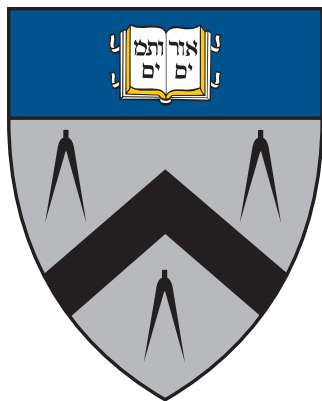


School of Architecture

2018–2019



BULLETIN OF YALE UNIVERSITY

Series 114 Number 4 June 30, 2018

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

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Open House

All interested applicants are invited to attend the School's Open House: Thursday, November 1, 2018.

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.

Website

<http://architecture.yale.edu>

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School of Architecture

2018–2019

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Calendar

FALL 2018

July 16	M	Incoming First-Year M.Arch. I 1000c classes begin, 9 a.m.
Aug. 17	F	1000c classes end, 5 p.m.
Aug. 20	M	Shop Orientation for incoming students begins, 9 a.m.
Aug. 24	F	Shop Orientation ends, 5 p.m.
Aug. 29	W	University Orientation for incoming students, 10:30 a.m.–12 p.m.
Aug. 30	TH	Registration for all students, 8:30 a.m.–5 p.m. School Orientation for incoming students, 9:30–11 a.m. Advanced Studio Lottery, 11 a.m. <i>Fall-term studio classes begin, 2 p.m.</i> <i>Fall-term non-studio classes begin, 8:30 a.m.</i> Friday classes do not meet; Monday classes meet instead
Aug. 31	F	
Sept. 3	M	No classes. Labor Day
Oct. 22–26	M–F	Midterm week
Nov. 1	TH	Open House for prospective applicants
Nov. 16	F	Fall recess begins, 5:20 p.m.
Nov. 26	M	Classes resume, 8:30 a.m.
Dec. 7	F	<i>Fall-term classes end, 5:20 p.m.</i>
Dec. 10–14	M–F	Design jury week
Dec. 17–19	M–W	Course examination period
Dec. 19	W	Winter recess begins, 5:20 p.m.

SPRING 2019

Jan. 2	W	Closing date for applications for admission in 2019
Jan. 10	TH	Registration for all students, 8:30 a.m.–5 p.m. Advanced Studio Lottery, 11 a.m. <i>Spring-term studio classes begin, 2 p.m.</i> <i>Spring-term non-studio classes begin, 8:30 a.m.</i> Friday classes do not meet; Monday classes meet instead
Jan. 11	F	
Jan. 21	M	No classes. Martin Luther King, Jr. Day
Mar. 4–8	M–F	Midterm week
Mar. 8	F	Spring recess begins, 5:20 p.m.
Mar. 25	M	Classes resume, 8:30 a.m.
Apr. 26	F	<i>Spring-term classes end, 5:20 p.m.</i>
Apr. 29–May 3	M–F	Design jury week
Apr. 29–June 28	M–F	Fieldwork, 2017c, Building Project II
May 6–8	M–W	Course examination period, except for 2022b
May 10	F	Course examination period for 2022b
May 13	M	1019c classes begin, 9:30 a.m.
May 20	M	University Commencement
June 28	F	<i>M.Arch. I first-year 1019c and 2017c classes end, 5:20 p.m.</i>

The President and Fellows of Yale University

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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

Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., New York, New York

Paul Lewis Joskow, B.A., Ph.D., Brookline, Massachusetts

William Earl Kennard, B.A., J.D., Charleston, South Carolina

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (*June 2020*)

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland

Eve Hart Rice, B.A., M.D., Bedford, New York (*June 2021*)

Joshua L. Steiner, B.A., M.St., New York, New York

David L. Sze, B.A., M.B.A., Hillsborough, California

Annette Thomas, S.B., Ph.D., Cambridge, England (*June 2022*)

Kathleen Elizabeth Walsh, B.A., M.P.H., Wellesley, Massachusetts (*June 2023*)

Douglas Alexander Warner III, B.A., Hobe Sound, Florida

Michael James Warren, B.A., P.P.E., Washington, D.C. (*June 2024*)

Lei Zhang, B.A., M.A., M.B.A., Hong Kong, China

Effective July 1, 2018

The Officers of Yale University

President

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

Provost

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

Secretary and Vice President for Student Life

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

Senior Vice President for Operations

Jack Francis Callahan, Jr., B.A., M.B.A.

Senior Vice President for Institutional Affairs and General Counsel

Alexander Edward Dreier, A.B., M.A., J.D.

Vice President for Finance and Chief Financial Officer

Stephen Charles Murphy, B.A.

Vice President for Alumni Affairs and Development

Joan Elizabeth O'Neill, B.A.

Vice President for West Campus Planning and Program Development

Scott Allan Strobel, B.A., Ph.D.

Vice President for Communications

Eileen Mary O'Connor, B.S., J.D.

Vice President for Human Resources and Administration

Janet Elaine Lindner, B.S., M.P.A., Ed.D.

Vice President for Global Strategy

Pericles Lewis, B.A., A.M., Ph.D.

Effective July 1, 2018



School of Architecture Faculty and Administration, 2017–2018

Executive Officers

Peter Salovey, A.B., A.M., Ph.D., President of the University
Benjamin Polak, B.A., M.A., Ph.D., Provost of the University
Deborah Berke, B.Arch., M.Arch., M.U.P., Dean
Phillip G. Bernstein, B.A., M.Arch., Associate Dean
John D. Jacobson, B.A., M.Arch., Associate Dean
Sunil Bald, B.A., M.Arch., Assistant Dean
Mark Foster Gage, B.Arch., M.Arch., Assistant Dean
Joyce Hsiang, B.A., M.Arch., Assistant Dean
Bimal Mendis, B.A., M.Arch., Assistant Dean

Faculty Emeriti

Martin D. Gehner, B.Arch., M.Arch., Professor Emeritus of Architectural Engineering
Dolores Hayden, B.A., M.Arch., Professor Emerita of Architecture and Professor
Emerita of American Studies
Alexander Purves, B.A., M.Arch., Professor Emeritus of Architecture

Professors

Sunil Bald, B.A., M.Arch., Assistant Dean and Associate Professor Adjunct
Deborah Berke, B.F.A., B.Arch., M.U.P., Dean and Professor
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., Professor
Anna Dyson, B.A., M.Arch., Hines Professor of Sustainable Architectural Design
Keller Easterling, B.A., M.Arch., Professor
Peter Eisenman, B.Arch., M.S.Arch., M.A., Ph.D., Charles Gwathmey Professor in
Practice
Alexander J. Felson, B.A., M.S., M.L.A., Ph.D., Associate Professor
Mark Foster Gage, B.Arch., M.Arch., Assistant Dean and Associate Professor
Alexander Garvin, B.A., M.Arch., M.U.S., Professor Adjunct
Steven Harris, B.A., B.F.A., M.Arch., Professor Adjunct
John D. Jacobson, B.A., M.Arch., Associate Dean and Professor Adjunct
Bimal Mendis, B.A., M.Arch., Assistant Dean and Assistant Professor Adjunct
Kyoung Sun Moon, B.S., M.S.C.E., M.Arch., Ph.D., Associate Professor
Eeva-Liisa Pelkonen, M.Arch., M.E.D., Ph.D., Associate Professor
Alan J. Plattus, B.A., M.Arch., Professor
Elihu Rubin, B.A., M.C.P., Ph.D., Associate Professor
Joel Sanders, B.A., M.Arch., Professor Adjunct
Robert A.M. Stern, B.A., M.Arch., J.M. Hoppin Professor of Architecture

Endowed Visiting Professorships and Fellowships

Fall 2017

Mario Carpo, Vincent Scully Visiting Professor of Architectural History
Frank O. Gehry, William B. and Charlotte Shepherd Davenport Visiting Professor of
Architectural Design

Gonca Paşolar and Emre Arolat, Norman R. Foster Visiting Professors of Architectural Design

Scott Ruff, Louis I. Kahn Visiting Assistant Professor of Architectural Design

Janet Marie Smith, Edward P. Bass Distinguished Visiting Architecture Fellow

Elia Zenghelis, Eero Saarinen Visiting Professor of Architectural Design

Spring 2018

Pier Vittorio Aureli, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design

Tatiana Bilbao, Norman R. Foster Visiting Professor of Architectural Design

Julie Eizenberg, William Henry Bishop Visiting Professor of Architectural Design

Róisín Heneghan and Shih-Fu Peng, Louis I. Kahn Visiting Professors of Architectural Design

Jesse LeCavalier, Daniel Rose (1951) Visiting Assistant Professor

Elizabeth Moule, Robert A.M. Stern Visiting Professor of Architectural Design

Florencia Pita and Jackilin Hah Bloom, Louis I. Kahn Visiting Assistant Professors of Architectural Design

