limited enrollment. Stephen Harby, Alexander Purves.

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

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

[F&ES 90009a, Modern Capitalism and the Environment: Pathways to Sustainability. 3 Credits. Can modern capitalism sustain the environment, and can the environment sustain modern capitalism? A fundamental question facing societies today is whether the world economy as it now exists can be tamed to operate within constraints that protect and preserve natural assets. After examining some of the recent analyses of ongoing deterioration of natural assets, this seminar reviews from several perspectives the relationships among capitalism, growth, and the environment. It then critically analyzes a variety of prescriptions that have been offered to address this fundamental question. These prescriptions differ considerably in the degree of intervention or change proposed. Whether one urges modest adjustments to modern capitalism or deep change depends on the degree to which one believes today's economic and political system is seriously or irreparably destructive and also on the analysis offered of the underlying systemic problems. James Gustave Speth.]

HIST 120b, Introduction to Environmental History. Examination of the changes in natural environments and human societies beginning in the late fifteenth century with the European invasion of the New World. Consideration of colonialism as it brought political control of African, North American, and Latin American societies and bridged long-isolated regions. A view of the modern world as a series of events with environmental consequences. Blake Harrison.

* **HIST 522b^u, Cities of the Roman Empire.** The development and physical culture of ten cities of the Roman Empire, selected for the variety of their historical situations, and wealth of available written and material evidence. John Matthews.



- * **HSAR 202a, Pre-Columbian Architecture.** A survey of pre-Columbian architecture and city planning from the Andes to the southwestern United States. Principal sites considered include Machu Picchu, Cuzco, Tiwanaku, Chichen Itza, Tikal, Monte Alban, Teotihuacan, Mesa Verde, and Pueblo Bonito. Attention to domestic architecture, construction techniques, and archaeoastronomy. Mary Miller.
- * **HSAR 252a, Roman Architecture.** The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces. Diana Kleiner.
- * **HSAR 305b, London: Capital of the Nineteenth Century.** London's pivotal role in the emergence of the cultural, social, and economic formations now known as modernity. Focus on visual materials in Yale collections, considering both representations of London—paintings, prints, drawings, maps and plans, panoramas, photographs—and works of art produced, exhibited, and sold in the city. Themes include London as a national capital and an imperial metropolis; the development of exhibitions and museums; and artistic movements such as romanticism, pre-Raphaelitism, the Aesthetic movement, and the Decadent artists of the 1890s. Tim Barringer.
- * **HSAR 320a, Twentieth-Century Architecture.** Survey of major developments in twentieth-century European and American architecture and urbanism. Sandy Isenstadt.

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- * **HSAR 429b, Representing Kingship in the Ottoman, Safavid, and Mughal Courts.** A study of imperial Islamic architecture in the Ottoman, Safavid, and Mughal empires of the sixteenth century. Examination of how the sultans and shahs conveyed their own unique concept of sovereignty through the construction of palaces, shrines, mosques, and majestic imperial capitals. Open to sophomores, juniors, and seniors. Kishwar Rizvi.
 - * **HSAR 438b, Architectural Theory and Media Technologies, Renaissance to the Present.** The relationship between the history of architectural theories and the media technologies used for the recording and transmission of architectural ideas, including those specific to architectural design. Survey of the history of Western architectural theory, starting with early modern Vitruvianism. Focus on the Renaissance, characterized by the transition from orality to literacy and from hand-copied to mechanically reproduced texts and images, and on the present, characterized by the transition from mechanical to digital image-making technologies. Mario Carpo.
 - * **HSAR 462b, Shops and Shopping.** Historical overview of the spaces and practices of shopping. Topics include the consumer revolutions of the eighteenth century in Europe and North America, development of distinct building types for shopping, industrialization of consumer goods and the evolution of packaging and branding, women and consumer culture, the role of advertising, identity politics of shopping, the suburbanization of shopping from malls to Internet shopping, and the absorption of public space within the sphere of commerce. Jay Gitlin, Sandy Isenstadt.
 - * **HSAR 463a, Electric Modernism.** Exploration of the ways in which electricity has affected architecture, including changes to floor plans, the use of indoor and outdoor lighting, the installation of automatic equipment, and do-it-yourself projects executed with inexpensive power tools. Sandy Isenstadt.
 - * **HSAR 579a, Modernism in the Middle East.** This course studies the concepts that inform the making and reception of modern architecture in the Middle East. In the Islamic world, new fundamentalisms and shifting religious trends have created an environment in which each country must renegotiate its past and reconsider its collective future. Whether by suppressing their Islamic roots, as in the case of republican Turkey, or through reinventing them, as in the case of post-Revolution Iran, such countries must constantly transform their national image. It is through public works, such as architecture and city planning, that they convey their political and religious ideology. This course examines the debates and theories of modern architectural production that have informed the discourse on Islamic architecture by situating cases of colonial and nationalist architecture in the context of their particular social and religious history. Kishwar Rizvi.
 - * **HSAR 781a, Problem and Theory in Afro-Atlantic Architecture I: Africa.** The seminar addresses a new frontier – rebuilding the inner cities. This refers to Latino and mainland black cities within the cities of America. Accordingly, the course focuses on major roots of Latino and black traditional architecture. Topics include the architecture of Djenné,

Berber art and architecture, Mauritanian sites, the monumental stone architecture of Zimbabwe, the sacred architecture of Ethiopia, and Muslim-influenced architecture from Rabat to Zanzibar. Then comes a case-by-case examination of some of the sites of African influence on the architecture of the Americas—the Puerto Rican *casita*; the southern verandah; the round-houses of New York, Virginia, North Carolina, Mexico, Panama, and Columbia; Ganvie, the Venice of West Africa, and its mirror image among the tidal stilt architectures of blacks of the Choco area in Pacific Columbia. Robert Thompson.

- * **HSAR 781b, Problem and Theory in Afro-Atlantic Architecture II: The Black Americas.** A continuation of HSAR 781a.
- * **[PHIL 334a, Philosophy of Architecture.** An examination of architecture's uneasy placement between art and everydayness. Topics include architecture and building, building and body, the architectural theory of the Enlightenment, the architectural sublime, ornament, modernism, and postmodernism. Authors include Vitruvius, Alberti, Laugier, Boullée, Goethe, Schopenhauer, Hegel, Semper, Ruskin, Nietzsche, Loos, and Heidegger. Karsten Harries.]

REL 847b, The House of the Lord. The objectives of this course are to prepare future ministers and pastoral personnel to understand and design/redesign their worship spaces. This is visual ecclesiology, not interior decoration. The course also acts as an historical survey of twenty centuries of church design for preaching and sacraments, and demonstrates how sacred space has shaped theology and liturgical practice, as well as being shaped by them. Although there are no prerequisites, it is hoped that students know something about Scripture and Christian worship, particularly that of their own religious tradition. The course consists of illustrated lectures. Jaime Lara.

VISUAL REPRESENTATION

John C. Eberhart, *Study Area Coordinator*

The visual representation study area is concerned with such courses as drawing, digital media, graphics, color, photography, and actual three-dimensional modeling that, as analytical and communicative tools, are critical to the architectural design process. Visual representation courses include research into the particular design potentials and inclinations of each type of medium and tool, as well as the economics and revelations resulting from complex interrelations between, and simultaneous use of, all the tools taken together. M.Arch. I students are required to enroll in (and may not waive out of) 801a (Introduction to Visual Studies) in the first term. In addition, during the first two terms they enroll in a series of introductory courses in form and representation (802a) and digital media (851b or 852b). With appropriate documentation of previous work and the approval of the area coordinator, 802a and 851b or 852b may be waived. These courses, or their waivers, serve as prerequisites for advanced visual representation courses. Stu-

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

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

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

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

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

[804b, Drawing Projects. 3 credits. Each student admitted to the course comes prepared with a particular subject which is investigated through the media of drawing for the entire term. There is a weekly evening pin-up with group discussion of the work in progress. Limited enrollment. (Not offered in 2007–2008.) Turner Brooks.]



811b, Classical Drawing. 3 credits. This seminar teaches advanced representational skills through the study of classical architectural forms. Both traditional and contemporary graphic techniques (watercolor on pencil, and computer modeling and rendering) are explored. Classical drawing skills are acquired through a series of graphic exercises that also provide an understanding of the parts of which classical architecture are made and how they are put together into meaningful wholes. Exercises include rigorous full-color measured drawings of outstanding examples of Western classical architecture. The final exercise has a small design component. Lectures and readings address related topics, such as beauty, order, symmetry, hierarchy, proportion, ornament, and meaning. AutoCAD proficiency is recommended. Limited enrollment. Dino Marcantonio, Paloma Pajares.

851b, Survey of Digital Media. 3 credits. (Required in M.Arch. I third term.) This course covers the fundamentals of 3-D digital media techniques and representation. Through various projects, students utilize digital media tools and techniques available in the creation and representation of complex forms and spaces. This includes digital image montages, proportional and measured 3-D computer models, fabrication and rapid prototyping technologies, animation sequences, and final representation through nonlinear interactive presentation. This course is taught from May 12 to June 27. John Eberhart.

[860b, Web Design and Interactive Media. 3 credits. This course investigates the use of the Web and interactive media in architecture with an emphasis on design and communicating information effectively. The course begins with an investigation into the way

architects can utilize the Web as a tool through online portfolios, presentations, and archives. Students then create a series of short projects focusing on these uses. The course concludes with a final Web project. The course covers standard HTML, Dreamweaver MX, Flash MX, Digital Video, Sound, VRML, QTVR, and Java Script. Dreamweaver and Flash are used as the primary design tools with Photoshop, Premiere, and 3-D Modeling as support applications. (Not offered in 2007–2008.) Limited enrollment. John Eberhart.]

866a, Modeling, Animation, and Fabrication. 3 credits. Recent advances in modeling, animation, and rapid prototyping allow a design to be investigated, tested, and assembled in the computer and then fabricated directly from data generated by this process. This course investigates this process through the design, animation, and fabrication of an architectural assembly. The first half of the course focuses on advanced modeling technologies. Rhino 3D, Maya, and 3D Studio Max are used to create a complex assembly. The assembly connections and sequencing are tested through assembly animation techniques using Maya and 3D Studio Max. The final assembly is constructed from actual materials, fabricated using rapid prototyping and CNC technologies, and assembled for final review. Limited enrollment. John Eberhart.

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

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

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

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

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

Art 120a or b, Introductory Sculpture. This course explores the range of what sculpture might be and familiarizes students with current genres and issues in contemporary sculpture. Assignments are designed to help students develop a personal way of working

alongside, and in response to, the history of contemporary art. Attention is paid throughout to understanding and articulating formal structure, both physical and conceptual. Group discussion complements the studio work. The shops and the studio will be available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Luis Gispert [F], Martha Friedman [Sp], and Joe Scanlan.

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

Art 132a or b, Introductory Graphic Design. A studio introduction to visual communication with an emphasis on principles of the visual organization of design elements. Topics include shape, color, and communication; visual hierarchy; word/image relationships and integration; typography; symbol design; and persuasion. Development of a verbal and visual vocabulary to describe, generate, and evaluate basic graphic design objects from a conceptual, visual, and technological point of view. Materials fee: \$150. Pamela Hovland, Dan Michaelson, and Henk van Assen.

Art 210a and 211b, Sculpture as Object. Introduction to concepts of design and form in sculpture. Exploration of the use of wood, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may also be explored on a limited basis. Group discussion complements the studio work. The shops and the studio are available during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Daphne Fitzpatrick.

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

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

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

Art 446b, Advanced Sculpture. This course provides the opportunity for a program of self-directed work in sculpture. Group discussion of student projects, and readings, slides, and video that address current art practice, are core to this class. Regular individual and group critiques monitor the progress of each independent project. Enrollment limited to twelve. Open to graduate students. Materials fee: \$75. Prerequisite: Art 120a or b or equivalent, or permission of instructor. Joe Scanlan.

F&ES 77010a, Modeling Geographic Space. 3 credits. 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 77011b, 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, one class project. No previous experience is required. Dana Tomlin.

F&ES 77011b, Modeling Geographic Objects. 3 credits. 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 77010a, 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, one class project. No previous experience is required. Dana Tomlin.

URBANISM AND LANDSCAPE

Alan Plattus, *Study Area Coordinator*

The urbanism and landscape study area involves the study of aesthetic, economic, social, and political influences on the spatial form of urban places. M.Arch. I students are required to take 902b, 903a, and satisfactorily complete one additional course that fulfills the Urbanism and Landscape elective requirement.

The M.Arch. I Urbanism and Landscape one-course elective requirement may be fulfilled by selecting from among the courses designated with a double dagger symbol (‡) prior to the course number. Permission of the study area coordinator is required for credit toward the Urbanism and Landscape elective requirement for any course not designated.

902b, Introduction to Urban Design. 3 credits. (Required in M.Arch. I second term.) This course is an introduction to the history, analysis, and design of the urban landscape

presented with weekly lectures and discussion sections. Emphasis is placed on understanding the principles, processes, and contemporary theories of urban design, and the relations between individual buildings, groups of buildings, and the larger physical and cultural contexts in which they are created and with which they interact. Case studies are drawn from New Haven and other cities. Alan Plattus, Elihu Rubin.

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

‡ **905b, Intermediate Planning and Development.** 3 credits. This seminar examines the interaction of the market, location, finance, political context, and building design. Topics include housing, retail, and office development; zoning; historic preservation; transportation; business improvement districts; and building re-use and rehabilitation. Each subject is considered using fundamental planning techniques and by examining national trends and their local manifestations in a specific New York City neighborhood. 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. Prerequisite: 903a or equivalent course work. Limited enrollment. Alexander Garvin.

‡ **912a, American Cultural Landscapes: An Introduction to the History of the Built Environment.** 3 credits. The cultural landscape in the United States, a combination of natural and built environments, has evolved through decisions about the use of land and natural resources, the planning of towns, the development of transportation and infrastructure, and the promotion of various building types and architectural styles. After a brief review of Native American and colonial settlement patterns, the first portion of this lecture course surveys the growth of towns and cities between 1800 and 1920. The second portion examines 1920 to 2000, when residential and commercial activities shift away from city centers into diffuse, automobile-dependent metropolitan regions. Students are required to complete several brief writing assignments and one 15-page term paper. The instructor teaches the graduate discussion section. Dolores Hayden.

‡ **914b, Built Environments and the Politics of Place.** 3 credits. Call it the built environment, the vernacular, everyday architecture, or the cultural landscape, the material world of built and natural places is intricately bound up with social and political life. This seminar explores research methods involving the built environment. It includes readings

‡ This course qualifies to fulfill the one-course M.Arch.I Urbanism and Landscape elective requirement.



from urban and suburban history, geography, anthropology, and architecture as well as readings on narrative and graphic strategies for representing spaces and places. Students are required to present papers. Sections from longer theses or dissertations in progress are welcome. Dolores Hayden.

‡ **922a, Gender, Territory, and Space.** 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. Dolores Hayden.

‡ **925b, American Cities, Suburbs, and the Culture of Sprawl.** 3 credits. In 2000, more Americans lived in suburbs than in rural areas and inner cities. This seminar explores the shifting meanings of city, suburb, and countryside in the American landscape since 1920. Definitions of sprawl include both the expansion of metropolitan peripheries and the decay of city centers, examined through readings from history, geography, architecture, and literature. Students are required to present papers. Limited enrollment. Dolores Hayden.

‡ **926a, 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. Infrastructure histories are often stories of nation-building. These investigations begin in transnational territory where new infrastructure consortia operate in parallel to or in partnership 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, 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.

‡ **941b, 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, socio-historical research of site and place; and to cultivate a reflexive practice that considers seriously the social responsibilities of both the architect and the urban researcher. In the classroom, and in the field, this seminar introduces a diverse set of methods for studying the urban environment, from the archival and visual to the observational and ethnographic. Limited enrollment. Elihu Rubin.

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

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

F&ES 30009a, Biogeography, Biodiversity, and Conservation. 3 credits. This course is designed to apply the principles of systematics to historic and ecological biogeography and in turn apply these to the conservation of biodiversity. In doing so, consideration is given to the circumscription of terrestrial biomes and speciation and extinction models. Reconstruction of past geologic and climatic events as well as the impact of human activities is related to the current distribution of the biota. The use of this information as

‡ This course qualifies to fulfill the one-course M.Arch.I Urbanism and Landscape elective requirement.

related to CITES legislation and the development of IUCN Action Plans is explored through case studies. Dennis W. Stevenson.

F&ES 32007a, Ecosystem Pattern and Process. 4 credits. Ecosystem science provides a unique vantage point from which scientists can begin to understand complex adaptive systems. The basis of ecosystem science is to determine how patterns in biological processes emerge from interactions between organisms and the abiotic environment. This course introduces the ecosystem concept, investigates the structure and functioning of ecological systems, studies the response of systems to changing environmental conditions, and applies resulting knowledge to preservation and management issues. Presentation is balanced between terrestrial and marine/aquatic systems. Students must take one of two field options. In the first a cross-section of northeastern ecosystems is visited and studied during a four-hour weekly field trip, assignments and discussions are qualitative, and students receive one credit. The second option is Field Ecology, which is a second three-credit course (see course description, 30022a). Students taking Field Ecology can utilize their final project for both classes. Peter A. Raymond, Oswald J. Schmitz, Thomas G. Siccama.

F&ES 32019a, Landscape Ecology. 3 credits. This course is an introduction to the study of large-scale ecological patterns and processes. Landscape ecology is a relatively young, rapidly changing field. The topics covered reflect the diverse interests of landscape ecologists: species-area relationships, island biogeography, metapopulation theory, individual-based models, cellular automata, models of biodiversity, etc. The application of these concepts is addressed through consideration of species viability, ecosystem management, and the design of nature reserves. Throughout the course the emphasis is on when and how to integrate a spatial perspective into consideration of major ecological questions. Readings from the primary literature augment material covered in lectures. Students complete a project resulting in a manuscript on a landscape-related topic. David K. Skelly.

F&ES 83049b, Society and Natural Resources. 1–3 credits. This research seminar explores the relationship between society and natural resources. Although the specific topic of the seminar varies from year to year, the consistent underlying theme is an examination of how societies organize themselves, use natural resources, and affect their environment. In past years, the seminar focused on energy and the environment, interdisciplinary problem solving, and other topics. The seminar overall looks at people seeking values using natural resources through institutions. This relationship (people, values, natural resources, and institutions) has been extensively written about and discussed in diverse fields. The last seminar examined and compared conceptual (theoretical) models about society and natural resources from policy sciences, social ecology, and other knowledge areas. The applied utility of each model was examined through cases as appropriate. The next seminar focuses on “Complex Sustainability Cases.” Guests and students make presentations and carry out discussions each week. Student papers are required. Susan Clark, William R. Burch, Jr.



‡ **F&ES 86024b, Transportation and Urban Land Use Planning: Shaping the Twenty-First-Century City.** 3 credits. The focus of this course is on the environmental impacts of alternative transportation and urban land use policies, taught from a policy maker's perspective. It begins with a historical overview, examining the profound changes in the structure of cities following the advent of the automobile. The course then focuses on present and future environmental impacts—air pollution, greenhouse gas emissions, urban sprawl—resulting from the exponential growth in motor vehicles, particularly in developing country cities, and examines alternative scenarios for mitigating these impacts. Additional topics include the role of public transit in the United States and the differing approaches to transportation and land use planning in various European cities; in-depth case studies of the success stories in urban transit in the developing world (e.g., Bogotá and Curitiba); and the range of options for transporting the two billion new urban inhabitants to be added to the world's cities in the next quarter-century. The course also examines policies to create compact, regional cities through the integration of transportation and land use planning and focuses on next and future steps, including congestion costs and congestion pricing, new technologies, and so forth. There is a field trip for about fifteen students to Shanghai during spring break. Ellen Brennan-Galvin.

‡ **F&ES 86059a, Cities and Sustainability in the Developing World.** 3 credits. Most population growth in the twenty-first century will occur in the urban areas of the developing world, which are expected to increase by 2 billion inhabitants between 2000 and 2030. Urban living poses environmental hazards, which affect the current population, and especially the poor, through immediate, local impacts on health and safety. It also

causes environmental degradation, with longer-term, wider-area, and intergenerational consequences. Variations in the incidence and relative severity of a range of environmental problems across cities at different levels of development suggest differences in priorities for action. In coming decades, in order to support sustainable national development, urban areas will need to ensure a healthful and attractive environment for their rapidly expanding populations, while protecting natural resources and reducing harmful impacts on wider regions and later generations. The massive new investment in the capital stock of cities required for the doubling of urban population by 2030 will be critical to environmental outcomes. Using a number of city case studies, the course highlights local solutions, as well as new technologies for monitoring, planning, and managing urban growth. There is a field trip to Mexico City for about fifteen students at the end of the term. Ellen Brennan-Galvin.

‡ **HIST 439a, Urban History in the United States, 1870 to the Present.** An investigation of the history of work, leisure, consumption, and housing in American cities. Topics include formation and re-formation of ethnic communities; the segregation of cities along the lines of class and race; the impact of federal policy; the growth of suburbs; and cities in the global economy. Jennifer Klein.

LAW 20023 (fall) and 21016 (spring), Community and Economic Development. 3 units, credit/fail. A multidisciplinary workshop involving students from the Schools of Law, Management, Divinity, Forestry and Environmental Studies, Public Health, and Architecture. Under the supervision of faculty and members of the local bar, participants will work on behalf of nonprofit organizations and small businesses to promote job creation, neighborhood revitalization, low-income housing, access to capital and credit, and social service delivery in the New Haven area. The clinic will emphasize a nonadversarial, transactional approach to problem solving. As legal, financial, architectural, and social policy advisers, participants will research legal issues, facilitate negotiations, draft contracts, incorporate organizations, complete loan and grant applications, develop financial analyses, and draft architectural plans, among other tasks. Class topics will include professional responsibility, real estate finance, low-income housing policy, community development corporations and financial institutions, neighborhood planning, public school reform, and urban economic policy. Enrollment limited to twenty. *Also MGT 694a.* R.A. Solomon and P.D. Hamilton.

‡ **PLSC 251bG/EP&E 385b/HIST 151b, New Haven and the Problem of Change in the American City.** Examination of the rapid transformation of New Haven and other American cities over the past century as a case study in urban change and urban policy. One New Haven neighborhood's history and prospects considered in detail through studies of amelioration, gateways, gentrification, and common gain. Themes include the planning and policy implications of the flow of higher-income populations away from the inner city. Discussion of the creation of communities of common gain in depopulated urban cores. Douglas Rae, Paul Bass, Alan Plattus.

‡ This course qualifies to fulfill the one-course M.Arch.I Urbanism and Landscape elective requirement.



Admission Requirements

GENERAL REQUIREMENTS

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

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

Although information about the School of Architecture has been on the World Wide Web since the fall of 1995, applications for the school year 2008–2009 will continue to be by paper submission only.

Notification of admission and of financial aid award, if applicable, is sent no later than April 1. Acceptance of the offer of admission *must be received by the School no later than April 15*, and must be accompanied by a nonrefundable \$750 *certified check or money order* made payable to Yale University. This deposit will be credited toward tuition. **Acceptances may not be deferred.**

All applicants, including international students, are required to take the General Test (verbal, quantitative, and analytical) of the Graduate Record Examination (GRE) Program of the Educational Testing Service. Although the test may be taken at any time, it should be taken no later than the preceding October so that scores will reach the School *no later than January 7, 2008*. Computer-based testing is available in many areas. Telephone 609.771.7670 for information. *The Yale School of Architecture institution code number on the GRE form is 3985.* Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School. Information about times and places of test administration may be obtained directly from the Educational Testing Service, Box 955, Princeton NJ 08540, or Educational Testing Service, 1947 Center Street, Berkeley CA 94704.

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. If the TOEFL iBT is not available in your area, you are required to complete the TOEFL that is available, and in addition you are required to take the Test of Spoken English (TSE). If you submitted an older TOEFL score and you are applying for the 2008–2009 academic year, you must supplement your score with the TSE. For further information regarding these tests and/or to arrange to take the test(s), visit www.toefl.org. The TOEFL must be taken by no later than November 18, 2007, to ensure results reach the School by the January deadline. *The Yale School of Architecture institution code number is 3985.* Please note that this is different from other Yale University code numbers. Unless 3985 is used on the test form, scores may not reach the School. Applicants whose native language is English are not required to take a TOEFL test.

International students should refer to page 111 for further information regarding admission requirements.

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

OPEN HOUSE

Prospective applicants are encouraged to visit the School during our Open House on Thursday, November 1, 2007. The day's program offers opportunities for the applicant to visit classes and design studios, meet informally with faculty and students, tour the University, and attend the School's evening public lecture given by Stefan Behnisch and Thomas Auer. Applicants planning to attend the Open House should notify the registrar by October 19, 2007.

If you plan to visit the School, please see directions on pages 4–5 of this bulletin following the map.

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

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

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

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

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

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 7, 2008*. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. If mailing, use the following address: Yale School of Architecture, Office of Admissions, PO Box 208242, New Haven CT 06520-8242 (for 2008, if using a delivery service, use the following address: Yale School of Architecture, Office of Admissions, 32–36 Edgewood Avenue, New Haven CT 06511).

1. An *application form* supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.

2. A nonrefundable *application fee* of \$85 payable to Yale University only in the form of certified check or money order. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. An *official transcript* of the academic record for the B.A. or B.S. degree from an accredited college or university, *to be accompanied by descriptions of courses taken to meet prerequisites*. Additional transcripts are required for all other relevant college-level courses taken by the applicant. Each transcript must be in a sealed envelope with an authorized signature and seal across the back flap. If possible, these transcripts should accompany the application packet. An accepted student expecting to graduate in the spring of the application year must submit, after graduation, a final transcript showing the date the degree was earned.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.
5. For all applicants whose native language is not English, acceptable documentation of English proficiency, i.e., *official TOEFL* (see page 85) *scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.
6. A *portfolio*, not to exceed nine by twelve inches and no more than one and one-half inches thick, containing reproductions (no slides, tapes, discs, or videos will be accepted) of creative work done by the applicant, showing drawing skills and three-dimensional aptitude. Oversize portfolios will not be accepted. Conventional notebook binders are preferred. Work represented may include drawings, paintings, sculpture, sketches, furniture and architectural designs, or other materials. Anything submitted that is not entirely the applicant's own work must be clearly identified as such.

Application portfolios for matriculated students are kept as part of the student's permanent record. Non-matriculating applicants who wish to have their portfolios returned must indicate on the back of the Application Form a request either to hold the portfolio for pick-up or to return it at no charge via the U.S. Postal Service (provided the portfolio does not exceed the size limitations listed above and a return address is properly indicated on the reverse side of the Application Form). The School will discard any portfolios that do not indicate that they are to be held for pick-up or to be returned.

7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.

8. A *curriculum vitae* (résumé of academic and employment experience).
9. Three *letters of reference*, mailed directly to the School by the recommenders. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for applicants to use recommendation forms provided at the back of this bulletin or available online at www.architecture.yale.edu.

Summer Preparation Courses for Incoming M.Arch. I Students

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

1. The Summer Architectural Introductory Session Course is a six-week course offered at no charge for those newly admitted students who do not have significant pre-architecture training. 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 intended to introduce analytic, organizational, and formal principles necessary for design decision-making. The morning sessions—outside the studio context—alternately focus on history/theory, techniques of analysis, representational and fabrication expression, and digital media. The afternoon sessions—operating in the studio environment—focus on design fundamentals, emphasizing issues of building, landscape, and urban context. Students are expected to complete assignments outside of class.
2. The Summer Shops Techniques Course is required of all incoming students. It is a one-week course that introduces incoming students to the School's wood and metal shops through an intensive furniture/object building process. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.
3. Incoming M.Arch. I students not taking the Summer Architectural Introductory Course are required to take two one-day digital media orientation courses. The first, a one-day Summer Digital Media Orientation course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures. The second, a one-day Digital Fabrication Orientation course in September, covers the School's digital fabrication equipment. Access to the School's digital fabrication equipment will be granted only after completing the latter course.
4. The Arts Library Research Methods Session is required of all incoming students. In this hour-and-a-half session, discussion covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.



Advanced Standing

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

Transfer

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

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

Intensive Major

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

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

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

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

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 2, 2008*. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. If mailing, use the following address: Yale School of Architecture, Office of Admissions, PO Box 208242, New Haven CT 06520-8242 (for 2008, if using a delivery service, use the following address: Yale School Architecture, Office of Admissions, 32-36 Edgewood Avenue, New Haven CT 06511).

1. An *application form* supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.
2. A nonrefundable *application fee* of \$85 payable to Yale University only in the form of *certified check or money order*. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. An *official transcript* of the academic record for the B.Arch., or equivalent degree from an accredited college or university. Each transcript must be in a sealed envelope with an authorized signature and seal across the back flap. If possible, these transcripts should accompany the application packet. An accepted student expecting to graduate in the spring of the application year must submit, after graduation, a final transcript showing the date the degree was earned.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different

from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.

5. For all applicants whose native language is not English, acceptable documentation of English proficiency, i.e., *official TOEFL* (see page 85) *scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.
6. A *portfolio*, not to exceed nine by twelve inches and no more than one and one-half inches thick, containing reproductions (no slides, tapes, discs, or videos will be accepted), to demonstrate the applicant's ability to pursue advanced work in architectural design. Oversize portfolios will not be accepted. Conventional notebook binders are preferred. Anything submitted that is not entirely the applicant's own work must be clearly identified as such.

Application portfolios for matriculated students are kept as part of the student's permanent record. Non-matriculating applicants who wish to have their portfolios returned must indicate on the back of the Application Form a request either to hold the portfolio for pick-up or to return it at no charge via the U.S. Postal Service (provided the portfolio does not exceed the size limitations listed above and a return address is properly indicated on the reverse side of the Application Form). The School will discard any portfolios that do not indicate that they are to be held for pick-up or to be returned.

7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.
8. A *curriculum vitae* (résumé of academic and employment experience).
9. Three *letters of reference*, received by the School no later than January 7, 2008, mailed directly to the School by the recommender. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for applicants to use recommendation forms provided at the back of this bulletin or available online at www.architecture.yale.edu.

Summer Preparation Courses for Incoming M.Arch. II Students

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

1. Incoming students are required to take two one-day digital media orientation courses. The first, a one-day Summer Digital Media Orientation course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures. The second, a one-day Digital Fabrication Orientation course in September, covers the School's digital fabrication equipment. Access to the School's digital fabrication equipment will be granted only after completing the latter course.



2. The Summer Shops Techniques Course is required of all incoming students. It is a one-week course that introduces incoming students to the School's wood and metal shops through an intensive furniture/object building process. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.
3. The Arts Library Research Methods Session is required of all incoming students. In this hour-and-a-half session, discussion covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

ADMISSION REQUIREMENTS FOR THE M.E.D. PROGRAM

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

Candidates are selected on the basis of academic and/or professional records and individual study proposals. (See pages 37–38 and 94–95 for information regarding submission of study proposals.) Applicants to the M.E.D. program are encouraged to contact the director of the M.E.D. program to arrange an informational interview with faculty in their study topic area, or to submit a draft study proposal before the application deadline.

Application Procedure for the M.E.D. Program

All of the following (except items 4 and 5, which are sent by the Educational Testing Service) must be *received by the School no later than January 7, 2008*. Receipt of applications will not be acknowledged, but applicants will be notified about missing items. If mailing, use the following address: Yale School of Architecture, Office of Admissions, PO Box 208242, New Haven CT 06520-8242 (for 2008, if using a delivery service, use the following address: Yale School Architecture, Office of Admissions, 32–36 Edgewood Avenue, New Haven CT 06511).

1. An *application form* supplied by the School at the back of this bulletin or available online at www.architecture.yale.edu; all sections must be completed. If any of the documents required for submission are in a different name, that name should also be listed on the application form.
2. A nonrefundable *application fee* of \$85 payable to Yale University only in the form of *certified check or money order*. The applicant's U.S. Social Security number, if applicable, should be noted on the check or money order. Money orders may be obtained at local banks or the post office. This fee cannot be credited to tuition or other accounts upon admission. **This fee cannot be waived.**
3. *Official transcripts* of the academic record from accredited colleges and universities enclosed in individual sealed envelopes with authorized signature and seal across the back flap.
4. *Official GRE scores* from recently taken General Test of the Graduate Record Examination Program, sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.
5. For all applicants whose native language is not English, acceptable documentation of English proficiency, i.e., *official TOEFL* (see page 85) *scores* sent directly by the Educational Testing Service. The Yale School of Architecture institution code number is **3985**. Please note that this is different from other Yale University code numbers. Unless **3985** is used on the test form, scores may not reach the School.
6. A full description of a *research proposal* including a statement of goals, a proposed study plan, and anticipated results. This description should be as specific as possible. It is the most important submission considered for admission and for assignment of faculty advisers.
7. An *essay*, not to exceed one page, that includes a brief personal history and reasons for applying to this program. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as members of a minority group should do so in this essay.
8. A *curriculum vitae* (résumé of academic and employment experience).
9. Three *letters of reference*, mailed directly to the School by the recommenders. At least one letter of reference should be from a person with direct knowledge of the applicant's professional potential and academic ability. It is preferable for



applicants to use recommendation forms provided at the back of this bulletin or available online at www.architecture.yale.edu.

10. *Examples of previous work* that indicate the candidate's capability in the proposed study topic, such as design studies and/or written reports.

SUGGESTIONS FOR SUBMITTING A PROPOSED STUDY PLAN

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

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

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

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

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

1. Incoming students are required to take a one-day Summer Digital Media Orientation. This orientation covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures.
2. The Arts Library Research Methodology Course is required of all incoming students. This course covers research methodologies and tools specific to the M.E.D. curriculum.



Tuition, Fees, and General Expenses

TUITION

The tuition fee for the academic year 2007–2008 is \$33,800. This fee includes health care services under the Yale Health Plan, but does not include the hospitalization insurance fee. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

FEES

An annual fee of \$810 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.

GENERAL EXPENSES

Housing

The Graduate Housing Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides 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 2007–2008 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.4578.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8.30 A.M. to 3.30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale at www.yale.edu/offcampushousing.

Food Services

Yale University Dining Services (YUDS) 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 *Any 10 Meal Plan* offers meal service at the Hall of Graduate Studies dining hall and University Commons for ten meals per week, plus six bonus meals per year and \$75 per semester in points to eat either on campus or at selected local restaurants. Nonresident students may purchase a *5 Lunch Plan* with three bonus meals, good Monday through Friday. “Eli Bucks” have been replaced by *Campus Cash*, which operates as a declining balance, is accepted in all campus locations with a 5 percent discount, and has the enhanced capability of also being used at selected local restaurants.

YUDS locations are a popular option for all members of the Yale community. In addition to Commons and the Hall of Graduate Studies, the following retail locations are available: the Café at Cross Campus Library, C-3 Express at 155 Whitney Avenue, C-3 Express at Payne Whitney Gymnasium, Divinity School Café on Prospect Street, the Café at Kline Biology Tower, Donaldson Commons at the School of Management, Marigolds at the School of Medicine, and Durfee’s Convenience Store at 200 Elm Street. For students and staff choosing to dine in any of Yale’s residential college dining rooms, “all-you-care-to-eat” meals are offered for one affordable price for breakfast, lunch, and/or dinner.

Payment for these meals must be made via a Yale Charge Account. Students may sign up for the Charge Account Plan by following the enrollment directions detailed in the Yale Charge Account Plan section under Student Accounts and Bills. Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel. 203.432.0420. More information can be found on the Web at www.yale.edu/dining.

TOTAL COST OF EDUCATION

For a single student living off campus in the 2007–2008 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be \$51,051 for first-year M.Arch. I students and \$49,701 for all other students.

	<i>First-Year M.Arch. I</i>	<i>All other students</i>
Tuition	\$33,800	\$33,800
Fees	810	810
Yale Health Plan Hospitalization/ Specialty Coverage	1,176 *	1,176 *
Room and Board	11,605	10,445
Books/Personal Expenses	3,660	3,470
	<u>\$51,051</u>	<u>\$49,701</u>

* Students may receive a waiver of the \$1,176 hospitalization fee from the Yale Health Plan upon evidence that they have valid and sufficient alternative hospitalization coverage. Further information regarding health services can be found on pages 137–42.



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.

Bills

Yale University's official means of communicating monthly financial account statements is electronically through the University's Internet-based system for electronic billing and payment, *Yale University eBill-ePay*.