Alan Ricks, William B. and Charlotte Shepherd Davenport Visiting Professor

Hildigunnur Sverrisdóttir, Eero Saarinen Visiting Professor of Architectural Design

Anthony Vidler, Vincent Scully Visiting Professor of Architectural History

Visiting Faculty

Kurt W. Forster, Ph.D., Professor Emeritus (Visiting)

Critics, Lecturers, and Instructors

Emily Abruzzo, B.A., M.Arch., Critic

Victor Agran, B.A., M.Arch., Lecturer

John Apicella, B.Arch., Lecturer

Anibal Bellomio, B.Arch., Lecturer

Andrew Benner, B.Arch., M.Arch., Critic

Phillip G. Bernstein, B.A., M.Arch., Associate Dean and Lecturer

Amina Blacksher, B.A., M.Arch., Critic

Ezio Blasetti, Dipl.A.E., M.S., Lecturer

John Blood, B.Arch., M.Arch., Lecturer

Kyle Bradley, B.Arch., M.Arch., Critic

Karla Britton, B.A., M.A., Ph.D., Lecturer

Miroslava Brooks, B.S., M.Arch., Critic

Brennan Buck, B.S., M.Arch., Lecturer

Luke Bulman, B.A., M.Arch., Lecturer

Nathan Burnell, B.S., Instructor

Marta Caldeira, M.S., Critic

Katherine (Trattie) Davies, B.A., M.Arch., Critic

Peter de Bretteville, B.Arch., M.Arch., Critic

Kyle Dugdale, B.A., M.Arch., Ph.D., Critic

Alastair Elliott, B.S.C.E., M.Eng.C.E., Lecturer

Martin J. Finio, B.Arch., Critic

Michelle Fornabai, B.A., M.Arch., Lecturer

Bryan Fuermann, B.A., M.A., Ph.D., M.Des.S., Lecturer

Leslie Gill, B.Arch., Critic

Kevin D. Gray, B.A., M.Arch., M.B.A., Lecturer

Stephen Harby, B.A., M.Arch., Lecturer

Andrei Harwell, B.Arch., M.Arch., Critic

Erleen Hatfield, B.S.A.S., M.S.Civ.Eng., Lecturer

Robert Haughney, B.S., Lecturer

Kristin Hawkins, B.S., M.Arch., Lecturer

Gavin Hogben, B.A., M.A., Critic

Adam Hopfner, B.A., M.Arch., Critic

Joyce Hsiang, B.A., M.Arch., Assistant Dean and Critic

Nathan Hume, B.S., M.Arch., Critic

Elisa Iturbe, B.A., M.Arch., M.E.M., Critic

Michael Jacobs, B.A., M.Arch., Critic

Laurence Jones, B.S., Lecturer

Amir Karimpour, B.A., M.Arch., M.Des., Lecturer

Yoko Kawai, B.Eng., M.Arch., Ph.D., Lecturer

George Knight, B.A., M.Arch., Critic

Jennifer Lan, B.S.C.E., M.S.C.E., Lecturer

Amy Lelyveld, B.A., M.Arch., Critic

Nicholas McDermott, B.A., M.Arch., Critic

David Eugen Moon, B.S., M.Arch., Critic

Job Moore, B.S., M.Arch., M.E.D., Critic

Gina Narracci, B.Arch., Lecturer

Timothy Newton, B.Arch., M.Arch., Critic

Kari Nystrom, B.Arch.Eng., Lecturer

Alan W. Organschi, B.A., M.Arch., Critic

Mark Peterson, B.A., M.B.A., M.Arch., Instructor

Laura Pirie, B.Des., M.Arch., Lecturer

Victoria Ponce de Leon, B.S., B.E., Lecturer

Eero Puurunen, M.Arch., M.E.D., Lecturer

Craig Razza, B.S.M.E., Lecturer

Pierce Reynoldson, B.S., M.Arch., Lecturer

Kevin Rotheroe, B.S., M.Arch., M.Des.S., D.Des., Lecturer

Ryan Salvatore, A.B., M.Arch., Lecturer

Michael Surry Schlabs, B.A., M.Arch., Ph.D., Critic

Aniket Shahane, B.Arch., M.Arch., Critic

Daniel Sherer, B.A., Ph.D., Lecturer

Rosalyn Shieh, B.S., M.S., M.Arch., Critic

Edward M. Stanley, B.S., B.S.C.E., M.S.Str.E., Lecturer

Philip Steiner, B.S.M.E., M.B.A., Lecturer

Michael Szivos, B.Arch., M.S.A.A.D., Critic

Celia Toché, B.A., M.Arch., Lecturer

Adam Trojanowski, B.S., M.S., Lecturer

Carter Wiseman, B.A., M.A., Lecturer

Cynthia Zarin, B.A., M.F.A., Lecturer

Administrative Staff

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 Ann Corris, Financial Administrator
 Richard DeFlumeri, Senior Administrative Assistant, Lectures and Special Events
 Erin Ethier, Financial Administrator
 Vincent Guerrero, Systems Administrator
 Andrei Harwell, Project Manager, Urban Design Workshop
 Maria H. Huling, Senior Administrative Assistant to Registrar/Admissions and Financial Aid Offices
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 Marilyn Weiss, Registrar and Admissions Administrator
 Donna Wetmore, Assistant Registrar and Assistant Admissions Administrator
 Hind Wildman, Director of Communications and Research Development for the Center for Ecosystems in Architecture
 Trevor Williams, Systems Administrator

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Heather Gendron, M.L.S., Director of Robert B. Haas Family Arts Library
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 Roselyn Cruz, B.A., Library Services Assistant
 Molly Dotson, B.A., M.A., M.L.S., Assistant Director for Special Collections
 Dana Eckstein, B.A., M.L.I.S., Library Services Assistant
 Lindsay King, B.A., M.A., M.L.I.S., Assistant Director for Access and Research Services
 Teresa Mensz, B.A., M.A., Library Services Assistant
 William Richo, B.S., Library Services Assistant
 Shawana Snell, M.S., Team Leader
 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
 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
 Douglas Garofalo, Fall 2000
 Michael Hopkins, Fall 2003
 Jaquelin T. Robertson, Fall 2004
 Demetri Porphyrios, Spring 1989, Fall 2001, Spring 2006
 Richard Rogers and Chris Wise, Spring 2006
 Richard Meier, Spring 2008
 Brigitte Shim, Spring 2008
 David M. Schwarz, Fall 2008
 Lise Anne Couture, Fall 2009
 Leon Krier, Fall 2002, Spring 2003, Fall 2005, Fall 2007, Fall 2009
 Massimo Scolari, Fall 2006–2008, Fall 2010, Spring 2012



Elia Zenghelis, Fall 2013, Fall 2015

Hans Kollhoff, Spring 2016

Greg Lynn, Spring 2000–2003, Fall 2003, Spring 2005–2016

Tod Williams and Billie Tsien, Spring 1992, Fall 2012, Fall 2014, Fall 2016

Frank O. Gehry, Fall 1982, Fall 1985, Fall 1988, Fall 1989, Fall 1999, Fall 2017

Pier Vittorio Aureli, Spring 2013–2014, Spring 2017, Spring 2018

Alan Ricks, Spring 2018

The William Henry Bishop Visiting Professorship

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

Sir Leslie Martin, Spring 1974

Cesar Pelli, Fall 1974

Donald Stull, Fall 1975

Noel M. McKinnell, Spring 1976

Bruce Goff, Fall 1976

David N. Lewis, Fall 1975, Spring 1977

Richard Meier, Spring 1975, Fall 1977

Henry N. Cobb, Spring 1973, Spring 1978

Robert A.M. Stern, Fall 1978

Mary Jane Long, Spring 1979

Frank O. Gehry, Fall 1979

Jaquelin T. Robertson, Spring 1980

Charles Moore, Fall 1980

Richard Weinstein, Spring 1981

Gerhard M. Kallmann, Spring 1976, Spring 1982

Arata Isozaki, Fall 1982

Jonathan Barnett, Spring 1983

Diana Agrest, Fall 1983

Stanley Tigerman, Spring 1984

Fred H. Koetter, Fall 1984

Carles Vallhonrat, Spring 1985

Ada Karmi-Melamede, Fall 1985

William Turnbull, Jr., Spring 1986

Rodolfo Machado, Fall 1986

Andres Duany and Elizabeth Plater-Zyberk, Spring 1987

Werner Seligmann, Spring 1988

George J. Ranalli, Fall 1988

Andreas Brandt, Spring 1989

John Whiteman, Fall 1989

Mario Gandelsonas, Fall 1983, Fall 1987, Fall 1990

Charles Gwathmey, Fall 1981, Spring 1991

Michael D. Sorkin, Fall 1991

Peggy Deamer, Spring 1992

Homa Fardjadi, Fall 1992

Steven Peterson, Fall 1993

Ray Huff, Fall 1994

Steven Izenour, Fall 1995

Merrill Elam, Fall 1996

Jose Antonio Acebillo, Fall 1997

Raimund Abraham, Fall 1998

Julie Eizenberg and Hendrik Koning, Spring 1999

Colin St. John Wilson, Spring 2000

Brigitte Shim, Fall 2001

Lise Anne Couture, Spring 2002

Barbara Littenberg, Fall 2004

Glenn Murcutt, Spring 2001, Fall 2002, Fall 2005

Will Bruder, Spring 2003, Spring 2006

Tod Williams and Billie Tsien, Fall 2007

Demetri Porphyrios, Fall 1999–2000, Spring 2003, Fall 2003, Spring 2005,
Spring 2007–2009