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 Standard 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 who have activated their official Yale e-mail accounts and to all student-designated authorized payers. It is imperative that all students activate and 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 a late charge if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. The late charge will be imposed as follows:

If fall-term payment in full is not received Late charge

by August 1		\$110
by September 1	an additional	110
by October 1	an additional	110

If spring-term payment in full is not received Late charge

by December 1		\$110
by January 2	an additional	110
by February 1	an additional	110

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

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

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 \$110 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 Standard 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.

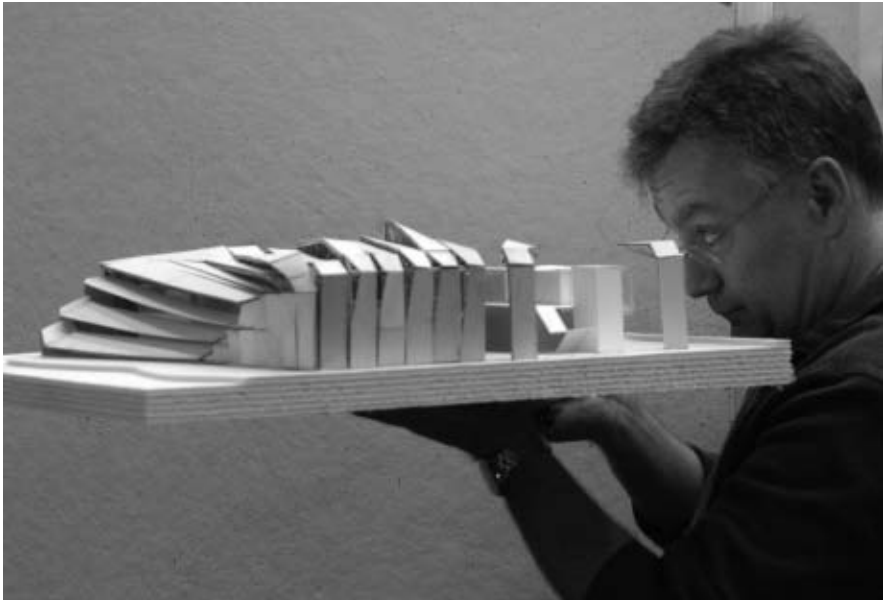
Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the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

Yale Payment Plan

The Yale Payment Plan 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 fee to cover administration of the plan is \$100. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 3" from the Main Menu. The enrollment form can be found online in the Yale Payment Plan section of the Student Accounts Web site: www.yale.edu/sfas/financial/accounts.html#payment.

Yale Charge Account Plan

Students who enroll in the Yale Charge Account Plan will be able to charge designated optional items and services to their student accounts, including toll calls made through



the University's telephone system. To enroll online, go to www.yale.edu/sis. Select the Login option; after logging in, select "Billing and Student Accounts," then "Charge Account Authorization."

The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For information, contact the Office of Student Financial Services at sfs@yale.edu, tel. 203.432.2700, fax 203.432.7557.

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.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Architecture for any reason during the first 60 percent of the term will be subject to a pro rata schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2007–08, the last days for refunding federal student aid funds will be October 31, 2007 in the fall term and March 28, 2008 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:

- a. 100 percent of tuition will be rebated for withdrawals which occur on or before the end of the first 10 percent of the term September 9, 2007 in the fall term and January 20, 2008 in the spring term.
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals which occur after the first 10 percent but on or before the last day of the first quarter of the term September 24, 2007 in the fall term and February 4, 2008 in the spring term.
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals which occur after the first quarter of a term but on or before the day of midterm October 21, 2007 in the fall term and March 2, 2008 in the spring term.
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the Bursar will adjust the tuition on a pro rata basis.
 4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford Loan, Subsidized Federal Stafford Loan; Federal Perkins loan; Federal Graduate Plus Loan; then to any other State, private or institutional scholarships and loans; and, finally, any remaining balance to the student.
 5. Loan recipients (Stafford, Perkins or YSL) who withdraw are required to have an Exit Interview before leaving Yale. Student Financial Services will provide notification about completing the Exit Interview.



Financial Assistance

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

FINANCIAL AID FOR U.S. CITIZENS AND PERMANENT RESIDENTS

A student's financial need is considered to be the total cost of education less the student's resource contribution. A student's financial need is first met with an established level of self-help, normally loans such as a Federal Stafford Loan (subsidized and/or unsubsidized) and perhaps a Federal Perkins Loan. For students with financial need beyond the established level of self-help, the School of Architecture may award a need-based scholarship. Such a scholarship is determined by the higher of two different methods of calculation.

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

Applicants who wish to apply for financial aid and who are U.S. citizens or permanent residents must complete the Free Application for Federal Student Aid (FAFSA) online at www.fafsa.ed.gov. The Yale School of Architecture's FAFSA code number is 001426.

If no parental information is included in the FAFSA application, a student will be considered for only an Individual Resource Scholarship. If a student would like to be considered for a Family Resource Scholarship, parental asset and/or income information must be included when completing the FAFSA application or submitted separately. For students whose parents do not wish to reveal their financial information to the student or for students with separated or divorced parents, parents may submit information separately by completing and submitting a "Parent's Financial Statement" to the School's Financial Aid Office. This form may be found at www.architecture.yale.edu/financial/forms. Parental information submitted separately will not be released to students without parental consent.



The deadline for completing the FAFSA application is February 15, 2008. Estimated income may be used to complete these applications in order to meet the February 15 deadline. Because scholarship money and some loan funds are limited, students who miss this deadline may jeopardize their eligibility for financial aid. Students who correctly complete their applications in a timely manner can expect to receive a financial aid determination with an offer of admission.

Federal Stafford Loans have a fixed interest rate, 6.8 percent. Students with calculated financial need may borrow up to \$8,500 through subsidized Federal Stafford Loans and up to an additional \$10,000 through unsubsidized Federal Stafford Loans. The federal government will pay interest on the subsidized loan while the student is in school and for six months after the student leaves school. The student bears the responsibility for interest on an unsubsidized loan, which may be paid as it accrues or it may be capitalized.

Federal Perkins Loans have a fixed interest rate of 5 percent and the interest does not accrue until after a nine-month grace period has elapsed. Because funding for the Federal Perkins Loan is extremely limited, Yale University requires the student to borrow the maximum subsidized Federal Stafford Loan (\$8,500) before a Federal Perkins Loan can be awarded. Students may borrow up to \$6,000 per year in a Federal Perkins Loan, provided funds are available.

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

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

FINANCIAL AID FOR INTERNATIONAL STUDENTS

Refer to pages 111–12 for financial aid information for international students.

ADDITIONAL SOURCES OF FUNDING

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

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

Other Loan Programs

Some state and private supplemental loan programs offer funds to students who require loan assistance in excess of the annual borrowing limits for the Federal Stafford and Federal Perkins programs, or who are not eligible for either of these programs. The interest rate is generally tied to the prime or LIBOR rate and a standard commercial credit analysis is usually required.

FINANCIAL AID AND GRADES

All students receiving any form of financial aid from the School of Architecture and the University (Federal Stafford Loans, Federal Perkins Loans, School of Architecture work-study jobs, scholarships) must maintain a satisfactory grade level in all courses and



studio work. If a student does not obtain a satisfactory grade level, the appropriate portion of loans and scholarships within the term may be canceled and no further aid may be allocated until there is proof of improvement and/or completion of course and/or studio work.

ADDITIONAL INFORMATION

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

BENEFITS FROM THE DEPARTMENT OF VETERANS AFFAIRS

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

TEACHING AND RESEARCH OPPORTUNITIES

The School offers teaching fellowships, teaching assistantships, and research assistantships. Students appointed as teaching fellows and assistants learn to teach by helping faculty in their graduate and undergraduate courses. Research assistants aid faculty in

their research. The Teaching Fellowship Program offers stipends (fixed payments); the Teaching Assistantship and Research Assistantship programs offer financial support to students according to the level of teaching or research involvement, and the nature of the course or research in which the student is assisting.

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

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

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

STUDENT EMPLOYMENT WITHIN THE SCHOOL

The School of Architecture offers students job opportunities within the School that cover a wide variety of needs. Current positions include woodshop or computer monitors, receptionists, exhibition installers, archivists, clerical workers, and Urban Design Workshop employees. Pay for 2007–2008 ranges from \$10.00 to \$13.35 per hour, depending on the level of skill and responsibility required for a particular position. It is not necessary to qualify for financial aid in order to hold any of the positions, although the earnings from these positions will be incorporated into financial aid awards.

STUDENT EMPLOYMENT WITHIN THE UNIVERSITY

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

JOB OPPORTUNITIES OUTSIDE THE UNIVERSITY

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



International Students

ADMISSION REQUIREMENTS FOR INTERNATIONAL STUDENTS

All international student applicants for the 2008–2009 academic year at the Yale School of Architecture must complete the General Test of the Graduate Record Examination (GRE) Program (see page 85).

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 page 85).

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

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

Refer to pages 85–95 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

A student's calculated financial need is considered to be the total cost of education less asset and/or income contributions from the parents, student, and/or spouse. The first portion of a student's calculated financial need is met with self-help, normally loans equal to a minimum of 60 percent of the total cost of education. (Refer to page 98 for discussion regarding total cost of education.) Loans may be obtained outside of Yale, such as from a U.S. or international lender. In most cases, U.S. lenders will require a co-signer who is a U.S. citizen.

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

International students wishing to apply for financial aid are required to complete two financial aid applications: (1) the International Student Financial Aid Application and (2) the International Student Certification of Finances. These forms may be

obtained from the Financial Aid Office, or a printable copy is available online at www.architecture.yale.edu. In all cases, *the parental and spousal sections of the International Student Financial Aid Application must be completed.*

The deadline for completing the International Student Financial Aid Application and the International Student Certification of Finances is February 1, 2008. Students who miss this deadline may jeopardize their eligibility for need-based scholarship. Students who complete their applications in a timely manner can expect to receive notice of a scholarship determination with an offer of admission.

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

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

Refer to page 107 for Additional Sources of Funding.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the international coffee hours, Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, provide an opportunity to meet members of Yale's international community

and become acquainted with the many resources of Yale University and New Haven. OISS welcomes volunteers from the Yale community to serve as hosts and as English conversation partners. Interested individuals should contact OISS at 203.432.2305.

OISS maintains an extensive Web site (www.oiss.yale.edu) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates.

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to oiss@yale.edu.

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 A.M. to 5 P.M., except Tuesday, when the office is open from 10 A.M. to 5 P.M.

INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

The International Center for Yale Students and Scholars, located at 421 Temple Street, across the street from Helen Hadley Hall, offers a central location for programs that both support the international community and promote cross-cultural understanding on campus. The center, home to OISS, 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, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information, call 432.2305 or visit the center at 421 Temple Street.



Life at the School of Architecture

The School's activities are ordinarily centered in its landmark building, the Art & Architecture Building, designed between 1958 and 1963 by Paul Rudolph, who was then the chairman of the Department of Architecture. The design studios take advantage of light-filled, loft-like open floors. Students' individual workstations surround common areas where group discussions and reviews take place. Also located within the building are classrooms; 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.

For the 2007–2008 academic year, the Art & Architecture Building is undergoing an extensive renovation. During this time, the School of Architecture has moved into “swing space” at 32–36 Edgewood Avenue, a block away from the Art & Architecture Building. This new building, destined to be home to the Sculpture Department of the School of Art, was designed by Kieran Timberlake. It is expected that the School will return to the Art & Architecture Building in time for the beginning of the fall term of the 2008–2009 academic year.

With a student population of about 190 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 2006, lecturers included:

Elizabeth Diller, *Architect*

Kenneth Frampton, *Theorist*

Charles Gwathmey, *Architect*

Stephen Kieran, *Architect*

Jeffrey Kipnis, *Theorist and Brendan Gill Lecturer*

Gregg Pasquarelli, *Architect and Saarinen Visiting Professor*

Massimo Scolari, *Artist, Architect, and Davenport Visiting Professor*

Kazuyo Sejima, *Architect and Paul Rudolph Lecturer*



Marc Tsurumaki, *Architect and Kahn Visiting Assistant Professor*

Tom Wiscombe, *Architect and Myriam Bellazoug Memorial Lecturer*

In spring 2007, lecturers included:

Deborah Berke, *Architect*

Lyiljana Blagojevic, *Architect and Historian*

Aine Brazil, *Engineer and Gordon H. Smith Lecturer*

Peter Eisenman, *Architect and Kahn Visiting Professor*

Susan Fainstein, *Theorist and Saarinen Lecturer*

Adriaan Geuze, *Landscape Architect and Lenahan Memorial Lecturer*

Zaha Hadid, *Architect and Saarinen Visiting Professor*

Charles Jencks, *Scholar*

Kengo Kuma, *Architect*

Roger Madelin, *Developer and Edward Bass Distinguished Visiting Architecture Fellow*

William McDonough, *Architect*

Rafael Moneo, *Architect*

Ali Rahim, *Architect and Kahn Visiting Assistant Professor*

Charles Rose, *Architect*

Mack Scogin, *Architect*

Belinda Tato, *Architect*
José Luis Vallejo, *Architect*
Ben van Berkel, *Architect*
Gwendolyn Wright, *Historian*

SYMPOSIA

During 2006–2007, the School of Architecture sponsored several symposia.

“Team 10 Today,” a one-day symposium on September 21, 2006, held in conjunction with the exhibition “Team 10: A Utopia of the Present,” examined the legacy of Team 10 as it intersects with contemporary architectural thought and production. Long marginalized, the work of Team 10 and its core protagonists Aldo van Eyck, Alison and Peter Smithson, Giancarlo de Carlo, and Shadrach Woods, among others, is the subject of renewed historical and theoretical interest as the discipline’s attention turns once again to the intersections among architecture, urbanism, infrastructure, landscape, and society. Those attending heard from the following speakers:

Thomas Avermaete, *Delft University of Technology*
Peter de Bretteville, *Yale University*
Keith Krumwiede, *Yale University*
Alan Plattus, *Yale University*

“Building (in) the Future: Recasting Labor in Architecture,” a three-day symposium on October 27–29, 2006, examined how contemporary design practices are rethinking the design/construction process, especially as it relates to fabrication, detailing, and ultimately the organization of labor. The symposium explored the supposition that the players who produce “architecture” today—architects, staff, engineers, fabricators, contractors, construction managers, technical consultants—make different artifacts, have different contractual relationships, and boast different claims to design authority than in the past. Those attending heard from the following speakers:

Michelle Addington, *Yale University*
Howard W. Ashcraft, *Lawyer*
Barry Bergdoll, *Columbia University*
Phillip Bernstein, *Yale University*
Véronique Biau, *École de Paris Val de Seine*
Klaus Bollinger, *Engineer*
James Carpenter, *Artist*
Cristiano Ceccato, *Architect*
Peggy Deamer, *Yale University*
Kenneth Frampton, *Columbia University*
Mark Goulthorpe, *M.I.T.*
Robert Gutman, *Princeton University*
Robert Kelle, *Developer*

Sheila Kennedy, *Architect*
 Branko Kolarevic, *Technologist/Theoretician*
 Kent Larson, *Research Scientist*
 Charlie Lazor, *Architect*
 Ewa Magnusson, *Retailer*
 Scott Marble, *Architect*
 Reinhold Martin, *Columbia University*
 Rodd Merchant, *Engineer*
 John Nastasi, *Stevens Institute of Technology*
 Chris Noble, *Lawyer*
 Joshua Prince-Ramus, *Architect*
 Kevin Rotheroe, *Yale University*
 Hilary Sample, *Yale University*
 Marc Simmons, *Consultant*
 John Taylor, *University of Texas, Austin*
 William Zahner, *Fabricator*
 James Timberlake, *Architect*
 Paolo Tombesi, *University of Melbourne*

“Seduction: Forms, Sensations, and the Production of Architectural Desire,” a two-day symposium on January 19–20, 2007, thorough presentations given by a select group of architects, critics, theorists, and innovators, explored how architecture is shedding its burden of communication in favor of new formal ambitions, including the customization of moods, the influences of sensation, and the emergence of a new species of irrefutably contemporary aesthetics. Those attending heard from the following speakers:

Gregory Crewdson, *Yale University*
 Hernan Diaz-Alonso, *Southern California Institute of Architecture/Columbia University*
 Peter Eisenman, *Yale University*
 David Erdman, *University of California, Los Angeles*
 Mark Foster Gage, *Yale University*
 Jeffrey Kipnis, *Ohio State University*
 Chrissie Iles, *Whitney Museum of American Art*
 Sylvia Lavin, *University of California, Los Angeles*
 Mark Linder, *Syracuse University*
 Greg Lynn, *Yale University*
 Edward Mitchell, *Yale University*
 Herbert Muschamp, *Critic*
 Ben Pell, *Yale University*
 Kivi Sotamaa, *Ohio State University*
 Henry Urbach, *San Francisco Museum of Modern Art*
 Roemer Van Toorn, *Berlage Institute*



“Market of Effects,” a two-day symposium organized by the School’s second-year M.E.D. students on March 30–31, 2007, explored the history, articulation, and future of the “Experience Economy” in relation to architecture and urban design. Those attending heard from the following speakers (asterisk indicates student status).

McLain Clutter, *Yale University**

Britt Eversole, *Yale University**

Mark Gottdiener, *State University of New York, Buffalo and Roth-Symonds Lecturer*

Lydia Kallipoliti, *Princeton University**

Edward Mitchell, *Yale University*

Grace Ong-Yan, *University of Pennsylvania**

Eeva-Liisa Pelkonen, *Yale University*

Emmanuel Petit, *Yale University*

Erica Robles, *Stanford University**

Molly Wright Steenson, *Yale University**

Sara Stevens, *Yale University**

Federica Vannucchi, *Yale University**

Winnie Won Yin Wong, *Massachusetts Institute of Technology**

Bernard Zirnheld, *Yale University**

EXHIBITIONS

The School maintains an active program of exhibitions. The Architecture Gallery, located on the second floor of the Art & Architecture Building, is open to the public Monday through Friday, 9 A.M.–5 P.M., and Saturday, 10 A.M.–5 P.M.

Exhibitions in 2006–2007 included:

Team 10

A Utopia of the Present

September 5–October 20

Some Assembly Required

Contemporary Prefabricated Houses

October 27–February 2

UN Studio

Evolution of Space

February 12–May 4

Well Done

Year-End Exhibition of Student Work

May 18–June 1

PUBLICATIONS

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

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

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



editor Frederick E. Tang; *Poetry, Property, and Place 01*: (W.W. Norton, 2006), edited by Nina Rappaport with Markus Dochantschi and Jonah Gamblin.