Gregg Pasquarelli, Fall 2009

Sean Griffiths, Charles Holland, and Sam Jacob, Spring 2010

Bjarke Ingels and Thomas Christoffersen, Spring 2012

Diana Balmori, Fall 2008, Fall 2010, Fall 2012

Deborah Berke, Spring 2014

Thomas H. Beeby, Spring 1993–1998, Spring 2011, Spring 2013, Spring 2015

Sean Griffiths and Sam Jacob, Spring 2016

Francine Houben, Spring 2017

Julie Eizenberg, Spring 2004, Spring 2018

The Eero Saarinen Visiting Professorship

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

Kazuo Shinohara, Fall 1984
 Richard Rogers, Spring 1985
 James Ingo Freed, Fall 1985
 Sverre Fehn, Spring 1986
 William E. Pedersen, Fall 1986
 Denise Scott Brown and Robert Venturi, Spring 1987
 Josef Kleihues, Fall 1987
 Hugh Hardy and Malcolm Holzman, Spring 1988
 Michael Dennis, Fall 1988
 Arduino Cantafora, Spring 1989
 Mario Gandelsonas, Fall 1989
 Juan Navarro-Baldeweg, Spring 1990
 Henry Smith-Miller and Laurie Hawkinson, Fall 1990
 Thomas Mayne, Fall 1991
 Albert Pope, Spring 1992
 Toshiko Mori, Fall 1992
 Juhani Uolevi Pallasmaa, Spring 1993
 Ada Karmi-Melamede, Fall 1993
 Karen Bausman, Spring 1994
 Stephen Kieran, James Timberlake, and Samuel Harris, Fall 1994
 Homa Fardjadi, Fall 1995
 Eric Owen Moss, Spring 1991, Spring 1996
 David Turnbull, Fall 1996
 Daniel Hoffman, Spring 1997
 Steven Izenour, Spring 1998
 Philip Johnson with Peter Eisenman, Spring 1999
 Cesar Pelli, Fall 1999
 Craig Hodgetts and Ming Fung, Spring 1995, Fall 2000
 Andres Duany and Leon Krier, Spring 2001
 Henry Smith-Miller, Fall 2001
 Cecil Balmond, Fall 1998, Fall 2002
 Winy Maas, Spring 2003
 Rafael Viñoly, Fall 2003
 Enrique Norten, Fall 2004
 Zaha Hadid, Spring 2000, Spring 2002, Spring 2004, Spring 2007
 Joshua Prince-Ramus and Erez Ella, Fall 2007
 Francisco Mangado, Fall 2008
 John Patkau, Spring 2009
 Stefan Behnisch, Spring 2005–2006, Spring 2008, Fall 2009
 Paul Katz, James von Klemperer, and Forth Bagley, Spring 2011

Gregg Pasquarelli, Fall 2006, Fall 2012
 Angelo Bucci, Spring 2013
 Brigitte Shim, Fall 2005, Fall 2010, Spring 2014
 Sean Griffiths, Charles Holland, and Sam Jacob, Fall 2014
 Hernan Diaz Alonso, Spring 2015
 Marion Weiss and Michael Manfredi, Fall 2015
 Frank O. Gehry, Spring 2008, Spring 2012, Spring 2016
 James von Klemperer and Forth Bagley, Fall 2016
 Patrick Bellew and Andy Bow, Spring 2010, Fall 2011, Fall 2013, Spring 2017
 Elia Zenghelis, Fall 2017
 Hildigunnur Sverrisdóttir, Spring 2018

The Louis I. Kahn Visiting Professorship

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

Daniel Libeskind, Fall 1999
 Peter Eisenman, Fall 2001–2009, Spring 2007–2009
 Tod Williams and Billie Tsien, Fall 2000, Spring 2003, Spring 2005, Fall 2010
 Yvonne Farrell and Shelley McNamara, Fall 2011
 Leon Krier, Spring 2013
 Demetri Porphyrios, Spring 2011–2012, Fall 2013
 Frank O. Gehry, Spring 2002, Spring 2004, Spring 2006, Spring 2010, Spring 2014
 Pier Vittorio Aureli, Spring 2015–2016
 Thomas Phifer, Spring 2017
 Róisín Heneghan and Shih-Fu Peng, Fall 2012, Spring 2018

The Louis I. Kahn Visiting Assistant Professorship

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

Gregg Pasquarelli, Spring 2004
 Galia Solomonoff, Fall 2004
 Mario Gooden, Spring 2005
 Jeanne Gang, Fall 2005
 Sunil Bald, Spring 2006
 Marc Tsurumaki, Fall 2006
 Ali Rahim, Spring 2007
 Sean Griffiths, Sam Jacob, and Charles Holland, Fall 2007
 Chris Sharples, Spring 2008
 Liza Fior and Katherine Clarke, Spring 2009
 William Sharples, Spring 2009
 Eric Bunge and Mimi Hoang, Fall 2009
 Chris Perry, Spring 2010

Hernan Diaz Alonso, Fall 2010
 Makram el Kadi, Spring 2011
 Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft, Fall 2011
 Joe Day, Spring 2012
 Tom Wiscombe, Fall 2012
 Adib Cure and Carie Penabad, Spring 2013
 Marcelo Spina and Georgina Huljich, Fall 2013
 Dan Wood, Spring 2014
 Elizabeth Gray and Alan Organschi, Fall 2014
 Tatiana Bilbao, Spring 2015
 Sara Caples and Everardo Jefferson, Fall 2015
 Kersten Geers, Spring 2016
 Michael Young, Fall 2016
 David Erdman, Spring 2017
 Scott Ruff, Fall 2017
 Florencia Pita and Jackilin Hah Bloom, Spring 2018

The Edward P. Bass Distinguished Visiting Architecture Fellowship

Established through the generosity of Edward P. Bass (B.S. 1968, M.A. Hon. 2001), this fellowship enables the School to invite distinguished private and public sector leaders in the development community to participate as integral teaching members in advanced studios and seminars. Since 2005, the following developers have held this fellowship:

Gerald Hines, Spring 2005
 Stuart Lipton, Spring 2006
 Roger Madelin, Spring 2007
 Nick Johnson, Fall 2007
 Charles L. Atwood, Fall 2008
 Katherine Farley, Spring 2010
 Vincent Lo, Spring 2011
 Douglas Durst, Spring 2012
 Isaäc Kalisvaart, Spring 2013
 John Spence, Fall 2013
 Rafael Birmann, Spring 2015
 Jonathan F.P. Rose, Fall 2015
 Jonathan Emery, Fall 2016
 Janet Marie Smith, Fall 2017

The Vincent Scully Visiting Professorship of Architectural History

Established through the generosity of an anonymous donor to honor Vincent Scully, this professorship enables the School to invite distinguished architectural historians to give lecture and seminar courses at the School. Since 2005, the following architectural historians have held this professorship:

Kurt W. Forster, Fall 2005–2009
 Dietrich Neumann, Spring 2007–2009
 Stanislaus von Moos, Spring 2010–2014

Annabel Wharton, Fall 2014
 Kathleen James-Chakraborty, Fall 2015–2016
 Mario Carpo, Fall 2010–2013, Fall 2017
 Anthony Vidler, Spring 2015–2018

The Daniel Rose (1951) Visiting Assistant Professorship

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

Elihu Rubin, Fall 2007–Spring 2012
 Todd Reisz, Spring 2013–2017
 Jesse LeCavalier, Spring 2018

The Norman R. Foster Visiting Professorship

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

David Chipperfield, Fall 2011
 Alejandro Zaera-Polo, Fall 2010, Spring 2012
 Zaha Hadid, Spring 2013
 Bijoy Jain, Fall 2013
 David Adjaye, Spring 2014
 John Patkau, Spring 2011, Fall 2012, Fall 2014
 Niall McLaughlin, Spring 2015
 Zaha Hadid and Patrik Schumacher, Spring 2016
 Wolf D. Prix, Spring 2016
 Marianne McKenna, Fall 2016
 Gonca Paşolar and Emre Arolat, Fall 2017
 Tatiana Bilbao, Spring 2017–2018

The Robert A.M. Stern Visiting Professorship

Established through the generosity of Robert Rosenkranz (B.A. 1962), Alexandra Munroe, and friends and colleagues in honor of Robert A.M. Stern (M.Arch. 1965), Dean of the School of Architecture from 1998 to the present, this professorship enables the School to invite distinguished architects whose design philosophies reflect the tenets of Classical architecture to teach in the design studio. Since 2015, the following architects have held this professorship:

Leon Krier, Spring 2015
 Demetri Porphyrios, Fall 2015
 Elizabeth Plater-Zyberk, Spring 2017
 Elizabeth Moule, Spring 2018



History and Objectives of the School

HISTORY

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

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

OBJECTIVES

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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



Master of Architecture I Degree Program

FIRST PROFESSIONAL DEGREE

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

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

Entering students, with a sound liberal arts background assumed, are required to follow a curriculum in which their creative powers are stimulated through a sequence of problem-solving exercises involving basic and architectural design, building technology, freehand and computer-assisted drawing, and an introduction to design methodologies, as well as courses in architectural theory and the planning, design, and development of the urban landscape. Architectural design problems in the first year start in the fall term at limited scale and by the spring term progress to an investigation of dwelling. During the spring term of first year and until mid-June, a community building project is undertaken, which provides an opportunity for the design of an affordable house as well as the experience of carrying the design through the building process when the class builds a final design. The fall term of second year undertakes the design of a public building, and the spring term of second year is devoted to urbanism. During the fall and spring terms of third year, students, through a lottery system, are at liberty to choose from a variety of advanced design studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students in their final term may undertake an independent design thesis (1199b) in lieu of an advanced studio. Students may, if they wish, continue their work for an additional term by taking an advanced studio and/or elective courses. A number of support courses are required during the three-year curriculum. Required courses in design and visualization, technology and practice, history and theory, urban studies, and visual studies support the studios.

Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Courses – falling into the broad categories of design and visualization, technology and practice, history and theory, and urbanism and landscape – support and augment the pivotal studio offerings. Courses offered by other schools and departments within the University may be taken for credit. Emphasis throughout the program is on architectural design and decision-making.

Course of Study

In course titles, *a* designates fall term, *b* designates spring term, and *c* designates summer. The School reserves the right to change the prescribed course of study as necessary. The course of study listed below becomes effective with the first year of the 2018–2019 incoming class and the second year of the 2017–2018 incoming class. The prior listed course of study remains in effect for the first year of the 2017–2018 incoming class and for all years of the 2016–2017 incoming class.

M.Arch. I: Total Requirement: 114 credits

Pre-First Year (Mid-Summer)

<i>Required</i>	<i>Credits</i>
1000c, Architectural Fundamentals*	0

First Year (Fall)

<i>Required</i>	<i>Credits</i>
1011a, Architectural Design	9
1018a, Formal Analysis	3
2011a, Structures I	3
3011a, Modern Architecture	3
	<hr/>
	18

First Year (Spring)

<i>Required</i>	<i>Credits</i>
1012b, Architectural Design	9
2012b, Structures II	3
2016b, Building Project I	3
3012b, Architectural Theory	3
	<hr/>
	18

First Year (Early Summer)

<i>Required</i>	<i>Credits</i>
2017c, Building Project II†	3
1019c, Visualization and Computation†	3
	<hr/>
	6

Second Year (Fall)

<i>Required</i>	<i>Credits</i>
1021a, Architectural Design	9
2021a, Environmental Design	3
4022a, Introduction to Urban Design**	3
Elective‡	3
	<hr/>
	18

Second Year (Spring)

<i>Required</i>	<i>Credits</i>
1022b, Architectural Design	9
2022b, Systems Integration	3
Elective‡	3
Elective‡	3
	<hr/>
	18

Third Year (Fall)

<i>Required</i>	<i>Credits</i>
Advanced Studio Design	9
2031a, Arch. Practice and Management	3
Elective‡	3
Elective‡	3
	<hr/>
	18

Third Year (Spring)

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

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

†This course concludes in late June.

‡One elective must be a qualified Visualization elective, two electives must be in History and Theory study area and must require at least a fifteen-page research paper, and one elective must be in Urbanism and Landscape study area. These required electives may be taken in any term(s). Courses taken outside of the School may fulfill these requirements provided they are listed in the appropriate study areas or they have been approved by the area coordinators. Students not on academic warning or probation may substitute independent elective course work. (See the School's *Academic Rules and Regulations* for procedures and restrictions.)

**In fall 2018, required course will be 4021a, Introduction to Planning and Development, instead of 4022a.

If an entering student can demonstrate competence and passing grades from an accredited school in the material covered in any of the program's required support courses (except for 2031a), that student may request a waiver of those courses. A waiver of any required course, however, does not reduce the number of course credits required to fulfill the program's degree requirements. Support course waivers are granted by the Curriculum and Rules Committees based upon the recommendations of the course's study area coordinators. Requests for a waiver must be submitted to one of the course's study area coordinators *within one week of the start of the first term of the student's enrollment*. A transcript, course syllabus, and a notebook or examples of work accomplished must be presented to the study area coordinators.



Summer Preparation Courses for Incoming M.Arch. I Students

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

1. Architectural Fundamentals (1000c). This five-week course is offered at no charge for those newly admitted students who do not have significant pre-architectural training. This course is required only for those students who have been informed in their acceptance letter that they must take this course. Students required to take the summer session must satisfactorily pass this course before being admitted to the School's first-year M.Arch I program in the fall. Classes are held each day, Monday through Friday. The average day is broken into morning and afternoon sessions. Students are expected to complete assignments outside of class.
2. Summer Shops Techniques Course. This one-week course introduces incoming students to the School's fabrication equipment and shops. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.
3. Summer Digital Media Orientation Course. This two-part course, which occurs during the same week as the Summer Shops Techniques Course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures. This course is required only for those M.Arch. I students who did not take Architectural Fundamentals (1000c); see paragraph 1 above.
4. Arts Library Research Methods Session. This ninety-minute session covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

School Portfolio

In addition to the 114 satisfactorily completed course credits, a student must satisfactorily complete the portfolio requirement (as described under Academic Regulations in the chapter Life at the School of Architecture) in order to receive an M.Arch. degree. The portfolio requirement is administered and periodically reviewed by the Design Committee.

Academic Rules and Regulations

Procedures and restrictions for the M.Arch. I program can be found in the School's *Academic Rules and Regulations* section of the *School of Architecture Handbook*. This handbook is available online at <http://architecture.yale.edu/academics/school-handbook>.

National Architectural Accrediting Board (NAAB)

Following is information from the National Architectural Accrediting Board:

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

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

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

- M. Arch. (pre-professional degree + 114 credits)
- M. Arch. (non-pre-professional degree + 114 credits)

Next accreditation visit: 2021"



Master of Architecture II Degree Program

POST-PROFESSIONAL DEGREE

Joel Sanders, Acting Director of Post-Professional Studies

The Master of Architecture II program is for students already holding a professional degree in architecture (B.Arch., or an equivalent first professional degree) who seek a second, master's-level degree in this discipline and who are interested in developing a stronger theoretical basis for their understanding of the field. Since candidates for this program are expected to have received a professional degree prior to admittance, it should be understood that the degree awarded from this program will not fulfill the educational prerequisite for obtaining an architect's license in the United States.

This program leads to a degree of Master of Architecture (M.Arch.) and typically requires two years of full-time residency. Because the program combines two years of studio-based activities with a variety of opportunities (both course-related and individually conceived) to extend their understanding of architectural design and its meaning within a broader cultural and social context, students in the M.Arch. II program are given considerable freedom and support to develop an increasingly reflexive, critical, and speculative relationship to their work.

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

Students in the M.Arch. II program take the required post-professional design studio (1061a) in the first term and in the subsequent three terms choose, through a lottery system, from a variety of advanced design studios, many of which are led by the profession's leading practitioners and theoreticians. These studios are the same ones offered to M.Arch. I students. With faculty approval, students in their final term may undertake an independent design thesis (1199b) in lieu of an advanced studio. Such a studio may combine written and studio material.