YALE URBAN DESIGN WORKSHOP

Alan Plattus, Director

Andrei Harwell, Project Manager

Faculty Associates: James Axley, Keith Krumwiede, Edward Mitchell

Student Fellows 2006–2007: Lasha Brown, Aram Marks, Nicholas W. McDermott, Vanessa Mendoza, Elizabeth Morgan, Jacob Reidel, Zachary White

The Yale Urban Design Workshop (YUDW) provides a forum for faculty and students from the School of Architecture and other professional schools at Yale to engage in the study of issues, ideas, and practical problems in the field of urban design. Since its founding in 1992, the YUDW has worked with communities across the state of Connecticut, providing planning and design assistance on projects ranging from comprehensive plans, economic development strategies, and community visions to the design of public spaces, streetscapes, and individual community facilities.

The YUDW's clients include small towns, city neighborhoods, planning departments, Chambers of Commerce, community development corporations, citizen groups, and private developers. Recent and current projects include downtown and neighborhood plans for the Connecticut towns of Bridgeport, New Britain, Branford, and North

Branford, as well as planning/development studies for an old airport site in the town of Bethany and a former industrial site in Ansonia. The YUDW also recently developed a proposal for a 2.3 million-square-foot mixed-use project in East Harlem, New York, and began work with the Yale Faculty of Engineering on the redesign of Becton Plaza.

The fall of 2006 marked the completion of the new Alvis Booker Building, housing the Greater Dwight Daycare Center and offices for the Greater Dwight Development Corporation, designed in collaboration with New Haven's Thompson/Edwards Architects. In the summer of 2007 the YUDW is once again working with the Dwight Neighborhood to update their neighborhood plan, following in the footsteps of work undertaken by the YUDW and the Neighborhood Partnerships Network that produced the first Dwight Plan, published in 1995.

STUDENT ORGANIZATIONS

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

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

FACILITIES

Arts Library

The Yale University Library is one of the great libraries in the world. The Arts Library, established soon after 1868, is part of the Yale University Library and is temporarily located at 270 Crown Street, two blocks from the Art & Architecture Building. It is



expected that the Arts Library will move back to the renovated Art & Architecture Building in time for the beginning of the fall term of the 2008–2009 academic year. It contains more than 100,000 volumes on architecture, painting, sculpture, graphic design, urban planning, and the history of art and architecture. It serves as the working library for the School of Architecture, the School of Art, the History of Art Department, and the Yale University Art Gallery, and as an adjunct library for the Yale Center for British Art. The collection includes basic reference works, monographs, exhibition catalogues, 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 150,000 additional volumes in these fields may be found in related collections at three other Yale libraries: Sterling Memorial Library, the Seeley G. Mudd Library, and the Library Shelving Facility.

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

Visual Resources Collection

The University Library, in its Visual Resources Collection, maintains an extensive collection of slides, photographs, and digital images. Located on the first floor of Street Hall, which is on the corner of Chapel and High Streets, the Visual Resources Collection houses an historically significant collection of over 175,000 photographs, over 400,000

slides, and a rapidly growing collection of over 60,000 digital images. The staff is available to assist students, faculty, and staff 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 a vertical mill, a metal lathe, 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 a plastic 3-D printer. Students with shop experience may apply to the coordinator for positions as shop monitors.

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

All incoming students take the Summer Shops Techniques Course during the week before classes begin. This intensive exercise in furniture building teaches students how to work safely in the shop while exposing them to a wide range of tools and procedures. During the year, staff is available to assist students with their projects. Individual instruction is always available from the coordinator 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 saturated information systems are an integral part of the School's curriculum. The School provides students with a high-quality and solid information infrastructure, including e-mail and roaming server space. The School has its own proprietary digital media facilities that consist of a centralized server-pool for high quality distributed information systems, remote computer clusters and high-end workstations throughout the School, architectural software solutions, and integrated design tools. Each M.Arch. I and M.Arch. II student is provided with a high-end computer workstation, including an LCD monitor. The School also provides computers in different platforms for students' design, research, computational, communication, and fabrication needs. In addition, network ports are located throughout the studios to allow students to have their own computers at their workstation. The School provides data projectors, digital cameras, large-format plotters, 2-D and 3-D printers, and scanners for individual student use. In addition, students at the School have access to the Digital Media Center for the Arts (DMCA) at 149 York Street, a multi-media 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). The grade of Low Pass is equivalent to a grade of D in a grading system of A–D, F. Letter grades are given for most courses taken outside the School, either in Yale College, the Graduate School, or any of the other professional schools at the University. Certain outside courses may be elected under a Pass/Fail option (see the bulletin *Yale College Programs of Study*). Credit will be given for any passing grades (P, LP, A–D). No credit will be given for a grade of F. For each School of Architecture course, faculty members issue written evaluations of each student. These evaluations remain part of the student's permanent record but are not included on transcripts.

Course Changes

It is the student's responsibility to maintain an accurate course schedule in the Registrar's Office. *Any change* (drop or add) to the schedule agreed upon at registration should be reported immediately. No adding of courses will be permitted after the second week of any term. A student may drop a course, without grade reporting, up to six weeks from registration. At this time, courses are permanently entered onto the transcript. After six weeks from registration until the last day of classes in each term, a student may withdraw from a course with the permission of the director of graduate studies. At the time the student withdraws, the notation "Withdraw" will be entered onto the transcript. Course withdrawal forms may be obtained in the Registrar's Office. Between the end of classes in each term and the beginning of the examination period, no student will be permitted to withdraw from any course. If the instructor of a course reports to the registrar that a student has not successfully completed a course from which the student has not formally withdrawn, a grade of F will be recorded in that course.

Class Cancellations

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

Portfolio Requirement

All students working toward an M.Arch. degree must maintain a portfolio of work done in studio courses. This portfolio is reviewed by the Design Committee as a way of evaluating the student's progress.

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



This portfolio should not exceed 15 by 20 inches and may not contain slides, tapes, videos, or CDs. The portfolio may *not* be submitted in digital format, on line, or on disk. Each project should be clearly labeled, stating the name of the project, term, date, and instructors. A passport photo must be affixed to the inside front cover of the portfolio.

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

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

Interim Progress Evaluations

After the end of a student’s third term in the M.Arch. I and second term in the M.Arch. II programs, the Design Committee will evaluate these students for consideration for promotion to the remainder of their program. At their discretion, the Design Committee, based upon their evaluation, may require a student to 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 may be required to withdraw from the School. Submission of portfolios is required for this review.

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

Final Progress Evaluation Review

In 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 may be required to withdraw from the School. Submission of portfolios is required for this review.

Commencement

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

Elective Leaves of Absence

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

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

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

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

GENERAL REGULATIONS

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



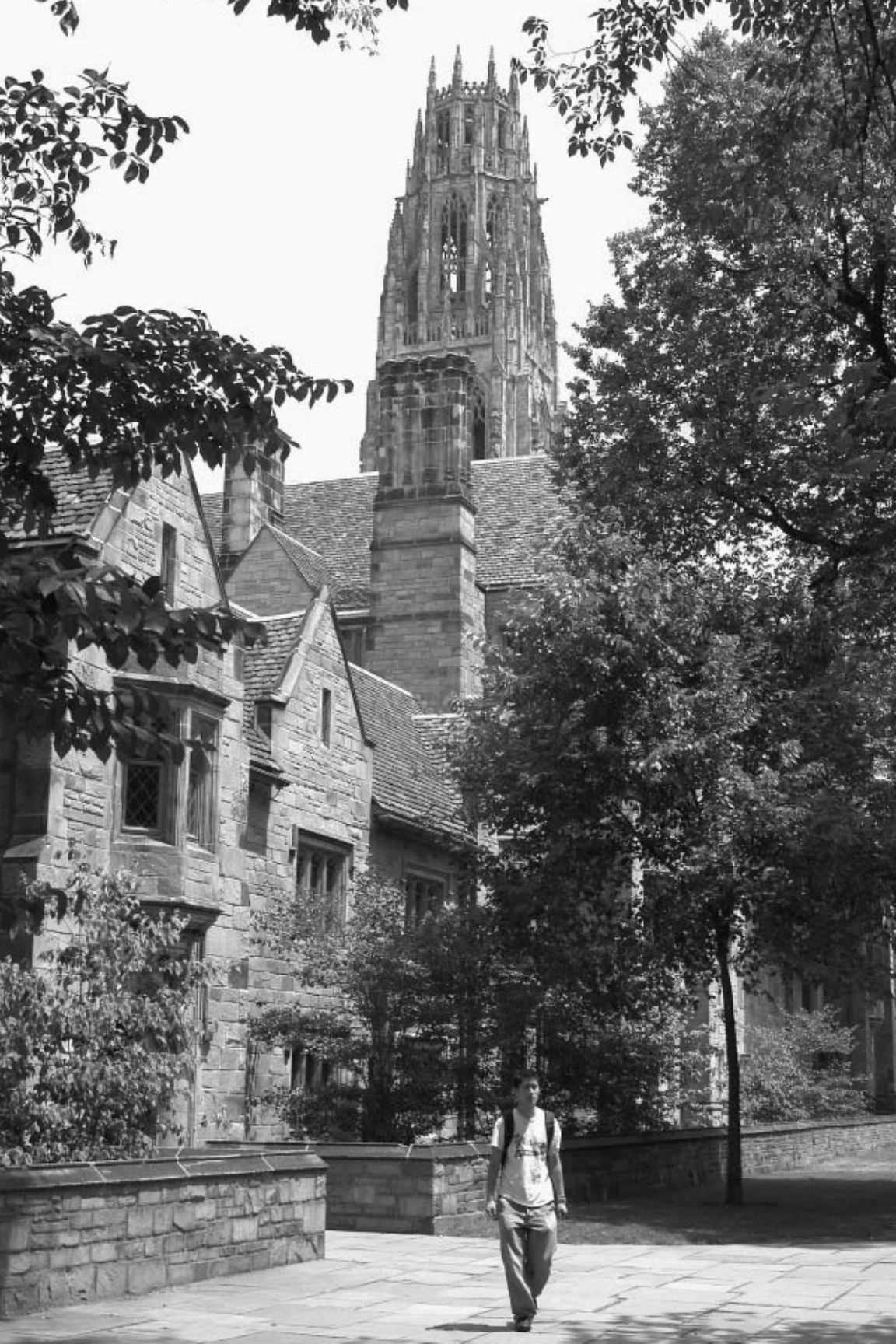
2. In order to graduate, students must complete all required and elective course degree requirements listed for their academic program. Students are responsible for ensuring that their own course selections meet their degree requirements.
3. It is expected that students will attend all classes regularly. In any course, more than two unexcused absences may result in a failing grade.
4. The School reserves the right to require the withdrawal of any student whose work fails to meet the School's requirements or whose conduct is deemed harmful to the School. Refer to the General Conduct and Discipline section of the *School of Architecture Handbook* for details and to the policy on Student Grievances in the *Bulletin & Calendar*.
5. The School reserves the right to retain examples of a student's work each term for exhibition purposes, and no work may be removed without permission.

COMMITTEE STRUCTURE

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

1. *Executive Committee* (permanent and other faculty members). Participates in policy making, operational decisions, and faculty appointments.

2. *Rules Committee* (four faculty members, three students). Reviews and recommends procedural rules and curriculum regulations; responsible for interpretation and implementation of rules.
3. *Admissions Committee* (seven faculty members, four students). Reviews and makes recommendations on admission policies; reviews all applications for admission and recommends on acceptance.
4. *Curriculum Committee* (dean, assistant dean responsible for curricular affairs, and study area coordinators). Reviews and recommends curriculum changes; responsible for the development of detailed curriculum for each term.
5. *Design Committee* (design faculty). Discusses and reviews issues that involve the teaching of design; evaluates student design performance.
6. *M.E.D. Program Committee* (faculty members, two students). Acts as directive body and as liaison for M.E.D. students to assist in general orientation; reviews student work and recommends curriculum changes.
7. *Undergraduate Planning Committee* (faculty members). Plans and reviews courses in architecture offered to Yale College undergraduate students; oversees Yale College Architecture major.
8. *Lectures Committee* (two faculty members, three students). Plans and arranges School's lectures.
9. *Liaison with the Arts Library* (four faculty members, one student). Advises on acquisitions and maintenance of the collections in the areas of architecture, environmental design, structures, and planning.
10. *Joint Master of Architecture/School of Management Degree Committee* (three faculty members). Reviews and approves individual candidate's course of study proposal for the joint degree; acts as liaison with the School of Management.
11. *Exhibitions Committee* (two faculty members, three students). Plans and arranges School's exhibitions.
12. *Curriculum Advisory Committee* (three faculty members, four students).
13. *Dean's Advisory Committee on Student Grievances* (three faculty members, one student).
14. *Awards and Prizes Committee* (seven faculty members).
15. *Publications Committee* (five faculty members, two students).



Life at Yale University

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

A GLOBAL UNIVERSITY

In a speech entitled “The Global University,” Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world:

The globalization of the University is in part an evolutionary development. 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. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.

Yale University’s goals and strategies for internationalization are described in “The Internationalization of Yale: The Emerging Framework,” a document that embraces the activity of all parts of the University. The report is available online at www.world.yale.edu/pdf/Internationalization_of_Yale.pdf.

International activity is focused and coordinated in several University organizations.

Inaugurated in 2003–2004, the *Office of International Affairs* serves as an administrative resource to support the international activities of all schools, departments, offices, centers, and organizations at Yale; to promote Yale and its faculty to international audiences; and to increase the visibility of Yale’s international activities around the globe. Web site: www.yale.edu/oia.

The *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; www.yale.edu/macmillan.

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

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on pages 112–13.

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

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

CULTURAL RESOURCES

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

Libraries and Collections at Yale

The Yale University Library consists of the central libraries — Sterling Memorial Library, the Cross Campus Library, the Beinecke Rare Book and Manuscript Library, and the Seeley G. Mudd Library — and thirty school and department libraries, as well as small collections within each of the twelve residential colleges. Second largest among the university libraries in the United States, the Yale University Library contains about 11 million volumes, half of which are in the central libraries. Students have access to the collections in all the libraries at Yale.

Yale University Art Gallery

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

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University’s excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art. Highlights include masterpieces by Van Gogh, Manet, Monet, Picasso, Homer, Eakins, Rothko, Pollock, David Smith, Richard Serra and Sol LeWitt, as well as the distinguished Société Anonyme collection of early modernist art. There are notable collections of Etruscan and Greek vases; early Italian paintings; and Chinese paintings, ceramics, bronzes, and textiles; as well as a comprehensive collection of master prints, drawings,



and photographs. The Art Gallery's collection of American paintings and decorative arts is one of the finest in the world.

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

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

Yale Center for British Art

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

The center, across Chapel Street from the Art Gallery, is Kahn's final work. At the time of his death in 1974, about one-third of the building was constructed and most of the major design decisions had been made. However, the construction drawings were incomplete and many secondary design decisions had not yet been detailed or conceived by Mr. Kahn. To complete the building in the context of his philosophy, Yale hired the architectural firm of Pellecchia and Meyers. Marshall Meyers (M.Arch. 1957) was a student and then a collaborator of Mr. Kahn's.

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

Peabody Museum of Natural History

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

Additional Cultural and Social Resources

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

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, the Duke Ellington Series, the Horowitz Piano Series, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. The Institute of Sacred Music sponsors 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, Yale Cabaret, Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

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

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

ATHLETIC RESOURCES

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



courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, jazz, modern, and ballroom), martial arts, yoga and 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, post-doctoral and visiting fellows, alumni, and student spouses.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, the Yale Polo and Equestrian Center, 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 hours and specific costs at all these recreational facilities can be obtained from the Sport and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately fifty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, 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 season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yalebulldogs.collegesports.com> (click on Sports Rec, then on Outdoor Education).

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

RELIGIOUS RESOURCES

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

HEALTH SERVICES

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a

health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the YHP Student Handbook, available through the YHP Member Services Department, 203.432.0246, or on the YHP Web site at www.yale.edu/yhp.

Eligibility for Services

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

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

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

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

Health Coverage Enrollment

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

YHP HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, see the *YHP Student Handbook*, which is available online at www.yale.edu/yhp/pdf/studenthb.pdf.



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

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

Revoking the Waiver: Students who waive YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP



Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. YHP premiums will not be prorated.

YHP STUDENT TWO-PERSON AND FAMILY PLANS

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

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes services described in both the YHP Basic and the YHP Hospitalization/Specialty Coverage. Prescription Plus Cov-

erage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/yhp) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

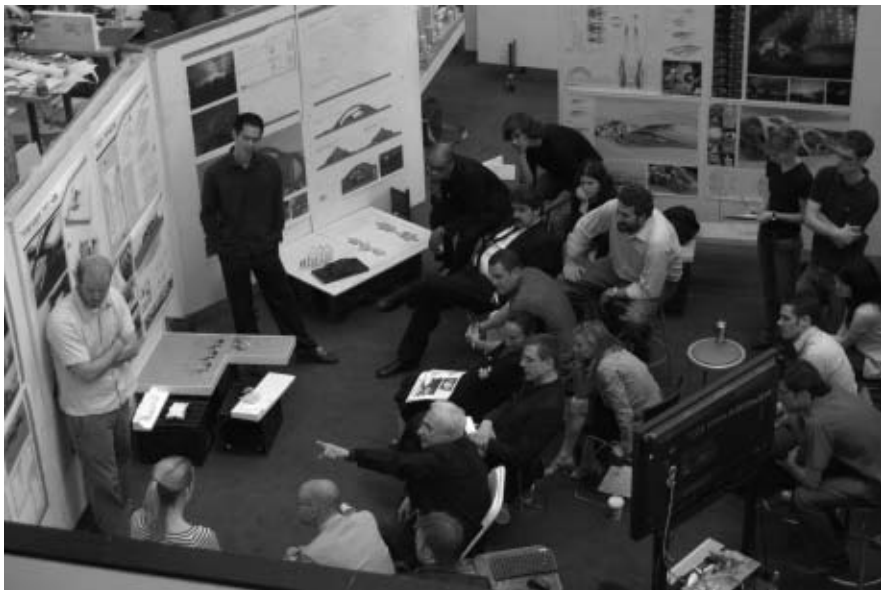
This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical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

Eligibility Changes

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

Leaves of Absence: Students who are granted a leave of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/yhp). Premiums 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 YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both the YHP Basic and the YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or



can be downloaded from the YUHS Web site (www.yale.edu/yhp). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

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

Required Immunizations

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

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002,

meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2007. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 30. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

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



MAXINE

WAVE

a gallery

UP

Life in New Haven

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

The downtown area is small and inviting, easily traversed by foot. Bordering the Yale campus are music stores, cafes, bookstores, clothing boutiques, art supply stores, and a variety of small retail shops. Restaurants surround the campus, allowing students to walk from the Art & Architecture Building and sample the best of American, Chinese, 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 Theater, on campus, and Long Wharf Theatre, nearby, are two of the leading repertory theaters in the country. The Shubert Performing Arts Center and the Palace Performing Arts Center, both just off campus, bring in touring companies and nationally known performers. In addition to the lively theater and concert venues on and off campus, popular, folk, and rock artists also perform regularly at the Palace Theater, the New Haven Green, Toad's Place, and other jazz and dance clubs.