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

Course of Study

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

M.Arch. II: Total Requirement: 72 credits

First Year (Fall)

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

First Year (Spring)

Required	Credits
Advanced Design Studio	9
3012b, Architectural Theory	3
Elective*	3
Elective*	3
	<hr/> 18

Second Year (Fall)

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

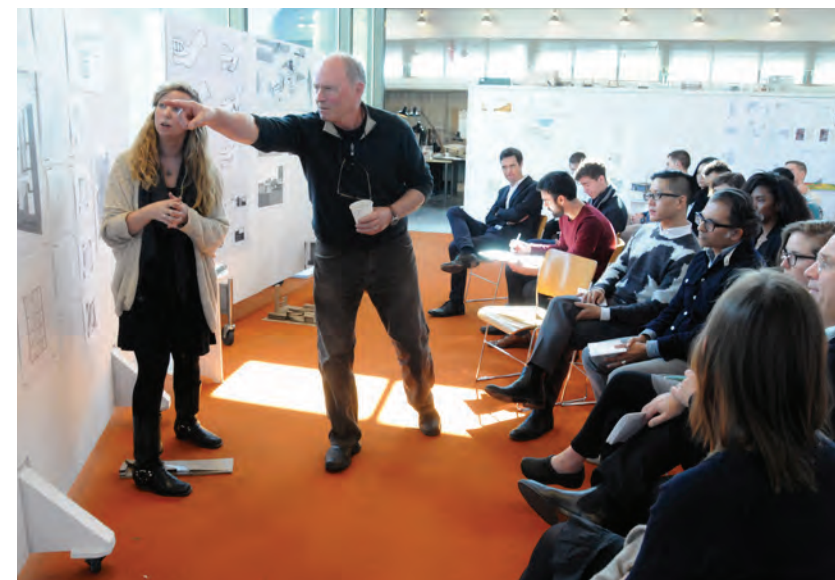
Second Year (Spring)

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

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

Summer Preparation Courses for Incoming M.Arch. II Students

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



1. Summer Shops Techniques Course. This one-week course introduces incoming students to the School's fabrication equipment and shops. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.
2. Summer Digital Media Orientation Course. This two-part course, which occurs during the same week as the Summer Shops Techniques Course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures.
3. Arts Library Research Methods Session. This ninety-minute session covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

School Portfolio

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

Academic Rules and Regulations

Procedures and restrictions for the M.Arch. II program can be found in the School's *Academic Rules and Regulations* section of the *School of Architecture Handbook*. This handbook is available online at <http://architecture.yale.edu/academics/school-handbook>.



Master of Environmental Design Degree Program

RESEARCH-BASED THESIS PROGRAM

Eeva-Liisa Pelkonen, Director of M.E.D. Studies, Fall 2018

Keller Easterling, Director of M.E.D. Studies, Spring 2019

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

The program is intended for students, including postgraduate and mid-career professionals, who seek an academic setting to improve scholarship and research skills, to explore a professional or academic specialization, and to sharpen critical and literary expertise. The program provides foundation for a career in writing, teaching, curatorial work, or critically informed professional practice, and may, in some cases, provide a basis for future Ph.D. studies in architecture and related fields. During their studies, students are encouraged to take advantage of the School's programs and resources, including teaching; symposia; and curatorial, editorial, and archive research projects.

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

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

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

Areas of Study

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

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

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

Ecologies and 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 and subject of research; use of digital tools in fabricating building components and visualizing data; study of network geography and infrastructure.

Visual Studies: Visual communication and representation; exhibition technologies and curatorial strategies; role of various media in shaping architectural culture; notation and mapping techniques; design research.

Course of Study

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

The program of study is a combination of required classes, electives, and independent research. A total of 72 credits is required for completion of the M.E.D. program, allocated as 18 credits each term. A minimum of 21 credits is assigned to electives and 6 to the required M.E.D. courses. A maximum of 45 credits is assigned to independent research (3092a or b). The electives and course distribution are determined in consultation with the student's primary adviser and the director of the program.

COURSE REQUIREMENTS FOR THE M.E.D. PROGRAM

M.E.D. students are required to take a course in research methodologies (3091a) in the fall term of their first year and a course in architectural theory (3022b) in the spring term of their first year. All other course work is distributed among electives chosen from School of Architecture and other Yale University courses. (See descriptions of courses in the M.Arch. curriculum as well as in the bulletins of other schools of Yale University and online at Yale Course Search, <http://courses.yale.edu>.) All M.E.D. students are required to take 3092a or b each term to develop their independent project.

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

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

First Year (Fall)

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

First Year (Spring)

Required	Credits
3012b, Architectural Theory	3
3092b, Independent Research and Electives	15
	<hr/> 18

Second Year (Fall)

Required	Credits
3092a, Independent Research and Electives	18

Second Year (Spring)

Required	Credits
3092b, Independent Research and Electives	18

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

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

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

Advisers and M.E.D. Program Committee

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

Eeva-Liisa Pelkonen, Chair, Fall 2018

Keller Easterling, Chair, Spring 2019

Peggy Deamer

Alan Plattus

Elihu Rubin

Academic Rules and Regulations

Four terms must be spent in residence. Under exceptional circumstances, and with permission of the dean and the School's Rules Committee, students may apply for half-time status (9 credits per term), after successful completion of the first term (18 credits). The in absentia tuition fee is \$250 per term. Additional procedures and restrictions for the M.E.D. program can be found in the School's *Academic Rules and Regulations* section of the *School of Architecture Handbook*. This handbook is available online at <http://architecture.yale.edu/academics/school-handbook>.



Doctor of Philosophy Program

Alan Plattus, Director of Doctoral Studies

FIELDS OF STUDY

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

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

ADMISSION REQUIREMENTS

Applicants must have appropriate academic credentials (a master's degree or equivalent in architecture, engineering, environmental design, or, exceptionally, in a related field). Two years of professional work in an architecture office are recommended. The Graduate Record Examination (GRE) General Test taken no more than five years prior to application is required. All applicants whose native language is not English are required to take the Internet-based Test of English as a Foreign Language (TOEFL iBT), a test that includes a section on spoken English. The TOEFL requirement may be waived only for applicants who, prior to matriculation at Yale, will have received a baccalaureate degree or its international equivalent from a college or university where English is the primary language of instruction. Applicants must have studied in residence at the baccalaureate institution for at least three years to receive the waiver. A waiver will not be granted on the basis of an advanced degree (such as M.A., M.S., or Ph.D.) from any institution.

In addition to meeting qualifying criteria, candidates are required as part of the application to submit a portfolio of their own architectural work, a writing sample in the form of a substantial research paper or publication, and an explanation of their motivation for engaging in this course of study. Qualified applicants may be invited to interview with a member of the doctoral faculty.

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

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

The Ph.D. program is administered by the Yale Graduate School of Arts and Sciences. For questions regarding admissions, please contact graduate.admissions@yale.edu.

THE APPLICATION PROCESS

The online application can be accessed at <http://gsas.yale.edu/admission-graduate-school>, when it is available. Applications for the program beginning in the 2019–2020 academic year must be submitted no later than January 2, 2019. Applicants will not be allowed to submit applications after the deadline has passed.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE

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

Students are required to be full-time and in residence in the New Haven area during the first three academic years (see the Bulletin of the Graduate School of Arts and Sciences, *Programs and Policies*). Students take twelve graduate and Ph.D. seminars for credit, including a Ph.D. seminar taught in each of the first four terms by a member of the School of Architecture faculty that introduces the student to various methodologies and areas of study. Some seminars encourage primary research on a narrow topic or focus on producing a collective body of work. Others offer a broader survey of historiographies or focus on a close reading of a body of texts. These four required seminars form the methodological core of the program.

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

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

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

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

During the third year, candidates present and defend a preliminary proposal for a dissertation topic, consisting of a topic statement, detailed program of research, and an annotated bibliography. By the end of the third year, students begin dissertation research and writing, submitting drafts of the dissertation chapters as they are completed.

While this is a five-year program, if the dissertation has not been completed by the end of year five and, at that time, the program certifies that the candidate will complete the dissertation by August of the following academic year, the candidate may be eligible in year six for a teaching position and funding for up to an additional nine months.

Graduate Research Assistant and Teaching Fellow Experience

The program in Architecture considers teaching to be an important part of graduate training. Students in the Ph.D. program in Architecture, therefore, are expected to teach for four terms, normally in their third and fourth years. During these four terms, it is anticipated that a Ph.D. student teach in two history and theory survey courses in the student's area of study at the School of Architecture or elsewhere in the University and teach in two design studios at the School of Architecture. Each teaching assignment shall be under the direct supervision of senior faculty.

MASTER'S DEGREE

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

REQUIRED COURSES

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

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

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

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

Summer Preparation Courses for Incoming Ph.D. Students

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

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



Joint-Degree Programs and Undergraduate Studies

JOINT-DEGREE PROGRAMS

School of Architecture/School of Management

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

Joint-degree students in the three-year first professional M.Arch. program must complete all requirements for the degree, including six terms of design studio, with the first four terms taken consecutively. This is an accredited, professional degree and specific requirements may not be bypassed, except when waivers are granted for course work previously completed at other institutions. Students in this program will have their overall number of course credits required for the M.Arch. degree reduced from the normal 114 credits to 96 credits. This means they will take 18 fewer elective credits (six elective courses) and may be waived from the History and Theory and/or Urbanism and Landscape elective requirements. Normally this adjustment will allow the student to divide the final (fourth) year schedule between the two required advanced studios at the School of Architecture and courses at the School of Management.

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

At the conclusion of the required studies, the joint-degree program awards both a Master of Business Administration (M.B.A.) and a Master of Architecture (M.Arch.). Withdrawal or dismissal from the School of Management will automatically obligate a student to complete all normal requirements for the M.Arch. degree (114 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 at the School of Architecture and to the director of student services at the School of Management.

School of Architecture/School of Forestry & Environmental Studies

Alexander Felson, Coordinator

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

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

Students may apply to both schools at the same time and, if accepted, will begin their studies at the School of Architecture, since admission to the School cannot be deferred. Those who apply simultaneously should indicate their desire to be considered for the joint program on both applications. Students at the School of Architecture may apply to the School of Forestry & Environmental Studies prior to their final year. Students enrolled at the School of Forestry & Environmental Studies may apply to the School of Architecture during their first year. Inquiries may be directed to the registrar at either the School of Architecture or the School of Forestry & Environmental Studies. Withdrawal or dismissal from the School of Forestry & Environmental Studies will automatically oblige a student to complete all normal requirements for the School of Architecture M.Arch. degree (114 credits for first professional degree; 72 credits for post-professional degree option). Furthermore, the M.Arch. degree will not be awarded to joint-degree candidates until they have completed all requirements for both degrees.

MASTER OF ARCHITECTURE I — MASTER OF ENVIRONMENTAL MANAGEMENT

Joint-degree students admitted to the first professional Master of Architecture (M. Arch. I) program must complete all requirements for this degree as specified in the Course of Study listed below. The Master of Architecture degree for this program is an accredited, professional degree and specific requirements may not be bypassed, except



when waivers are granted for course work previously completed at other institutions. Students in this program will have their overall number of course credits required for the Master of Architecture degree reduced from the normal 114 credits to 96 credits and for the Master of Environmental Management degree reduced from the normal 48 credits to 36 credits by, in effect, satisfying what would have been elective requirements in one program with required courses of the other. Students in the joint-degree program may be waived from the History and Theory and/or Urbanism and Landscape elective requirements.

Joint students within the Master of Architecture program may waive specific course requirements if they have taken equivalent courses at other institutions, although total credit requirements will not be altered.

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

*Course of Study**

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

First Year

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

Second Year

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

At School of Forestry & Environmental Studies: Perspectives course, Basic Knowledge course, summer technical skills training (MODS), summer internship

Third Year

At School of Architecture: one advanced studio†

At School of Forestry & Environmental Studies: Basic Knowledge course, Specialization core and electives, general electives, summer internship

Fourth Year

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

At School of Forestry & Environmental Studies: Specialization and general electives, Capstone course, Integrative Project

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

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

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 as specified in the Course of Study listed below. The Master of Architecture degree for this program is a non-accredited degree. Students in this program will have their overall number of course credits required for the Master of Architecture degree reduced from the normal 72 credits to 54 credits, including three advanced studios plus the advanced sustainable design studio, and for the Master of Environmental Management degree reduced from the normal 48 credits to 36 credits by, in effect, satisfying what would have been elective requirements in one program with required courses of the other.

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

Course of Study*

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

First Year

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

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

Second Year

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

At School of Forestry & Environmental Studies: Perspectives course, Basic Knowledge courses, summer internship



Third Year

At School of Forestry & Environmental Studies: Specialization core and electives, general electives, Capstone course, Integrative Project

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

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

M.Arch./M.E.D.

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

UNDERGRADUATE STUDIES

Bachelor of Arts

Bimal Mendis, Director of Undergraduate Studies

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



PRELIMINARY REGISTRATION FOR PROSPECTIVE MAJORS

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

APPLICATION TO THE ARCHITECTURE MAJOR

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

INTRODUCTION TO ARCHITECTURE

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

THE STANDARD MAJOR

The purpose of the undergraduate standard major is to include the study of architecture within a comprehensive liberal arts education, drawing from the broader academic and professional environment of the Yale School of Architecture. The curriculum includes work in design; in history, theory, and criticism of architecture; and in urban studies. As a liberal arts major in Yale College, it leads to a bachelor of arts degree with a major in Architecture, a nonprofessional degree, and it does not fulfill the prerequisites for

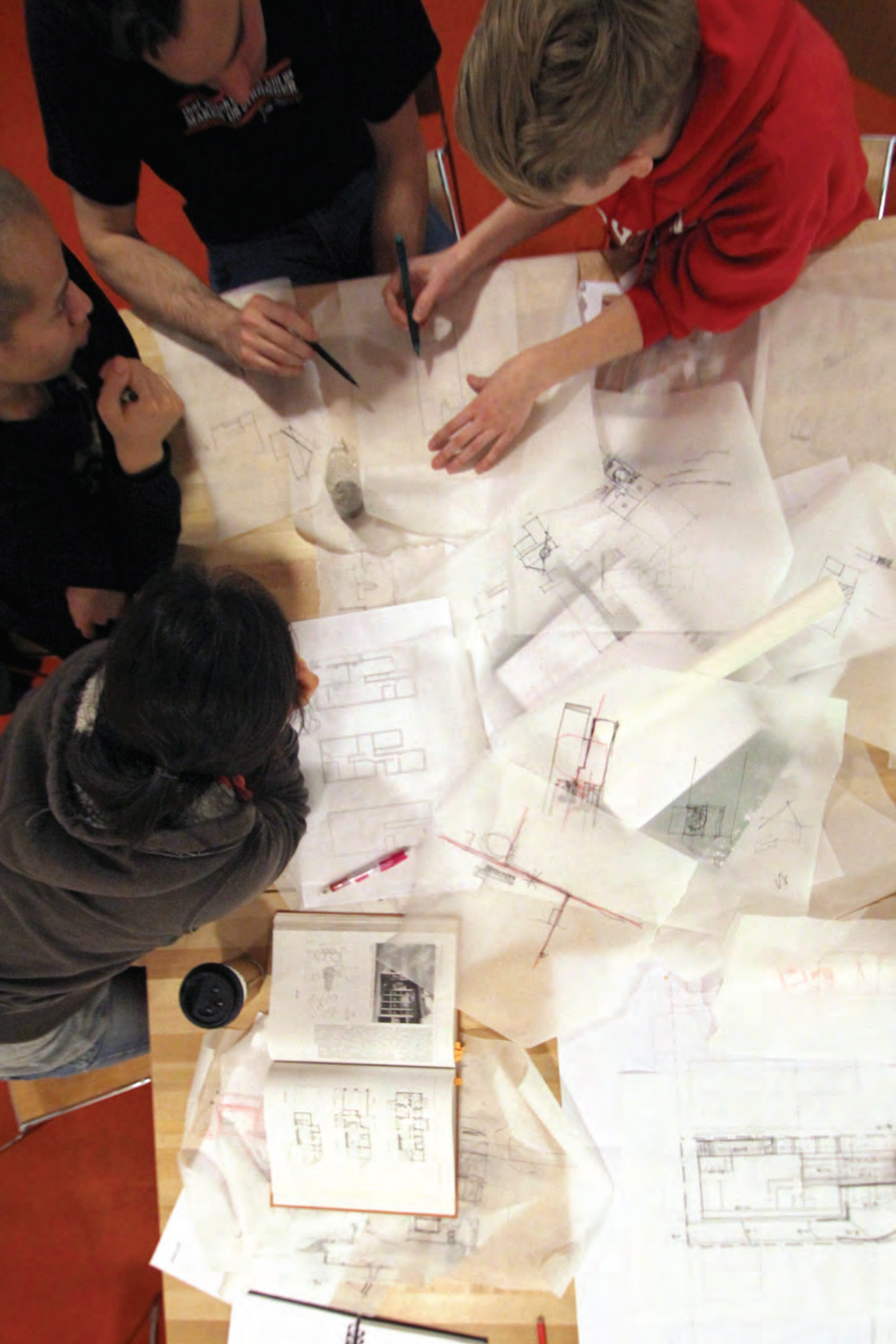
architectural licensure. For accredited professional degree programs, refer to the requirements of the National Architectural Accrediting Board (NAAB) at www.naab.org.

REQUIREMENTS OF THE MAJOR

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

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

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



Study Areas and Course Descriptions, 2017–2018

For the 2018–2019 listings, visit <http://architecture.yale.edu/courses>.

In course titles, *a* designates fall term, *b* designates spring term, and *c* designates summer. [Bracketed courses were not offered in 2017–2018.] The School reserves the right to change the prescribed course of study as necessary.