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

New Haven is ringed by parks, including East Rock and West Rock parks. There are many public tennis courts and eight golf courses within the area, including Yale's own golf course, considered to be one of the best collegiate courses in the world. There are nearby skating and skiing facilities. Each August, New Haven hosts the Pilot Pen men's and women's tennis tournament.

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

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

Additional information about New Haven is available online at www.cityofnewhaven.com/today.

Faculty Profiles



Robert A.M. Stern, Dean and J.M. Hoppin Professor of Architecture. Mr. Stern, founder and senior partner in the firm of Robert A.M. Stern Architects of New York City, is a Fellow of the American Institute of Architects and received the Medal of Honor in 1984 and the President's Award in 2001 from its New York chapter. Prior to becoming dean in 1998, he was a professor of architecture and director of the Preservation program at the Graduate School of Architecture, Planning, and Preservation at Columbia University. Mr. Stern served from 1984 to 1988 as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. He has lectured extensively in the United States and abroad on both historical and contemporary topics in architecture. He is the author of several books, including *New Directions in American Architecture*; *George Howe: Toward a Modern American Architecture*; and *Modern Classicism*. Mr. Stern's particular interest and experience in the development of New York City's architecture and urbanism can be seen in books he has co-authored: *New York 1880*, *New York 1900*, *New York 1930*, *New York 1960*, and *New York 2000*. In 1986 Mr. Stern hosted "Pride of Place: Building the American Dream," an eight-part, eight-hour documentary television series aired on PBS. In the fall of 2001, Mr. Stern lectured at Yale as the William Clyde DeVane Professor. In 2002 he received the President's Medal from the Architectural League of



New York. Mr. Stern received a B.A. from Columbia University and an M.Arch. from Yale University.

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

James W. Axley, Professor. Mr. Axley teaches structural and environmental technology courses and related seminars. He also coordinates, together with Professor Stephen Kellert of the School of Forestry & Environmental Studies, the joint-degree program in Architecture and Environmental Management. Over a fifteen-year period prior to joining the Yale faculty, Mr. Axley taught at the University of California at Berkeley, Cornell

University, and the Massachusetts Institute of Technology. In the professional realm, he has served as technical consultant to a number of influential architectural firms, including Christopher Alexander, Fernau & Hartman, Lyndon & Buchanan, and Koetter, Kim, and Associates and worked as a research engineer at the U.S. National Institute of Science and Technology. He has published and presented a series of influential papers relating to the development of computational techniques for building thermal, airflow, and air quality analysis. Mr. Axley serves as consultant and adviser to the Environmental Protection Agency, Department of Energy, National Institute of Standards and Technology, and the European International Energy Agency. He received a B.S. from the University of Wisconsin, Madison, and M.Arch., M.S., and Ph.D. degrees from the University of California at Berkeley.

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

Patrick Bellew, Lecturer. Mr. Bellew is a consulting engineer and currently a principal of Atelier Ten, environmental engineers of London and New York City. He has taught at the Bartlett School of Architecture, the University of Reading, and De Montfort University, Leicester. Mr. Bellew was elected a Fellow of the Royal Academy of Engineering in London in 2004. He received a B.Sc. from the School of Architecture and Building Engineering, University of Bath.

Deborah Berke, Professor (Adjunct). Ms. Berke teaches design and offers a seminar in building materials. She has taught at the University of Maryland, the University of Miami, the Rhode Island School of Design, and the Institute for Architecture and Urban Studies. She has served as a jurist and guest lecturer throughout the United States. She has won numerous design awards for her work, which includes Holcombe T. Green, Jr. Hall, the new home of the Yale School of Art, 1156 Chapel Street, directly across from the A&A Building. Ms. Berke's work has been widely published in magazines as diverse as *Architecture*, *Architectural Review*, *Architectural Record*, *Newsweek*, and *Vogue*. She was a coeditor of several architectural publications, including *Architecture of the Everyday*. Ms. Berke received a B.F.A. and a B.Arch. from the Rhode Island School of Design and an M.U.P. in Urban Design from the City University of New York.

Phillip G. Bernstein, Lecturer. Mr. Bernstein is a vice president at Autodesk, Inc., where he leads the Building Solutions Division and is responsible for technology and development strategy for the company's architectural and engineering software. Formerly he was an associate principal in the office of Cesar Pelli & Associates in New Haven, where he coordinated overall project management in the practice, including programming, contracts, budgets, and project mobilization for many of the firm's larger projects. Mr.

Bernstein writes and lectures extensively on project management, technology, and execution, and works nationally on practice and education issues with the American Institute of Architects, where he is chair of the National Documents Committee and a member of the College of Fellows. Mr. Bernstein holds a B.A. and an M.Arch. from Yale University.

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

Kent C. Bloomer, Professor (Adjunct). After studying physics and architecture at MIT, Mr. Bloomer received B.F.A. and M.F.A. degrees in sculpture at Yale. He was an instructor for five years at the Carnegie Institute of Technology and a frequent critic at the University of California at Los Angeles and the University of Texas at Austin. He has lectured internationally. His professional activities focus on sculpture and large-scale architectural ornament. His work is in the permanent collections of the 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 public art and architectural ornament include the tree-domes for the New Orleans World Exposition, roof ornaments of the Harold Washington Library (Thomas Beeby, architect) in Chicago, a large tracery for the new Ronald Reagan Washington National Airport, which was designed by Cesar Pelli, and, most recently, the decorative frieze on the Public Library in Nashville, Tennessee, which was designed by Robert A.M. Stern Architects. In addition, he has designed light fixtures for Central Park and Eighth Avenue in New York City and for several university campuses. Mr. Bloomer's scholarly work includes the principal authorship, with Charles Moore, of *Body, Memory, and Architecture* and twenty-nine articles and contributing chapters in other books. His most recent book, *The Nature of Ornament*, was published in 2000.

Karla Britton, Lecturer. Ms. Britton is an historian of architecture and urbanism specializing in the history of the Modern Movement. Before coming to Yale, she was an assistant professor (adjunct) at Columbia University's Graduate School of Architecture, Planning, and Preservation and director of Columbia's New York/Paris program, where she taught the history of the European city. At Yale she has organized symposia on American architecture in the 1930s and contemporary sacred architecture and is collaborating with Dean Sakamoto on the catalog for the exhibition "Hawaiian Modern: The Architecture of Vladimir Ossipoff," sponsored by the Honolulu Academy of the Arts. Ms. Britton's current teaching and research interests center on the integration of environmental planning with urbanism in the twentieth century. Her publications include a monograph, *Auguste Perret* (2001), as well as numerous articles on French modernism, urban

history, and American architects, such as Frank Lloyd Wright. She also serves as Co-Master of the Berkeley Center at the Yale Divinity School. 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 has taught at Carnegie-Mellon University, Rensselaer Polytechnic Institute, the University of Miami, Middlebury College, and the University of Vermont. He is a principal of Turner Brooks Architects, based in New Haven. The firm's current work includes housing and school buildings at a center for autistic children in New York, expansions to the campus for a private school in New Haven, an outdoor classroom and bunkroom buildings in the Myers Forest for the Yale School of Forestry & Environmental Studies, the renovation of an historic barn in Hamden, Connecticut, to an arts center, as well as several residential projects. Student housing at Marlboro College in Vermont, the Gilder Boathouse for Yale University, and the Gates Center for the College of the Atlantic in Bar Harbor, Maine, are among the firm's published institutional projects. A monograph of his work, entitled *Turner Brooks: Work*, was published in 1995. His work also has been featured frequently in books and magazines here and abroad. He has received grants from the National Endowment for the Arts and the Graham Foundation, and he was awarded the Mid-Career Rome Fellowship. Mr. Brooks received B.A. and M.Arch. degrees from Yale University.

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

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

Peggy Deamer, Associate Professor. Ms. Deamer is a principal in the firm of Deamer Studio. Projects by her have been featured in various publications and she and her former partner received a New York AIA Interiors Award and their firm was one of the 1993 Urban League of New York "Emerging Voices." Her Stetson University Center in Celebration, Florida was recently completed. Articles by Ms. Deamer have appeared in *Assemblage*, *Praxis*, *Perspecta*, and *Drawing/Building/Text*. She is the co-editor of

The Millennium House and *Re-Reading Perspecta*. Ms. Deamer received a B.A. from Oberlin College, a B.Arch. from Cooper Union, and an M.A. and a Ph.D. from Princeton University.

Peter de Bretteville, Critic. Before joining the Yale faculty, Mr. de Bretteville taught at the California Institute of the Arts, at the University of California at Los Angeles, and at the University of Southern California. He was associated with Giancarlo De Carlo in Milan, Italy, and was a partner in several Los Angeles firms, where he collaborated on a twenty-year plan for downtown Los Angeles. He is the founder and principal of Peter de Bretteville Architect, in Hamden, Connecticut. Mr. de Bretteville's work has focused on college and university long-term planning and building, but he also has completed such projects as civic centers and residences. He has written on a number of California architects from the 1930s, especially focusing on the building of campuses. Mr. de Bretteville holds a B.A. and an M.Arch. from Yale University.

Keller Easterling, Associate Professor. Ms. Easterling is an architect, 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. Her previous book, *Organization Space: Landscapes, Highways and Houses in America*, applies network theory to a discussion of American infrastructure and development formats. Ms. Easterling is also the author of *Call It Home*, a laser disc history of suburbia; and *American Town Plans*. She has recently completed two research installations on the Web: "Wildcards: A Game of Orgman" and "Highline: Plotting NYC." Her work has been widely published in journals such as *Grey Room*, *Volume*, *Cabinet*, *Assemblage*, *Log*, *Praxis*, *Harvard Design Magazine*, *Perspecta*, *Metaculus*, 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 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 CAD/CAM and fabrication technologies as well as nonlinear interactivity and Web design. Mr. Eberhart maintains an architectural firm in Hamden, Connecticut, specializing in residential and light commercial work. In addition, the firm operates a fabrication shop designing and building custom building components as well as furniture. Mr. Eberhart has worked at a number of design firms, including the offices of Hammond Beeby Rupert Ainge Architects in Chicago and Pickard-Chilton Architects in New Haven. Mr. Eberhart received a B.S. from Ohio State University and an M.Arch. from Yale University.

Peter Eisenman, Louis I. Kahn Visiting Professor of Architecture. 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 stadium for the NFL Arizona Cardinals, which will open in 2006. 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*; *Blurred Zones: Investigations of the Interstitial, Eisenman Architects 1988–1998*; 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 Cambridge University.

Susan Farricielli, Lecturer. Ms. Farricielli is a sculptor and industrial designer. Besides teaching at Yale, she has taught at the Rhode Island School of Design, Fairfield University, and Quinnipiac University. In 1999 she was a visiting artist at the American Academy in Rome. Ms. Farricielli has done industrial design work for American Standard, Black & Decker, Keeney Manufacturing, Stride Rite Shoes, and Reseal International. In 1995 she received a Design Arts Award from the National Endowment for the Arts for a wheelchair design for the elderly. In 2006 she was a nominee for Connecticut Woman Innovator of the Year through the Connecticut Technology Council and received an award from Foresight Technologies for her kinetic seating system for the wheelchair. Ms. Farricielli has also done public art commissions for the city of New Haven, Connecticut; Ohio State University; and the city of Plainville, Connecticut. She received a B.F.A. from Northern Kentucky University and an M.I.D. from the Rhode Island School of Design.

Martin J. Finio, Critic. After ten years as an associate in the office of Tod Williams and Billie Tsien, Mr. Finio is a founding partner at Christoff: Finio Architecture, a design firm in New York. The firm was featured as one of 2004's Design Vanguard by *Architectural Record* and as one of the Architectural League's Emerging Voices of 2005. Their current work includes both residential and institutional-scale projects. He was the editor of the 1999 2G monograph *Williams Tsien: Works* and a recipient of a grant from the New York State Council on the Arts for "Conciliator," a temporary structure based on the work of John Hejduk. His firm's work has won several AIA awards and has been widely published and exhibited, including at the National Building Museum in Washington, D.C. Before joining the Yale faculty he taught at Columbia University. He received a B.Arch. from Cooper Union.

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

Bryan Fuermann, Lecturer. Mr. Fuermann has taught the history of landscape at the New School for Social Research, Northwestern University, and the University of Illinois, Chicago. He has taught about the history of landscape architecture at Yale since 2001. He received a B.A. from Northwestern University, M.A. and Ph.D. degrees from the University of Illinois, Urbana, and an M.Des.S. from Harvard University.

Mark Foster Gage, Assistant Professor. Mr. Gage is an architect practicing in New York City. His firm, Gage/Clemenceau Architects, engages the continuing role of computation in generating new formal and aesthetic genres for architecture. In 2007 Gage/Clemenceau Architects was a finalist for the Museum of Modern Art/PS1 Young Architects Program. Mr. Gage's projects, writings, and research have been published in *The New York Times*, the *Los Angeles Times*, *Vogue*, *Homme*, *Interior Design*, *Contra Progetti*, *A+U*, *Architecture*, *Metropolis*, *Architectural Record*, and *JAE*. Mr. Gage was on the editorial board for *Building Cities*, a Graham Foundation-funded book, and co-edited *The Millennium House*, published by Monacelli Press in 2004. He is currently working on a book entitled *Performance Aesthetics*. Mr. Gage's work has been widely exhibited, including at the Museum of Modern Art in New York City and Museum of Art Institute of Chicago. His work was recently the subject of a solo exhibition titled "Architectural Curiosities" at the Bridge Gallery in Manhattan. Mr. Gage's firm is currently involved in a collaborative proposal with Greg Lynn FORM and Imaginary Forces, a motion-graphics company, on the renovation of the Harmony Atrium at Lincoln Center in New York City. Gage has also taught at Columbia University and at the Institute for the Study

of Classical Architecture in New York. Mr. Gage received a B.Arch. from the University of Notre Dame and an M.Arch. from Yale University.

Deborah Gans, Critic. Ms. Gans is principal in the design firm Gansstudio. The studio's executed projects include industrial and graphic design, and architecture. The firm's continuing work on alternative forms of housing includes disaster relief housing for Kosovo, which won an international competition and a subsequent grant for development, and a transitional housing system designed for Common Ground Community. The firm also has designed private residences in Maine, Connecticut, and New York. Commissioned by the School Construction Authority of New York, their patented "next generation school desk" is included in the permanent collection of the New York Historical Society. The firm's design work has been widely published and exhibited at IFA Paris, RIBA London, The Rosenbach Museum Philadelphia, The Van Alen Institute, and the Architectural League of New York. Ms. Gans is currently a participant in the planning and design project for New Orleans funded by HUD. Among her writings are *The Le Corbusier Guide*, now in its third edition, *The Organic Approach: Alternatives to the Social and Physical Production of Architecture*, and most recently *Extreme Sites: Greening the Brownfield*. She has taught at, among others, the Parsons School of Design, Columbia University, and Pratt Institute, where she was the Chairman of the School of Architecture. Ms. Gans received an A.B. from Harvard University and an M.Arch. from Princeton University.

Alexander D. Garvin, Professor (Adjunct). Mr. Garvin has combined a career in urban planning and real estate with teaching, architecture, and public service. He is currently president and CEO of Alex Garvin & Associates, Inc. of New York City. From 1996 to 2005 Mr. Garvin was managing director for NYC2012, New York City's committee for the 2012 Olympic bid. During 2003–2004 he 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. Mr. Garvin has held prominent positions in New York City government, including deputy commissioner of housing and city planning commissioner. He is a member of the board of the Citizens Housing & Planning Council, the Forum for Urban Design, and the Ed Bacon Foundation and a member of the National Advisory Council of the Trust for Public Land and was a fellow of the Urban Land Institute. Mr. Garvin is the author of *The American City: What Works, What Doesn't*, winner of the 1996 American Institute of Architects book award in urbanism; *Parks, Recreation, and Open Space: A 21st Century Agenda*; and one of the principal authors of *Urban Parks and Open Space*, published jointly, in 1997, by the Trust for Public Land and the Urban Land Institute. Mr. Garvin's most recent publications include *The Beltline Emerald Necklace: Atlanta's New Public Realm*, commissioned by the Georgia office of The Trust for Public Land. He is currently engaged in planning and design management for De Kalb County, Georgia; Shelby County, Tennessee; and Omaha, Nebraska as well as development projects for private developers in Florida, Maryland, and New York. He earned his B.A., M.Arch., and M.U.S. from Yale University.

Mario Gooden, Associate Professor (Adjunct). Mr. Gooden is a partner in the firm of Huff + Gooden Architects, based in Charleston, South Carolina. Previously he worked in the offices of Zaha Hadid Architect and Steven Holl Architects. The Architectural League of New York recognized Mr. Gooden and his partner Ray Huff as “Emerging Voices.” His work has been featured in many publications, including *Architecture*, *Architectural Record*, *Metropolis*, *The New York Times*, and *Architecture & Urbanism*. Prior to teaching at Yale, he taught at the University of Florida, the University of Arizona, and Columbia University. Mr. Gooden’s work, writings, and lectures frequently examine architecture and the translation of cultural landscapes defined by the parameters of technology, race, class, gender, and sexuality. He received a B.S. from Clemson University and an M.Arch. from Columbia University.

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

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

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

Karsten Harries, 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 over thirty years, he has also taught at the University of Texas and the University of Bonn, Germany. He has been the recipient of both Morse and Guggenheim fellowships. Mr. Harries received a Ph.D. from Yale University.