DESIGN AND VISUALIZATION

Sunil Bald and Mark Foster Gage, Study Area Coordinators

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

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

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

Required Courses

1001c, Visualization I: Observation and Representation 0 credits. (Required of incoming M.Arch. I students with little or no academic background in architecture.) This summer course is an intensive, five-week immersion into the language of architectural representation and visualization, offering a shared inventory and basic framework upon which to build subsequent studies. Students are introduced to techniques and conventions for describing the space and substance of buildings and urban environments, including orthographic drawing, axonometric projection, perspective, architectural diagramming, vignette sketching, and physical modeling. Students work in freehand, hard-line, and digital formats. In parallel to the visualization portion of this course, an introduction to architectural history and theory focuses on principal turning points of thought and practice through to the eighteenth century. For 2017 the course was taught from July 17 until August 18. Trattie Davies, coordinator; Miroslava Brooks, Kyle Dugdale

1011a, Architectural Design: First M.Arch. I Core Studio 6 credits. (Required of first-year M.Arch. I students.) This studio is the first of four core design studios where beginning students bring to the School a wide range of experience and background. Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. Experiential, social, and material concerns are introduced together with formal and conceptual issues. Joyce Hsiang, coordinator; Amina Blacksher, Brennan Buck, David Moon, Eeva-Liisa Pelkonen, Michael Szivos

1012b, Architectural Design: Second M.Arch. I Core Studio 6 credits. (Required of first-year M.Arch. I students.) This second core studio explores inhabitation through the design of the architecture and detail of enclosure, structure, circulation, and the habitable space it produces. The work of the term focuses on the simultaneous relationship of a body to both interior and exterior environments, and their mediation by the material assemblies of building. With an initial focus on the conception and production of a singular interior space, a sequence of projects gives way to increasing physical and spatial complexity by requiring students to investigate—at close range and in intimate detail—issues of structure and enclosure, organization and circulation, urban site and climate. This work forms the conceptual background for the work in the latter half of the term—the collaborative design and construction of the Building Project, an affordable house for a nonprofit developer in New Haven. Prerequisite: 1011a. Alan Organschi, coordinator; Andrew Benner, Peter de Bretteville, Marta Caldeira, Adam Hopfner, Amy Lelyveld, Job Moore

1013c, Building Project 3 credits. (Required of first-year M.Arch. I students, early summer.) This course examines the materialization of a building, whereby students are required to physically participate in the construction of a structure that they have designed. By engaging in the act of making, students are exposed to the material, procedural, and technical demands that shape architecture. Construction documents are generated and subsequently put to the test in the field. Students engage in collaboration with each other, and with a client, as they reconcile budgetary, scheduling, and labor constraints, and negotiate myriad regulatory, political, and community agencies. The course seeks to demonstrate the multiplicity of forces that come to influence the execution of an architectural intention, all the while fostering an architecture of social responsibility, providing structures for an underserved and marginalized segment of the community. For 2018 students enrolled in this course were required to work on the project from April 30 through June 29. For more information, see the section on the Building Project online at <http://architecture.yale.edu>. Prerequisites: 1011a, 1012b. Adam Hopfner, director; Kyle Bradley, and faculty

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



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

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

These discoveries then are re-presented through interactive, multimedia presentations to describe the building assembly and its design ambitions. For 2018 the course was taught from May 14 until June 29. Prerequisites: 1015a, 1016b. Amina Blacksher, John Blood

1018a, Formal Analysis 3 credits. (Required of first-year M.Arch. I students; available as an elective for M.Arch. II and M.E.D. students who obtain permission of the instructor.) This course studies the object of architecture—canonical buildings in the history of architecture—not through the lens of reaction and nostalgia but through a filter of contemporary thought. The emphasis is on learning how to see and to think architecture by a method that can be loosely called “formal analysis.” The analyses move through history and conclude with examples of high modernism and postmodernism. Reading assignments and one formal analysis are assigned each week. Peter Eisenman

1021a, Architectural Design: Third M.Arch. I Core Studio 6 credits. (Required of second-year M.Arch. I students.) This third core studio concentrates on a medium-scale public building, focusing on the integration of composition, site, program, mass, and form in relation to structure, and methods of construction. Interior spaces are studied in detail. Large-scale models and drawings are developed to explore design issues. Prerequisites: 1011a, 1012b. Emily Abruzzo, coordinator; Peter de Bretteville, Martin Finio, Mark Foster Gage, Aniket Shahane

1022b, Architectural Design: Fourth M.Arch. I Core Studio 6 credits. (Required of second-year M.Arch. I students.) This fourth core studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of the neighborhood and that of the residential, institutional, and commercial building types that typically constitute the neighborhood. Issues of community, group form, infrastructure, and the public realm, as well as the formation of public space, blocks, streets, and squares are emphasized. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies. Prerequisites: 1011a, 1012b, 1021a. Aniket Shahane, coordinator; Keller Easterling, Alexander Felson, Bimal Mendis, Alan Plattus, Rosalyn Shieh

1061a, Post-Professional Design Studio 9 credits. (Required of and limited to first-year M.Arch. II students.) 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. Leslie Gill, Joel Sanders

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



Advanced Design Studios (Fall)

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

1101a, Advanced Design Studio 9 credits. Frank O. Gehry, Davenport Visiting Professor

1102a, Advanced Design Studio 9 credits. Elia Zenghelis, Saarinen Visiting Professor

1103a, Advanced Design Studio 9 credits. Peter Eisenman, Gwathmey Professor in Practice

1104a, Advanced Design Studio 9 credits. Gonca Paşolar and Emre Arolat, Foster Visiting Professors

1105a, Advanced Design Studio 9 credits. Scott Ruff, Kahn Visiting Assistant Professor

1106a, Advanced Design Studio 9 credits. Alan Plattus and Janet Marie Smith, Bass Distinguished Visiting Architecture Fellow

1107a, Advanced Design Studio 9 credits. Peggy Deamer

Advanced Design Studios (Spring)

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

1111b, Advanced Design Studio 9 credits. Pier Vittorio Aureli, Davenport Visiting Professor

1112b, Advanced Design Studio 9 credits. Alan Ricks, Davenport Visiting Professor

1113b, Advanced Design Studio 9 credits. Julie Eizenberg, Bishop Visiting Professor

1114b, Advanced Design Studio 9 credits. Róisín Heneghan and Shih-Fu Peng, Kahn Visiting Professors

1115b, Advanced Design Studio 9 credits. Hildigunner Sverrisdóttir, Saarinen Visiting Professor

1116b, Advanced Design Studio 9 credits. Tatiana Bilbao, Foster Visiting Professor

1117b, Advanced Design Studio 9 credits. Elizabeth Moule, Stern Visiting Professor

1118b, Advanced Design Studio 9 credits. Florencia Pita and Jackilin Hah Bloom, Kahn Visiting Assistant Professors

1119b, Advanced Design Studio 9 credits. Steven Harris and Gavin Hogben

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

Elective Courses

1211a, Drawing and Architectural Form 3 credits. With the emergence of increasingly sophisticated digital technologies, the practice of architecture is undergoing the most comprehensive transformation in centuries. Drawing, historically the primary means of generation, presentation, and interrogation of design ideas, is currently ill-defined and under stress. This course examines the historical and theoretical development of descriptive geometry and perspective through the practice of rigorous constructed architectural drawings. The methods and concepts studied serve as a foundation for the development of drawings that consider the relationship between a drawing's production and its conceptual objectives. Weekly readings, discussions, and drawing exercises investigate the work of key figures in the development of orthographic and three-dimensional projection. Ultimately, the goal is to engage in a focused dialogue about the practice of drawing and different methods of spatial inquiry. Limited enrollment. Victor Agran

1213b, Books and Architecture 3 credits. For architects, the book has been a necessary (if not essential) tool for clarifying, extending, and promoting their ideas and projects. This seminar examines the phenomenon of the book in architecture as both an array of organizational techniques (what it is) and as a mediator (what it does). Arguably, outside of the artifice and material fact of the building itself, the book has been the preferred mode of discourse that architects have chosen to express their intellectual project. This seminar is part lecture, part workshop where the experience of making a series of books helps to inform the development of ideas about the projective capacity of the book. Through case studies, this seminar examines the relationship book production has with a selection of contemporary and historical practices, including each project's physical and conceptual composition as well as how each project acts as an agent of the architect within a larger world of communication. The second part of the seminar asks students to apply ideas in a series of three book projects that emphasize the book as an instrument of

architectural thinking. Most projects are individual efforts, but work in pairs or groups is also explored. Limited enrollment. Luke Bulman