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

Dolores Hayden, Professor of Architecture and Professor of American Studies. Ms. Hayden, an urban historian and architect, is the author of several award-winning books about American landscapes and the politics of the built environment. Her latest book is *A Field Guide to Sprawl*, a "devil's dictionary" of bad building patterns illustrated with color aerial photography by Jim Wark (Norton, 2004), the subject of an exhibition at Yale in 2007. That book and *Building Suburbia: Green Fields and Urban Growth, 1820–2000*, a history of seven American landscapes (Pantheon Books, 2003, Vintage, 2004) were both selected as "Top Ten Books in Urban Studies." Among her earlier books, *The Power of Place: Urban Landscapes as Public History* (MIT Press, 1995) explores urban memory, through public art and preservation in multiple ethnic communities in downtown Los Angeles. Gender and space are the subjects of *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (MIT Press, 1981) and *Redesigning the American Dream: Gender, Housing, Work, and Family Life* (Norton, 1985; revised and expanded, 2002). Ms. Hayden has been a Guggenheim fellow as well as receiving Rockefeller, NEH, NEA, and ACLS/Ford fellowships. Since

1973, Ms. Hayden has held academic appointments in architecture, landscape architecture, urban planning, and American studies in a teaching career that has spanned MIT, UC Berkeley, and UCLA as well as Yale. In 2006–2007, she was a fellow at the Center for Advanced Studies in the Behavioral Sciences at Stanford University. Ms. Hayden received a B.A. from Mount Holyoke College and an M.Arch. from Harvard University.

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

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

Andrea Kahn, Critic. Ms. Kahn's research focuses on representation in the field of urban design. Past writings have addressed the formative role of site analysis techniques on the urban design process, and she is currently studying the impact of competitions with urban aspirations on definitions of urban design as a field of theory and practice. She is contributing co-editor of *Constellations: Constructing Urban Practices* (Columbia Books on Architecture, 2007), *Site Matters: Design Concepts, Histories and Strategies* (Routledge, 2005), a multidisciplinary collection of essays on the subject of site, and contributing editor of *Drawing/Building/Text* (Princeton Architectural Press, 1991). Ms. Kahn has taught in many architecture programs in the United States, Europe, and Australia. She is founding principal of designCONTENT, a consulting practice focusing on design communication and presentation strategies. Ms. Kahn received a B.A. from Bennington College and an M.Arch. from Princeton University.

Fred H. Koetter, Professor (Adjunct). Mr. Koetter taught at Cornell, Yale, and Harvard universities before returning to Yale, where he served as dean from 1993 until 1998. He is a founding partner of Koetter, Kim and Associates, Inc., Architecture and Urban Design. His work includes award-winning designs for Codex Corporation World Headquarters in Canton, Massachusetts; Firestone Library at Princeton University; and Miller Park in Chattanooga, Tennessee. His current work includes institutional projects and urban design assignments in the United States, Europe, and Asia. He is the author of numerous articles and books, including *Collage City*, co-authored with Colin Rowe. Mr. Koetter received a B.Arch. from the University of Oregon and an M.Arch. from Cornell University.

Keith Krumwiede, Assistant Dean and Assistant Professor. Prior to teaching at Yale, Mr. Krumwiede taught at the Otis College of Art and Design in Los Angeles, the Konstfack

University College of Arts, Crafts and Design in Stockholm, Sweden, and most recently at Rice University. Mr. Krumwiede received a B.A. from the University of California, Berkeley and an M.Arch. from Southern California Institute of Architecture.

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

M.J. Long, Critic. Ms. Long has been a partner in the firm Long & Kentish in London, England, since its inception in 1994. Prior to that, Ms. Long was in partnership with Sir Colin St. John Wilson. She has lectured and written widely. 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 written a book on the design of her National Maritime Museum Cornwall, which received multiple design awards. She is one of sixteen commissioners of the Commission for Architecture and the Built Environment, which is the British government's adviser on architecture, urban design, and public space. Ms. Long received a B.A. from Smith College and an M.Arch. from Yale University.

Ariane de la Belleissue Lourie, Critic. Ms. Lourie is completing her Ph.D. in modern architecture at the Institute of Fine Arts with Jean-Louis Cohen. She recently curated the exhibition "Imagined Spaces: Emerging New York Architects" with Megan Kelly-Sweeney at Picassomio Galleries in Barcelona and Madrid. Ms. Lourie is working on several publications with Eisenman Architects. She has been awarded for design at Columbia University and received fellowships from the AIA/AAF, the Marandon Foundation, and the Mellon Foundation. Ms. Lourie received a B.A. from Princeton University and an M.Arch. from Columbia University.

Edward Mitchell, Assistant Professor (Adjunct). Mr. Mitchell is an architect and writer who previously taught at Columbia University, Pratt Institute, and the Illinois Institute of Technology. His design work has been featured in *Alphabet City*, *A+U*, and "The Home House Project" and has received awards in competitions and has been honored with a Young Architects Award by the New York Architectural League. He has exhibited at various galleries in New York City; the Rome Academy; Weimar, Germany; Chicago; Los Angeles; and various other cities. His practice in New Haven involves residential, commercial, and urban design. He is a fellow of the Urban Design Workshop and a member of the Vita Nuova, a group of environmental engineers, developers, and designers involved in the redevelopment of environmentally impacted properties. Mr. Mitchell has completed preliminary research in urban computational analysis from a grant from the Boston Society of Architects. In the past two years he has lectured in Salzburg, Austria; Helsinki, Finland; Boston; Columbus, Ohio; Vancouver; Los Angeles; and New York City. He received a B.A. from Brown University and an M.Arch. from Princeton University.

Herbert S. Newman, Critic. Mr. Newman has been on the Yale faculty since 1965 and is currently the Building Project coordinator. A campus planner and architect, Mr. Newman has designed buildings at numerous schools and universities. As a principal of Herbert S. Newman and Partners 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 Ninth Square, 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 a principal in the design firm of Gray Organschi Architecture in New Haven, a design firm and fabrication workshop specializing in the design and construction management of both residential and institutional architecture. Gray Organschi Architecture has been recognized for its work in sustainable design and building technology with awards at the national, regional, and state levels. After completing his graduate work in architecture, Mr. Organschi edited the 27th edition of *Perspecta: The Yale Architectural Journal*. In 1992, he was awarded a German Chancellor's Fellowship from the Alexander von Humboldt Foundation, for which he conducted research on the post-unification redevelopment of East Berlin for a year and a half. Prior to teaching at Yale, Mr. Organschi taught architecture at Wesleyan University. He has written and lectured on the integration of construction technologies in design and the sustainable adaptive reuse of abandoned modern buildings and urban infrastructure. He received a B.A. from Brown University and an M.Arch. from Yale University.

Hideaki Ota, Lecturer. Mr. Ota has practiced architecture in Japan, mainly with the firm Nissoken, as an architect for over twenty years before coming to the United States. He has, as a senior architect at the firm, designed various facilities ranging from educational to commercial. The Tokyo Telecom Center, one of the centerpieces of the waterfront development in Tokyo, is one of his major accomplishments. Mr. Ota is currently an associate with the firm Davis Brody Bond in New York City. He received a B.Eng. (Arch.) and M.Eng. (Arch.) from Waseda University and an M.Arch. from Yale University.

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



Eeva-Liisa Pelkonen, Assistant Professor. Ms. Pelkonen's scholarly work focuses on the language of modern architecture viewed from various national and historical perspectives. Ms. Pelkonen is the author of *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* (MIT Press, 1996) and co-editor of *Saarinens: Shaping the Future* (Yale University Press, 2006) and *Architecture + Art : New Visions, New Strategies* (Aalto Academy, 2007). Her next book, *Alvar Aalto: The Geopolitics of Architecture*, will be published by Yale University Press in 2008. Ms. Pelkonen's scholarly work has been supported by the Getty Foundation, the Graham Foundation, the Finnish Academy of Arts and Sciences, and the Austrian Ministry of Science and Research. 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 also 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 co-founder of PellOverton LLC, an architectural research and design practice based in New York City since 2003. Prior to joining the faculty at Yale, Mr. Pell taught at the Syracuse University School of Architecture, where he co-edited a publication of graduate student work, entitled "IKEAGRAMS: Project on the Waterfront," and coordinated a companion exhibition of that work at the Urban Center in New York in 2004. He has also taught at the Pratt Institute. His research, which explores

unique applications for digital fabrication technologies, has been published in *The New York Times*, 306090, *Architectural Record*, *Metropolis*, *Surface*, and *Blend* magazines, and has been exhibited in New York City and Los Angeles. Mr. Pell's work was most recently featured in an exhibition of contemporary art and design, entitled "Blockparty," in conjunction with the 2006 International Furniture Fair in New York City. He received a B.Arch. from Syracuse University and an M.Arch. from the University of California, Los Angeles.

Emmanuel Petit, Assistant Professor. Mr. Petit's work focuses on architecture's diverse epistemological models since the mid-sixties, and more specifically on the intersection of architectural theory with philosophy, literary theory, and poetry. His essays on formalism, criticism, virtuality, and architectural body metaphors appeared in *Log* (ANY Corporation), *Thesis* (Bauhaus), *Trans* (ETH), *Thresholds* (MIT), *Perspecta*, and *Constructs* (Yale). From 1999 to 2004, he assisted Peter Eisenman in advanced studio teaching at Princeton University and at Yale. He was co-curator for Peter Eisenman's exhibition "Barefoot on White-Hot Walls" at the Museum for Applied Art in Vienna. He received a Dipl.Arch. 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. Mr. Plattus founded and directs the Yale Urban Design Workshop and Center for Urban Design Research, which undertakes research and design studies for communities throughout Connecticut and the metropolitan region. He has served on the boards of the Association of Collegiate Schools of Architecture, the National Architectural Accrediting Board, the *Journal of Architectural Education*, and *Architectural Research Quarterly*, 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 B.A. and M.Arch. degrees from Yale University.

Kevin Rotheroe, Lecturer. Mr. Rotheroe owns Free Form, an architecture and sculpture studio in New York City, and runs Free Form Research, a nonprofit studio conducting sponsored and proprietary investigations into advanced digitally based material-forming technologies. He is the recipient of numerous fellowships and has patents on bio-

mimetic structural systems. Mr. Rotheroe is a licensed architect and has practiced extensively in Chicago, London, New York, and Connecticut. Prior to teaching at Yale, he was an assistant professor of design at the University of Illinois at Urbana-Champaign. Mr. Rotheroe received a B.S. and M.Arch. from the University of Illinois at Urbana-Champaign and an M.Des.S. and a D.Des. from Harvard University.

Elihu Rubin, Daniel Rose Visiting 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. He received a Master of City Planning degree from the University of California, Berkeley, where he is a Ph.D. candidate in the history of architecture and urbanism.

Dean Sakamoto, Critic and Director of Exhibitions. Mr. Sakamoto previously taught at the Pratt Institute, Brooklyn, the University of Hawaii at Manoa School of Architecture, and the Chaminade University Institute of Fine Arts. His practice, Dean Sakamoto Architects, is currently working on planning, building design, and interior projects in the northeastern U.S. and Pacific regions. He has organized and designed numerous original exhibitions at the School, including *Two Views of Eero Saarinen*, *The Architectural Photography of Balthazar Korab and Ezra Stoller*; *Architecture or Revolution: Charles Moore and Yale during the Late 1960s*; and *Zaha Hadid Laboratory*, which was displayed at the National Building Museum in fall 2002. Mr. Sakamoto received a B.Arch. from the University of Oregon, an M.Arch. from the Cranbrook Academy of Art, and an M.E.D. from Yale University.

Hilary Sample, Assistant Professor. Hilary Sample is a designer, writer, and teacher. Her professional practice engages interdisciplinary research engaging design, environment, and technology and includes projects in New York, Connecticut, Wisconsin, and Ontario. Ms. Sample's design work has been published widely and exhibited at the Van Alen Institute, MoMA, the Municipal Arts Society, the UB Dyett Gallery, and the Boston Society of Architects. She was a project architect with the Office for Metropolitan Architecture in Rotterdam and Skidmore, Owings and Merrill in New York. Her research focuses on both the physical and conceptual aspects of maintenance and their intersection with architecture and urbanism. Her forthcoming book, *Sick City: A Global Investigation About Urbanism, Infrastructure and Disease*, focuses on cities in trauma. Ms. Sample's writings have been published in *Praxis*, *NY Arts Magazine*, 306090, *Building Material*, and *Insights*. She has received Graham Foundation Grants, a MacDowell Fellowship, and a Whitney Humanities Center Grant. Prior to teaching at Yale, she taught at Northeastern University, the University of Toronto, and the University of Buffalo, where, in 2004–2005 she was awarded the Reyner Banham Teaching Fellowship. Ms. Sample received a B.Arch. from Syracuse University and an M.Arch. from Princeton University.



Joel Sanders, Associate Professor (Adjunct). Mr. Sanders is an architect practicing in New York City. Prior to joining Yale, he taught at Princeton University and the Parsons School of Design, where he was the director of the Graduate Program in Architecture. His work has been featured in numerous international exhibitions, including “Open House” at the Vitra Design Museum, “Glamour” at SF MoMA, “New Hotels for Global Nomads” at the Cooper-Hewitt, National Design Museum, the “Bienal de São Paulo” in São Paulo, Brazil, and “Unprivate House” at New York’s Museum of Modern Art. Projects designed in his practice belong to the permanent collections of the Museum of Modern Art in New York City, SF MoMA, and the Carnegie Museum in Pittsburgh and his work has been showcased in numerous publications, including *Architecture*, *Interior Design*, *Architectural Record*, *The New York Times*, *Wallpaper*, and *A+U*. Mr. Sanders has received numerous awards, including a New York AIA Design Award, a Boston Society of Architects Research Grant, as well as 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. Mr. Sanders received B.A. and M.Arch. degrees from Columbia University.

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

Association Annual Book Award for *The Shingle Style*, and the Society of Architectural Historians Annual Book Award for *The Architectural Heritage of Newport, Rhode Island, 1640–1915*. In 2000 Mr. Scully was the first recipient of the National Building Museum's Vincent Scully prize, and in 2003 he was awarded the Urban Land Institute J. C. Nichols Prize for Visionaries in Urban Development. Mr. Scully received B.A., M.A., and Ph.D. degrees from Yale University.

Paul Stoller, Lecturer. Mr. Stoller is a director at Atelier Ten, an environmental design and engineering firm practicing in New York City and London. His work focuses on helping architects and engineers develop energy-efficient, daylit, healthy buildings, and many of his projects have won awards for environmental performance and have achieved high LEED ratings. Mr. Stoller currently has many university buildings under way throughout the northeast, including five projects at Yale University, and a range of commercial and institutional buildings across the country. In addition to teaching at Yale, he serves as a visiting critic at Auburn University's Rural Studio and on the environmental advisory committee to the Battery Park City Authority in New York. Mr. Stoller received B.S. and M.A. degrees from the University of Wisconsin and an M.Arch. from Yale University.

Lindsay S. Suter, Lecturer. Mr. Suter has taught architectural studio and history courses at Roger Williams University and furniture design and construction at the California College of Arts and Crafts. His own practice, Lindsay Suter Architects, focuses on integrating traditional and vernacular building types with sustainable design principles in both architecture and furniture. His work in the U.S. and abroad has been recognized with publications, exhibitions, and awards from the American Institute of Architects Connecticut, the Northeast Sustainable Energy Association, the Boston Society of Architects, Prince Charles, and the California Contemporary Crafts Association. Mr. Suter lectures regionally on sustainable design and construction. He received a B.A. from Hamilton College and an M.Arch. from Yale University.

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



Endowment and Term Funds

ENDOWMENT FUNDS

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

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

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

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

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

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

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

Architecture Building Maintenance Fund (1963). Established by the Helen and Thomas Hastings Fund to support the maintenance of the Art & Architecture Building.

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

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

The Edward P. Bass Distinguished Visiting Architecture Fellowship Fund (2004). Established by Edward P. Bass (B.S. 1968, Arch. 1972, M.A. HON. 2001) to bring distinguished private and public sector development leaders to the School on a regular basis as visiting Fellows who participate in advanced studios and seminars as a way to give students insight into the real-world development process and the role the architect plays as part of a development team.

Myriam Bellazoug Memorial Fund (1999). Established 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.

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

Mark Wigley, *Spring 2000*
 Herman Spiegel, *Fall 2000*
 Sandy Isenstadt, *Fall 2001*
 K. Michael Hays, *Spring 2002*
 Kenneth Frampton, *Fall 2003*
 Felicity Scott, *Fall 2004*
 Neil Denari, *Fall 2005*
 Sam Jacob, *Spring 2006*
 Tom Wiscombe, *Fall 2006*

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.

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

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

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

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

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

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

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

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

Brian Edward Healy, 1981

Charles F. Lowrey, Jr., 1982

Stefan Ragnar Hastrup, 1983

Jun Mitsui, 1984

Herbert Martin Hodgman, 1985

David DuShane Harland, Jr., 1986

Douglas A. Garofalo and Madeleine Sanchez, 1987

Gilbert Pierson Schafer III, 1988

Steve Lawrence Dumez, 1989

Carrie M. Burke, 1990

Douglas Neal Kozel, 1991

Norberto Abel Bressano, 1992

Michael A. Harshman, 1993

Michael R. Haverland, 1994

Ira Thomas Zook III, 1995

Russell Starr Katz and Rosemary Welle, 1996

Gregory Joseph Goebel, 1997

Kevin P. Owens, 1998

Kok Kian Goh, 1999

Mark Foster Gage, 2000

David Mabbott, 2001

John M. Nafziger and Sarah Elizabeth Strauss, 2002

Marshall A. Bell, 2003

Christopher Allen Marcinkoski and Andrew Thomas Moddrell, 2004

Ralph Colt Bagley IV and Jonah C. Gamblin, 2005

Russell Jon Greenberg, 2006

Dana L. Getman, 2007

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

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

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

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

Since its inception, the following persons have delivered a Brendan Gill Lecture:

Brendan Gill, *Spring 1988*
 Neil Levine, *Spring 1990*
 Dolores Hayden, *Fall 1990*
 Charles Moore, *Fall 1991*
 Morris Lapidus, *Spring 1993*
 David Hickey, *Spring 1995*
 Ken Silver, *Spring 1995*
 Allucquere Rosanne Stone, *Fall 1997*
 Terence Riley, *Spring 1999*
 Kenneth Frampton, *Spring 2000*
 Hugh Hardy, *Spring 2000*
 Charles Jencks, *Fall 2000*
 Peter Corrigan, *Spring 2001*
 Phyllis Lambert, *Spring 2002*
 Roger Kimball, *Fall 2002*
 Roger Connah, *Spring 2003*
 Edward Casey, *Fall 2003*
 Robert Bruegmann, *Spring 2004*
 Jean-Louis Cohen, *Fall 2004*
 Hal Foster, *Spring 2005*
 Esther de Costa Meyer, *Fall 2005*
 Wendy Steiner, *Spring 2006*
 Jeffrey Kipnis, *Fall 2006*

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

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

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

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

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

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



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

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

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

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

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.

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

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

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

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

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.

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.

Since its inception, the following persons have delivered a Timothy Egan Lenahan Memorial Lecture:

Richard Haag, *Spring 1996*
 James Corner, *Fall 1997*
 Witold Rybczynski, *Fall 1999*
 Michael Sorkin, *Spring 1999*
 Kathryn Gustafson, *Fall 2000*
 Mario Schjetnan, *Spring 2000*
 Michael Van Valkenburgh, *Spring 2001*
 Stan Allen and James Corner, *Spring 2002*
 Peter Walker, *Spring 2003*
 Alessandra Ponte, *Spring 2004*
 Morgan Dix Wheelock, *Spring 2005*
 Mirka Benes, *Spring 2006*
 Adriaan Geuze, *Spring 2007*

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

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

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

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

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

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

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

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

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

William Vahan Fereshetian, 1989
 Erika Gabrielle Belsey, 1990
 Maitland Jones III, 1991
 Scott John Specht, 1992
 Sergey Olhovsky, 1993
 Andrew Jesse McCune, 1994
 Courtney Elizabeth Miller, 1995
 Bertha A. Olmos, 1996
 Emily Sheya Kovner, 1997
 Bruce David Kinlin, 1998
 Samer M. Bitar, 1999
 Paul Arougheti, 2000
 Noah K. Biklen, 2001
 Andrew F. Davis and Francine Hsu, 2002
 Christopher Harrison Cayten, 2003
 Ralph Colt Bagley IV, 2004
 Michele Naomi Darling, 2005
 Brook Giles Denison, 2006
 Garret James Gantner, 2007

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

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

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

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

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

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

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

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

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

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

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

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

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

Richard Sennett, *Fall 2000*
 Richard Swett, *Spring 2002*
 Arjun Appadurai, *Spring 2003*
 Richard Kuhns, *Fall 2003*
 Setha Low, *Spring 2005*
 Steven Johnson, *Spring 2006*
 Mark Gottdiener, *Spring 2007*

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

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

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

Paul Rudolph, 1987
 Robert A.M. Stern, 1988
 Michael McKinnell, 1989
 Charles Gwathmey, 1990
 Philip Johnson, 1991
 Alison and Peter Smithson, 1992
 Colin Rowe, 1994
 Carlos Jimenez and Mark Mack, 1995
 John Hejduk, 1997
 Bernard Tschumi, *Spring 1999*
 Patricia Patkau, *Fall 1999*
 Tod Williams and Billie Tsien, *Spring 2000*
 Marion Weiss and Michael Manfredi, *Fall 2000*
 Shigeru Ban, *Spring 2001*
 Will Bruder, *Spring 2002*
 Bernard Tschumi, *Spring 2003*
 Moshe Safdie, *Fall 2003*
 David Childs, *Spring 2004*
 Thom Mayne, *Fall 2004*
 Vincent Scully, *Spring 2005*
 Massimiliano Fuksas, *Fall 2005*
 Tony Fretton, *Spring 2006*
 Kazuyo Sejima, *Fall 2006*

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

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

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

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

Eero Saarinen Visiting Professorship Fund (1982). Established by Kevin Roche, colleagues, and friends of Eero Saarinen (B.ARCH. 1934, HON. M.A. 1949) to support a visiting professorship in architecture and to support lectures by architects and other individuals to broaden professional education about issues within the manmade environment.

Since its inception, the following persons have delivered an Eero Saarinen Lecture:

Anthony A. Williams, *Fall 2000*

Thomas Krens, *Spring 2002*

Joseph Rose, *Fall 2002*

Daniel Doctoroff, *Spring 2004*

Stephen Wolfram, *Spring 2005*

Amanda Burden, *Spring 2006*

Susan Fainstein, *Spring 2007*

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

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.

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. 1963) to support the undergraduate Architecture major.

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

Since its inception, the following persons have delivered a Gordon H. Smith Lecture:

Paul Pippin, *Fall 1981*
 Edward B. Allen, *Fall 1982*
 Malcolm Wells, *Spring 1984*
 David Billington, *Fall 1984*
 William LeMessurier, *Spring 1986*
 Stephen Tobriner, *Fall 1987*
 Peter Budd, *Spring 1987*
 Myron Goldsmith, *Fall 1989*
 Robert Silman, *Fall 1990*
 Eladio Dieste, *Fall 1992*
 Anton Alberts, *Spring 1994*
 Cecil Balmond, *Fall 1997*
 Rafael Viñoly, *Spring 1999*
 Gordon H. Smith, *Fall 2000*
 Jorg Schlaich, *Spring 2002*
 Leslie Robertson, *Spring 2003*
 Edward Feiner, *Spring 2004*
 Chris Wise, *Spring 2005*
 Werner Sobek, *Spring 2006*
 Aine Brazil, *Spring 2007*

Herman D. J. Spiegel Scholarship Fund (1999). Established by Herman D. J. Spiegel (M.ENG. 1955), former professor and dean of the School of Architecture from 1972 to 1977, to provide scholarship to a student in the School of Architecture who best brings together both the study of structural engineering and its implications in his or her design projects.

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

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

Stanley Tigerman Scholarship Fund (2004). Initiated by Frank O. Gehry (D.F.A. HON. 2000) and other friends and family in honor of Stanley Tigerman (B.ARCH. 1960, M.ARCH. 1961), to provide financial aid for one or more students in the School of Architecture.

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



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

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

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

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

Since 1965, the following students have been awarded the William Wirt Winchester Traveling Fellowship:

John I. Pearce and Alexander Purves, 1965

John Wood Galston, 1966

Henry John Gilbert Hawthorn, 1967
Robert Terry Renfro, 1968
Meinhardt J.D. Christiansen Jr, 1969
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

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

Since its inception, the following students have been awarded the Gertraud A. Wood Traveling Fellowship:

Michael Davis, 1983
 Chariss McAfee, 1984
 Margaret Virginia Chapman, 1985
 Jennifer Tate, 1986
 Camilo Alberto Gonzalez, 1987
 Stephen Donald Luoni, 1988
 Frieda Margarite Menzer, 1989
 Lisa Joyce Quatralle, 1990
 Robert Schultz, 1991
 Gitta Robinson, 1992
 John Bertram, 1993
 Michael Benjamin Levy, 1994
 Steven Andrew Roberts, 1995
 Victor Agran, 1996
 Dean Sakamoto, 1997
 Kara J. Bartelt, 1998
 Cara M. Cragan, 1999
 Katharine Stevens, 2000
 Victoria Partridge, 2001
 Jonathan Toews, 2002
 Elicia Keebler, 2003
 Jonah C. Gamblin, 2004
 Frederick C. Scharmen, 2005
 Elisa S.Y. Lui, 2006
 Maria Claudia Melniciuc, 2007
 Garrett Thomas Omoto, 2007

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

Since its inception, the following faculty members have received the award:

Thomas H. Beeby, 2007

TERM FUNDS

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

Dean's Scholarship (2006). Established by Thomas Beeby (M.ARCH. 1965), dean of the School of Architecture from 1985 until 1991, to provide student scholarship for a graduating post-professional student.

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

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

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

School of Architecture Digital Media Fund (2006). Established by an anonymous donor to provide support digital media programs at the School of Architecture.

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

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

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

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



School of Architecture Students

ENROLLMENT 2006–2007

Registered for the Degree of Master of Architecture

Master of Architecture I Program

First Professional Degree

THIRD YEAR

Joseph David Alguire (B.S. Univ. Illinois [Urbana-Champaign] 2004), Barrington, Ill.

Sandra Arndt (B.F.A. Academy of Art Coll. 2003), Würzburg, Germany.

E. Sean Bailey (B.A. Univ. Toronto 2004), Toronto, Canada.

Elizabeth Finnegan Barry (B.A. Oberlin Coll. 1997), Shelburne Falls, Mass.

Gabrielle Eve Brainard (B.A. Yale Univ. 2001), Ridgewood, N.J.

*Clint Field Burrus (B.A. Southwestern Univ. 2003), New Haven, Conn.

Mark Andrew Davis (B.A. Univ. Washington 2002), Seattle, Wash.

Brook Giles Denison (B.D.S.N. Univ. Florida 1999), Satellite Beach, Fla.

Rose M. Evans (B.A. Brooklyn Coll. [CUNY] 2002), Brooklyn, N.Y.

Harris Sittaa Ford (A.B. Princeton Univ. 2002), Hampton, Tenn.

Khai Meng Fung (B.S. Univ. Michigan [Ann Arbor] 2002), Singapore, Singapore.

Anya Alaine Grant (B.A. Wesleyan Univ. [Conn.] 2004), New York, N.Y.

Sallie Rebecca Hambright (B.S. Clemson Univ. 2002), Gaffney, S.C.

Greg Nathaniel Heasley (B.S. Univ. Washington 2004), Seattle, Wash.

Charlotte Frances Henderson (B.A. Auburn Univ. [Montgomery] 1999),
Montgomery, Ala.

Janet Anne Ho (B.A. Stanford Univ. 2001), Lilburn, Ga.

Sini Maria Sofia Kamppari (B.S. Mass Inst. of Technology 2002), San Francisco, Calif.

Serra Kiziltan (B.S. Univ. Coll. London 2002), London, United Kingdom.

Ashley Brooke Klein (B.A. Emory Univ. 2001), Dublin, Ohio.

*Alan Knox (B.A. Texas A&M International Univ. 2003), Spring, Tex.

Clarisse Marie Labro (B.A. Bard Coll. 2002), Paris, France.

Geoffrey R. Lawson (B.S. Univ. Virginia 2004), Sterling, Va.

Christopher Hsin-An Lee (B.A. Univ. California [Berkeley] 2001), Pasadena, Calif.

Steve Sangwin Lee (B.S. Yonsei Univ. 2002), Songnam, Korea.

Young Jin Lee (B.S. Seoul National Univ. 2000), Seoul, Korea.

Heather Nicole Loeffler (B.S. Northwestern Univ. 1999), Scarsdale, N.Y.

Shauna McBay Lonergan (B.A. Wesleyan Univ. [Conn] 1996), Arlington, Va.

Elisa S.Y. Lui (B.A. Univ. California [Berkeley] 1999), San Francisco, Calif.

Mako Maeno (B.A. Barnard Coll. 1998), Pittsburgh, Pa.

Jeffrey McBride (B.A. Williams Coll. 2002), South Salem, N.Y.

Rustam-Marc Mehta (A.B. Brown Univ. 2002), Bedford, N.Y.

*Leave of absence 2006–2007



- Thomas Jason Moran (B.S. Univ. Illinois [Urbana-Champaign] 2001), Chicago, Ill.
 Seung Hwan Namgoong (B.A. Univ. California [Berkeley] 2001), Van Nuys, Calif.
 Clinton Prior (B.S. Queensland Univ. of Technology 2002), Queensland, Australia.
 Mathew Dryden Razook (B.S. Univ. Virginia 2002), Atlanta, Ga.
 Jacob Reidel (A.B. Brown Univ. 2002), Newark, Del.
 Jeffrey S. Richards (B.A. Hamilton Coll. 2003), New York, N.Y.
 Robert Samuel Roche, Jr. (A.B. Princeton Univ. 2002), Savannah, Ga.
 *Christopher Michael Rubino (B.A. Univ. Pennsylvania, 2003),
 Spring Lake Heights, N. J.
 Gregorio Santamaria Lubroth (B.A. Wesleyan Univ. [Conn.] 2000),
 New Haven, Conn.
 Neil Gregory Sondgeroth (B.S. Univ. Illinois [Urbana-Champaign] 2004),
 Mendota, Ill.
 *Kathryn Lee Stutts (B.S. Univ. Virginia 2003), Chapel Hill, N.C.
 Ayumi Sugiyama (B.A. Univ. California [Berkeley] 2001), Seattle, Wash.
 Jean H. Suh (B.S. Univ. Virginia 2002), Philadelphia, Pa.
 Adrienne Elizabeth Swiatocha (B.A. Univ. Pennsylvania 2001), Longmeadow, Mass.
 James Michael Tate (B.E.D. Texas A&M International Univ. 2002), Conroe, Tex.
 Audrey Vuong (B.A. Columbia Univ. 2002), Harrison, N.Y.
 Weston W. Walker (B.A. Cornell Univ. 2004), La Canada, Calif.

Kwok Yiu Vincent Wan (B.A. Univ. Hong Kong 2003), Taikoo Shing, Hong Kong.
 Lindsay Michelle Weiss (B.A. Univ. Pennsylvania 2001), Santa Monica, Calif.
 William Langin West (B.A. Stanford Univ. 2003), Richmond, Va.
 Michael Jejon Yeung (B.A. Carleton Univ. [Ontario] 2004), Thornhill, Canada.
 Shelley Xiaolei Zhang (B.A. Univ. Chicago 2002), Westmont, Ill.

Third-year class, 53

SECOND YEAR

- *Timothy John Applebee (B.A. Swarthmore Coll. 2003), East Hampton, Conn.
 Claire Cole Axley (B.A. Univ. California [Berkeley] 2002), Guilford, Conn.
 Elizabeth Virginia Baldwin (B.A. Univ. Florida 2004), Altamonte Springs, Fla.
 Moises Berrun (B.E.D. Texas A&M Univ. [Coll. Station] 2003), Jarrell, Tex.
 Anton Nikolaas Bosschaert (B.S., M.S. Delft Univ. of Technology 2005), Laren,
 The Netherlands.
 Alexandra McCallum Burr (A.B. Middlebury Coll. 2004), Williamstown, Mass.
 Alexander Stewart Butler (B.S. Univ. Virginia 2002), Winston-Salem, N.C.
 Gene Stroupe Cartwright (B.A. Yale Univ. 2004), Lake Forest, Ill.
 Ji-eun Cha (B.A./B.S. Ewha Woman's Univ. 2003), Seoul, Korea.
 Jamie Alma Chan (A.B. Princeton Univ. 2003), New York, N.Y.
 Jonathon Matthew Cielo (B.S. Univ. Virginia 2003), Voorhees, N.J.
 Minna Colakis (B.A. Barnard Coll. 2003), Kifissia, Greece.
 Christopher Martin Corbett (B.S. Southern Ohio Coll. [Cincinnati] 2003),
 Lancaster, Ohio.
 Michael Beaumont Crockett (B.E.D. Texas A&M Univ. [Corpus Christi] 2003),
 Austin, Tex.
 *Ravi Stephen D'Cruz (B.A. Yale Univ. 2003), Berkeley Heights, N.J.
 Charles Thomas DiNatale (B.S. Georgia Inst. of Technology 2002), Marietta, Ga.
 Jennifer Jacqueline Dubon (B.A. Univ. Pennsylvania 2004), Hialeah, Fla.
 Chiemeka Anayo Ejiochi (B.S.E.E. Princeton Univ. 2003), South Plainfield, N.J.
 Todd Griffith Fenton (B.S. Univ. Virginia 2001), Brooklyn, N.Y.
 Garret James Gantner (B.S. Univ. Milwaukee [Wisconsin] 2002), Grafton, Wis.
 Isidro Garcia (B.S. Massachusetts Inst. of Technology 2005), National City, Calif.
 Jeff J. Geldart (B.ARCH. Ryerson Polytechnical Univ. 2005), Mossley, Ontario, Canada.
 †Marc Charles Guberman (A.B. Brown Univ. 2003), Lloyd Harbor, N.Y.
 Gabrielle Ho (B.A. Univ. California [Berkeley] 2003), Kowloon Tong, Hong Kong.
 Mark C. Hoffman (B.A. Univ. California [Berkeley] 2001), Mill Valley, Calif.
 Ireta S.H. Kraal (B.A. Oberlin Coll. 2002), Hudson, Ohio.
 Whitney Meryl Kraus (B.S. Univ. Michigan [Ann Arbor] 2005), Greensboro, N.C.
 Michael Thomas Krop (B.S. Univ. Virginia 2003), Virginia Beach, Va.
 Joshua Wade Lewandowski (B.A. Univ. Minnesota [Twin Cities] 2005),
 Minnetonka, Minn.

*Leave of absence 2006–2007

†Joint-degree program, M.B.A., School of Management.

- Yichen Lu (B.A. Tsinghua Univ. 2000), Shanghai, China.
- Brent Caldbick Martin (B.F.A. Art Center Coll. of Design 1998), Grants Pass, Ore.
- Nicholas W. McDermott (B.A. Univ. Pennsylvania 2002), Columbia, S.C.
- Elizabeth Louise McDonald (B.A. Tufts Univ. 2001), Haverford, Pa.
- Maria Claudia Melniciuc (B.A. Colgate Univ. 2005), Arad, Romania.
- Shaghayegh Meshkinpour (B.A. Univ. California [Berkeley] 2000),
Los Alamitos, Calif.
- Lydia J. F. V. Miller (B.F.A. Queens Univ. 2004), Lowville, N.Y.
- Sara Murado-Arias (B.A. New York Univ. 2003), New York, N.Y.
- Hojin Nam (B.S. Ewha Woman's Univ. 2002), Busan, Korea.
- Marc C. Newman (B.S. Cornell Univ. 2000), Colchester, Conn.
- Stephen J. Nielson (B.S. Univ. Virginia 2002), Alexandria, Va.
- Nobuki Ogasahara (B.ARCH. Waseda Univ. 2004), Okayama, Japan
- Garrett Thomas Omoto (B.S. Arizona State Univ. 2005), Payson, Ariz.
- Cheon-Kang Park (B.S.M.E. Handong Univ. 2005), Seoul, Korea.
- Jason Pytko (B.F.A. Univ. Massachusetts [Amherst] 1999), New Haven, Conn.
- Rachel Alexandra Reese (B.S. Univ. Idaho 1993), Boise, Idaho.
- Pierce Allen Reynoldson (B.S. Ohio State Univ. [Columbus] 2003), Perrysburg, Ohio.
- Nathan David Rich (B.A. Wesleyan Univ. [Conn.] 2002), Swampscott, Mass.
- David J. Riedel (B.A. Carleton Coll. [Minnesota] 2003), Pawtucket, R.I.
- Roberto Attilio Rossi (B.A. Princeton Univ. 1984), New York, N.Y.
- Jeong Yeon Ryoo (B.E. Hongik Univ. 2002), Seoul, Korea.
- Meredith Jaye Sattler (A.B. Vassar Coll. 1995), Laguna Beach, Calif.
- Dylan M. Sauer (B.S. Univ. Cincinnati 2005), Indianapolis, Ind.
- Erica Rachel Schroeder (B.S. Ohio State Univ. [Columbus] 2005), Shelby, Ohio.
- Benjamin Tully Smoot (B.S. Univ. Virginia 2003), Hingham, Mass.
- Leo Rowling Stevens (B.A. Yale Univ. 2005), Jackson, Miss.
- Isaac John Strackbein (B.E.D. Univ. Colorado [Boulder] 2003), Rio Piedras,
Puerto Rico.
- Sohyun Sung (B.E. Korea Univ. 2005), Seoul, Korea.
- Chiew Hong Tan (B.A. National Univ. Singapore 2005), Singapore, Singapore.
- Quang Vinh Truong (B.A. Dartmouth Coll. 2001), Portland, Ore.
- Mark P. Van Brocklin (B.S. Univ. Virginia 2000), Port Orange, Fla.
- Jessica Ann Varner (B.A. Univ. Nebraska [Lincoln] 2004), Lincoln, Neb.
- Christina Wu (B.A. Univ. Pennsylvania 2004), Saratoga, Calif.
- Alberto Briseno Zamora (B.E.D. Texas A&M Univ. [Coll. Station] 2003),
Fort Worth, Tex.

FIRST YEAR

Catherine Elizabeth Anderson (B.D.S.N. Univ. Florida 2005), Melbourne, Fla.
 Angel Arturo Beale (B.F.A. Rhode Island School of Design 2005), Guaynabo, Puerto Rico.
 Jamie Anne Berg (B.A. Univ. Pennsylvania 2004), Millersville, Md.
 Bryan William Berkas (B.A. Univ. Washington 2005), Redmond, Wash.
 Rebecca Elizabeth Beyer (B.A. Univ. Pennsylvania 2005), Old Westbury, N.Y.
 John Capen Brough (A.B. Princeton Univ. 2004), Memphis, Tenn.
 Terrence Lin Chew (B.A. Univ. California [Berkeley] 2005), Pasadena, Calif.
 Jae-kyun Patrick Chu (A.B. Brown Univ. 2004), Providence, R.I.
 Cheng Hui Chua (B.A. National Univ. Singapore 2005), Singapore, Singapore
 Gerardo Dexter Ciprian (B.S. SUNY [Buffalo] 2006), Bronx, N.Y.
 Robert Alexander Cole (B.A. Wesleyan Univ. [Conn.] 2004), Annapolis, Md.
 Daniel David Colvard (B.A. Dartmouth Coll. 2004), Raleigh, N.C.
 Courtney Erin Crosson (B.A. Duke Univ. 2004), Gainesville, Fla.
 Cody Wilson Davis (B.S. Ohio State Univ [Columbus] 2006), Galloway, Ohio
 Gina Maria Di Tolla (B.A. Barnard Coll. 2005), Boca Raton, Fla.
 Philip G. Drew (B.A. Wesleyan Univ. [Conn.]) 1990), Cambridge, Mass.
 Travis Robert Eby (B.S. Univ. Cincinnati 2005), Englewood, Ohio
 Seher Erdogan (B.A. Yale Univ. 2004), Istanbul, Turkey
 Leslie E. Goedken (B.F.A. Parsons School of Design 2005), Louisville, Ky.
 Nicholas Hanna (B.S. McGill Univ. 2004), Montreal, Canada
 Zachary Russell Heineman (B.A. Harvard Univ. 2003), New Canaan, Conn.
 Reuben Azriel Herzl (A.B. Univ. California [San Diego] 2006), San Diego, Calif.
 Parsa Khalili (B.S. Univ. Illinois [Urbana-Champaign] 2006), Evanston, Ill.
 Jason Joon Kim (B.A. Univ. Calif. [Los Angeles] 1999), Corona, Calif.
 Isaiah J. King (B.S. Univ. Michigan [Ann Arbor] 2004), Sturgis, Mich.
 Eric Bryant Krancevic (B.A., B.S. Kent State Univ. 2006), Kent, Ohio
 JangWon Lee (B.S. Seoul National Univ. 2006), Seoul, Korea
 Taekyoung Lee (B.S. Univ. Toronto 2006), Kyunggido, Korea
 Louise Christgau Levi (B.A. Yale Univ. 2005), New York, N.Y.
 Caleb Coker Linville (B.S. Haverford Coll. 2004), Norwalk, Conn.
 Nina Yen-Ling Liu (B.A. Yale Univ. 2000), Brick, N.J.
 Patrick Robin Lun (B.S. Univ. Michigan [Ann Arbor] 2006), Grand Rapids, Mich.
 Robert Aram Marks (A.B. Harvard Univ. 2004), Bloomington, Ind.
 Felicia Martin (B.F.A. Otis Coll. of Art & Design 2002), Ojai, Calif.
 Patrick J. McGowan (B.A. Univ. California [Berkeley] 2004), Germantown, Tenn.
 Gregory Kahn Melitonov (B.S. Skidmore Coll. 2004), New York, N.Y.
 Marianna Ferreira Mello (B.D.S.N. Univ. Florida 2004), Longwood, Fla.
 Lauren J. Mishkind (B.A. Scripps Coll. 2003), Ada, Mich.
 Kristin Elizabeth Mueller (B.S. Texas Technical Univ. 2006), El Paso, Tex.
 Shane B. Neufeld (B.A. Amherst Coll. 2004), Brooklyn, N.Y.

Mieko Okamoto (B.A. Columbia Univ. [Columbia Coll.] 1996), Rye, N.Y.
 Miriam Lynn Peterson (A.B. Cornell Univ. 2004), New York, N.Y.
 Karen Rizvi (B.F.A. Art Inst. of Chicago 1993), Astoria, N.Y.
 Matthew A. Roman (B.A. Princeton Univ. 2003), Baltimore, Md.
 Tal Schori (A.B. Brown Univ. 2003), New York, N.Y.
 Zakery M. Snider (B.S. Ohio State Univ. [Columbus] 2006), Blacklick, Ohio
 Trisha Snyder (B.S.E. Princeton Univ. 2005), Mount Kisco, N.Y.
 Meghan Elizabeth Spigle (B.S. Univ. Virginia 2006), Fishersville, Va.
 Tom Y. Tang (B.S. Univ. Illinois [Urbana-Champaign] 2004), Aurora, Ill.
 Julianna Von Zumbusch (B.A. Columbia Univ. [Columbia Coll.] 2004), Princeton, N.J.
 Matthew J. Voss (B.S. Lawrence Technological Univ. [Michigan] 2006), Mount Pleasant, Mich.
 Leah Rosa Weinberg (B.S. London School of Economics 2003), Brookline, Mass.
 Emily Arden Wells (B.A. Univ. Pennsylvania 2004), Denver, Colo.

First-year class, 53

Registered for the Degree of Master of Architecture

Master of Architecture II Program

Post-Professional Degree

SECOND YEAR

Mohammed Mustafa Balila (B.ARCH. Cornell Univ. 2005), Riyadh, Saudi Arabia.
 Katherine Corsico (B.ARCH. Cornell Univ. 2003), Mendham, N.J.
 Jason B. deBoer (B.ARCH. Univ. Cincinnati 2005), Fishers, Ind.
 Ayat Fadaifard (B.ARCH. City Coll. New York [CUNY] 2005), Tehran, Iran.
 Jeremiah Joseph (B.ARCH. Univ. Kentucky [Lexington] 1997), Lexington, Ky.
 Mustapha Mohamed Nouhad Jundi (B.ARCH. American Univ. Beirut 2000), Beirut, Lebanon.
 Soo-Hyun Kim (M.ARCH. Korean National Univ. of Arts 2005), Daegu, Korea.
 Yoo Jung Lee (M.E. Ewha Woman's Univ. 2005), Pusan, Korea.
 Karl Rajiv Mascarenhas (B.ARCH. Acad. in Architecture 2003), Mumbai, India.
 Timothy N. Newton (B.ARCH. Univ. British Columbia 1995), Vancouver, Canada.
 Carol Ann B. Ruiz (B.ARCH. New York Inst. of Technology 2002), Flushing, N.Y.
 Allen Slamic (B.ARCH. Kent State Univ. 2003), Mentor, Ohio.
 Joseph M. Smith (B.ARCH. Univ. Notre Dame [Indiana] 2001), Bay Village, Ohio.
 *Maryjane Scime Starks (B.ARCH. Pratt Inst. 2005), Williamsville, N.Y.
 †Andrew James Steffen (B.ARCH. Iowa State Univ. 2005), Woodbury, Minn.
 Julia Jee Hee Suh (B.ARCH. Auckland Univ. 2004), Christchurch, New Zealand.
 Xinghua Zhao (B.ARCH. Tsinghua Univ. 2003), Wuhan, China.

Second-year class, 17

*Leave of absence 2006–2007

†Joint-degree program, M.B.A., School of Management.

FIRST YEAR

Lasha Brown (B.ARCH. Syracuse Univ. 2002), Philadelphia, Penn.
 Ashima Chitre (B.ARCH. Cornell Univ. 2006), Budaiya, Bahrain.
 Santiago Del Hierro (B.ARCH. Univ. San Francisco-Quito 2004), Quito, Ecuador.
 Dana L. Getman (B.ARCH. Cornell Univ. 2005), South Pasadena, Calif.
 Jesus Gonzalez-Simon (B.ARCH. Univ. Miami 2006), Miami, Fla.
 Kyung Sook Kim (B.ARCH. Syracuse Univ. 2002), Whitestone, N.Y.
 Lorenzo Marasso (B.ARCH. Univ. di Torino 2004), Alba, Italy.
 Amrit Eapen Pilo (B.ARCH. CEPT Univ. [Ahmedabad] 2005), Baroda Gujarat, India.
 Michael Shawn Powers (B.ARCH. Cornell Univ. 2003), Depew, N.Y.
 Aaron Payne Taylor (B.ARCH. Univ. Texas [Austin] 2000), Richardson, Tex.

First-year class, 10

Registered for the Degree of Master of Environmental Design

SECOND YEAR

McLain Clutter (B.ARCH. Syracuse Univ. 2001), New Haven, Conn.
 Gary Britt Eversole (M.ARCH. Yale Univ. 2004), Albany, Ga.
 Enrique G. Ramirez (M.A. Univ. California [Los Angeles] 2005), San Antonio, Tex.
 Frida Karin Rosenberg (B.S. Univ. Texas [Arlington] 2000, M. ARCH. Chalmers Univ. of Technology 2004), Stockholm, Sweden.
 Molly Wright Steenson (B.A. Univ. Wisconsin [Madison] 2003), Golden Valley, Minn.
 Federica Vannucchi (M.A. Univ. degli Studi di Firenze 1999), Florence, Italy.

Second-year class, 6

FIRST YEAR

Elizabeth Bishop (B.ARCH., M.ARCH. Tulane Univ. 2003, 2004), Quartz Hill, Calif.
 Alan Granville Brake (B.A. Vassar Coll. 2000), Louisville, Ky.
 Kathleen Louise John-Alder (B.S. Rutgers Univ. [New Brunswick] 1991),
 Roosevelt, N.J.
 Zachary Morgan White (A.B. Univ. Chicago 2001), Appleton, Wisc.

First-year class, 4



Awards

The following awards were made in the academic year 2006–2007. The date each award was established is shown in parentheses.

FELLOWSHIPS

William Wirt Winchester Traveling Fellowship (1895). Awarded each year to the graduating student in architecture whose academic performance has been consistently at the highest level, who has displayed the most promise and potential for a future professional role, and who has completed a piece of distinguished independent work. It provides an opportunity for study and travel outside the United States and is considered to be the School's most prestigious award. Awarded to Gregorio Santamaria Lubroth.

Gertraud A. Wood Traveling Fellowship (1983). Awarded each year to an outstanding second-year student in the first professional degree program on financial aid for travel outside of the United States. Awarded to Maria Claudia Melniciuc and Garrett Thomas Omoto.

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 Garret James Gantner.

David M. Schwarz/Architectural Services Good Times Award (2000). Awarded to a graduating student for travel in Europe. Awarded to Sallie Rebecca Hambright.

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 Weston W. Walker.

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 Mathew Dryden Razook.

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 James Michael Tate.

William Edward Parsons Memorial Medal (1941). Presented annually to that member of the graduating class who has done distinctive work and demonstrated the greatest professional promise in the area of city planning. Awarded to Jeffrey McBride.



The H.I. Feldman Prize (1955). Awarded annually to the student who demonstrates the best solution to an architectural problem in an advanced studio, taking into consideration the practical, functional, and aesthetic requirements of that problem. Awarded to Dana L. Getman.

Wendy Elizabeth Blanning Prize (1976). Awarded annually to the student in the second year of the first professional degree program on financial aid who has shown the most promise of development in the profession. Awarded to Nobuki Ogasahara.

Sonia Albert Schimberg Prize (1981). Awarded to a graduating woman student for outstanding academic performance. Awarded to Federica Vannucchi.

Janet Cain Sielaff Alumni Award (1983). The Yale Architecture Alumni Association Award presented annually to that graduating student who most significantly contributed to, and fostered, school spirit. Awarded to Elisa S.Y. Lui.

Moulton Andrus Award (1984). Awarded to a graduating student who has achieved excellence in art and architecture. Awarded to Seung Hwan Namgoong.

The Drawing Prize (1985). Awarded to the graduating student who has excelled at drawing as part of the design process, is articulate with pencil, and shows a strong personal graphic style of presentation for his or her architectural ideas. Awarded to Clinton Prior.

Gene Lewis Book Prize (1986). Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Brook Giles Denison.

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

INTERNSHIPS

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000). Awarded to Alexandra McCallum Burr.

SCHOLARSHIPS

Franklin U. Gregory Memorial Scholarship (1948). Awarded to Katherine Corsico.

Charles O. Matcham Scholarship (1954). Awarded to Allen Slamic.

Everett Victor Meeks Graduate Fellowship (1956). Awarded to McLain Clutter.

Eero Saarinen Memorial Scholarship (1962). Awarded to Timothy N. Newton.

Carroll L. V. Meeks Memorial Scholarship (1968). Awarded to Robert Samuel Roche, Jr.

Samuel J. Fogelson Memorial Award (1979). Awarded to Serra Kiziltan.

Christopher Tunnard Memorial Fellowship (1979). Awarded to Geoffrey R. Lawson.

Anne C. K. Garland Award (1980). Awarded to Heather Nicole Loeffler.

Robert Allen Ward Scholarship (1980). Awarded to Ayat Fadaifard.

Kenneth A. Housholder Scholarship (1982). Awarded to John Capen Brough.

Henry A. Pfisterer Scholarship (1984). Awarded to Seung Hwan Namgoong.

James Gamble Rogers Memorial Fellowships (1990). Awarded to Jonathon Matthew Cielo, Nicholas W. McDermott, Elizabeth Louise McDonald, Sara Murado-Arias, Jason Pytko, Nathan David Rich, Leo Rowling Stevens, Quang Vinh Truong.

A. Whitney Murphy Scholarship (1992). Awarded to Sandra Arndt.

Enid Storm Dwyer Scholarship (1994). Awarded to Rose M. Evans.

Herman D. J. Spiegel Scholarship (1999). Awarded to Christopher Hsin-An Lee.

Ulli Scharnberg Scholarship in memory of Carroll L. V. Meeks (1999). Awarded to Carol Ann B. Ruiz.

John W. Storrs Scholarship (2001). Awarded to Jean H. Suh.

Harvey R. Russell Scholarship (2002). Awarded to E. Sean Bailey.

Yen and Dolly Liang Scholarship (2002). Awarded to Mustapha Mohamed Nouhad Jundi.

Robert Leon Coombs Scholarship (2002). Awarded to Anya Elaine Grant.

Fermin R. Ennis Memorial Fellowship (2002). Awarded to Suchitra Paul.

Frederick T. Ahlson Scholarship (2004). Awarded to Sini Maria Sofia Kamppari.

David C. Morton II Scholarship (2004). Awarded to Gregorio Santamaria Lubroth.

Stanley Tigerman Scholarship (2004). Awarded to Neil Gregory Sondgeroth.

Cesar Pelli Scholarship (2005). Awarded to Harris Sittaa Ford.

Clarke Family Scholarship (2006). Awarded to Elizabeth Finnegan Barry.

Pickard Chilton Scholarship (2006). Awarded to Khai Meng Fung.

Dean's Scholarship (2006). Awarded to Jeremiah Joseph.

Alexander Gorlin Scholarship (2007). Awarded to Joseph David Alguire.

Charles Gwathmey Scholarship (2007). Awarded to Kwok Yiu Vincent Wan.

Ruesch Family Scholarship (2007). Awarded to Karl Rajiv Mascarenhas.

Hilder Family Scholarship (2007). Awarded to William Langin West.

Kenneth A. Householder Memorial Scholarship (2007). Awarded to Greg Nathaniel Heasley

The Work of Yale University

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

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

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

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

For additional information, please visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

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

For additional information, please write to the Director of Admissions, Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510; tel., 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, <http://info.med.yale.edu/education/admissions/>

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, <http://publichealth.yale.edu/>

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

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

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

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). For additional information, please write to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215; tel., 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

School of Art: Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please write to the Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339; tel., 203.432.2600; e-mail, artschool.info@yale.edu; Web site, <http://art.yale.edu/>

School of Music: Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; tel., 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, www.yale.edu/music/

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

For additional information, please write to the Office of Admissions, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; tel., 800.825.0330; e-mail, fesinfo@yale.edu; Web site, <http://environment.yale.edu/>

School of Architecture: Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.).

For additional information, please write to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242; tel., 203.432.2296; e-mail, gradarch.admissions@yale.edu; Web site, www.architecture.yale.edu/

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

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

School of Drama: Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

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

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

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

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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.

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

Applications may be submitted only through mail.

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

Transcripts of Records (request must be made in writing): Registrar, School of Architecture, PO Box 208242, New Haven CT 06520-8242, 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: Health Services Center, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237, 203.432.0246

Housing: Department of Graduate Housing, 420 Temple Street (Helen Hadley Hall), PO 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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