1216b, Ornament Theory and Design 3 credits. This seminar begins by reviewing major writings governing the identity of ornament, e.g., Isidore of Seville, Owen Jones, Riegl, Sullivan, Beeby, etc., including distinguishing between “ornament” and “decoration.” Twentieth-century actions against ornament are also examined. After a survey of Classical, Victorian, Art Nouveau, and Art Deco ornament, the focus is on ornament in twenty-first-century design. Readings, exercises, individual final projects, and a portfolio are required. Limited enrollment. Kent Bloomer

1222b, Diagrammatic Analysis 3 credits. Using formal analysis as a method to understand architectural form, this seminar provides students with an understanding of the complexities of current architectural production and helps them to become fluent in the language of form. Students are required to produce weekly drawings and to participate in reading discussions on specific buildings, ranging from Renaissance to contemporary. Limited enrollment. Peter Eisenman

1224a, The Chair 3 credits. The chair has been a crucible for architectural ideas and their design throughout the trajectory of modern architecture. The chair is both a model for understanding architecture and a laboratory for the concise expression of idea, material, fabrication, and form. As individual as its authors, the chair provides a medium that is a controllable minimum structure, ripe for material and conceptual experiments. In this seminar, students develop their design and fabrication skills through exploration of the conceptual, aesthetic, and structural issues involved in the design and construction of a full-scale prototype chair. Limited enrollment. Timothy Newton

[1226b, Site + Building] 3 credits. This seminar investigates buildings and their sites. Conceived as a vehicle for understanding the relationship between site and building through critical analysis, the course examines ancient, historic, and contemporary works of architecture and landscape architecture. Material includes works by Hadrian, Diocletian, Michelangelo, Raphael, Palladio, Durand, Schinkel, Lutyens, Asplund, Aalto, Wright, Mies, Kahn, Neutra, Saarinen, Scarpa, Bawa, Krier, Eisenman, Ando, and Gehry. The seminar focuses on site organization strategies and philosophies of site manipulation in terms of topography; urban, suburban, and rural context; ecology; typology; spectacle; and other form-giving imperatives. Methods of site plan representation are also scrutinized. Requirements include three significant readings, one major class presentation, and the keeping of individual class notebooks. Limited enrollment. Not offered in 2017–2018. Steven Harris]

1227b, Drawing Projects 3 credits. Each student admitted to the course comes prepared with a particular subject that is investigated through the media of drawing for the entire term. There is a weekly evening pin-up with group discussion of the work in progress. Limited enrollment. Turner Brooks

[1228b, Disheveled Geometries: Ruins and Ruination] 3 credits. Architectural ruins index the total failure of individual buildings, technologies, economies, or, at times, entire civilizations. This course researches the topics of ruination and architectural

ruins—what produces them, what defines them, and how they impact individuals, cities, and civilizations on levels from the visual and formal to the philosophical and psychological. The formal and visual materials of this course emerge from the study of ruins from not only the past and present, but also the future, through research into the speculative territories of online “ruin porn,” new genres of art practice, and in particular dystopian television and film projects that reveal an intense contemporary cultural interest in apocalyptic themes. While significant nineteenth-century theories of architectural ruin, including those of John Ruskin (anti-restoration) and Eugène Emmanuel Viollet-le-Duc (pro-restoration), are addressed, the primary intellectual position of the course emerges from readings and discussions of the philosophical methodology of “ruination.” Student projects involve the philosophical and aesthetic ruination of iconic architectural projects to determine not only their essential qualities, but hidden, latent ones as well. Subsequent group discussion of this work vacillates between philosophical and aesthetic poles in an attempt to tease out new observations on these projects as well as on the nature of ruins and ruination. The self-designed final project is determined pending consultation between the students and instructor, but involves photorealistic failure of past, present, or future architectural or urban projects; dystopic visual speculations; fabrication experiments that test actual material decay and failure; or attempts to reproduce the aesthetic ambitions of ruin porn through the manipulation of existing, or the design of new, projects. The goal of the course is not to convey an existing body of architectural knowledge, but to unearth a new architectural discourse that considers architecture in reverse—emphasizing its decay rather than its creation in an effort to reveal new territories of architectural agency. Limited enrollment. Not offered in 2017–2018. Mark Foster Gage]

[1230b, Patternism: Computation and Architectural Drawing 3 credits. This seminar employs computational software to reexamine architectural drawing as traditionally understood: line-based representation that establishes spatial depth and tactility. The course begins by examining architectural drawing over the past forty years, particularly in relation to digital abstraction that stressed pattern rather than representation: coherent systems without physicality or character. Referencing the discourse of modern painting and sculpture, students are asked to formulate a thesis that responds to historical shifts they find between abstraction and physicality; between the flat graphic and the illusion of depth; and between distinct drawing types, such as perspectival and orthographic. After establishing a conceptual foundation, the seminar focuses on exploiting the full potential of algorithmic software and the production of large architectural drawings. Limited enrollment. Not offered in 2017–2018. Brennan Buck]

1233a, Composition 3 credits. This seminar addresses issues of architectural composition and form in four three-week exercises titled Form, Partis, Structure and Section, and Elevation. Leaving aside demands of program and site in order to concentrate on formal relationships at multiple scales, these exercises are intended to develop strategies by which words, briefs, written descriptions, or requirements can be translated into three dimensions. Each subject is introduced by a one-hour lecture on organizational paradigms in works of architecture from many periods. The medium is both physical and 3-D digital models. Multiple iterations emerging from the first week sketches and



finalized in the following week are the basis for the generation of multiple, radically differing strategies, each with its own unique possibilities and consequences. Limited enrollment. Peter de Bretteville

1239a, Theory through Objects: Activist Form 3 credits. This seminar seeks to address the increasing expectation that architecture more directly address the social and political problems of today: income inequality, racial division, religious persecution, gender identity and rights, and ecological crisis, to name a few. Students speculate on ways in which the design of buildings and objects can be more socially and politically impactful and if there are other ways to discuss these issues rather than relying on standard critical-theory tropes that have governed architecture’s social ambitions for decades. Instead of relying on dry PowerPoint presentations or abstract, intangible discussions, in this seminar all presentations, brainstorming, ideation, and think-tank-style discussions are done exclusively by engaging with physical objects. Students conduct preliminary research on historic examples of the politicization of objects, largely using the Victoria and Albert Museum’s recent *Disobedient Objects* exhibition as a collective starting point, to position subsequent discussions related to selected writings by Jacques Rancière, Graham Harman, Elaine Scarry, Steven Shavero, the Laboria Cuboniks Xenofeminist Collective, and others. Concepts and movements addressed include, but are not limited to, Dissensus/Aisthesis, Xenofeminism, Object-Oriented Ontology, Accelerationism, and Afrofuturism. All assignments involve the production of physical objects with the exception of students who opt to fulfill the History and Theory elective requirement through the writing of a fifteen-page paper instead of the production of a final object. Enrollment limited to ten. Mark Foster Gage

1240a, Custom Crafted Components 3 credits. This historically grounded, hands-on, project-based seminar requires individual aesthetic expression via the crafting of tangible, original, intimately scaled architectural elements. Exploration and experimentation with unusual combinations and sequences of analog and digital representation are encouraged by way of challenging preconception and expanding the spectrum of aesthetic expression. Selected iterations are developed into designs for specific building components and contexts. Relationships among creative liberty, craft, and manufacturing are explored via prototyping custom components using materials, means, and methods that are reasonable in contemporary professional practice. Limited enrollment. Kevin Rotheroe

1241a, Rendered: Architecture and Contemporary Image Culture 3 credits. This course addresses the role of image making in architecture at a time when consumers of culture, including architects, are inundated by images. While images can never replace the experience of a building in time and space, it is their potential to circulate so seamlessly that gives them undeniable power as our discipline's primary means of engagement with popular culture. The course examines the impact of the Internet on contemporary art and recent writing on aesthetic concepts, including post-digital, post-medium, and the new aesthetic. This discourse suggests that contemporary image culture has profound effects on how we understand authorship, materiality, and representation generally. Students are asked to speculate on the current and future role of the image as an architectural medium in this context. The final project is a series of architectural images situated in an online context. Limited enrollment. Students who have taken 1215a, *Inner Worlds*, are not eligible for this course. Brennan Buck

1242b, Architecture and Illusion 3 credits. This seminar examines the synthesis of architectural and representational space achieved during the Baroque period. In addition to the vanishing point and view point previously defined by perspective drawing, painter-architects, such as Andrea Pozzo, introduced a third point into their constructions, a station point occupied by the viewer, which for the first time synthesized building and drawing. Despite its popularity, architectural trompe l'oeil has been discounted since Pozzo's own time as a visual trick that collapses when viewed from multiple points. Though, technologically, its effects pale in comparison to the illusive power of contemporary media, this seminar posits that trompe l'oeil has renewed relevance today amid revived interest in representation and its potential to create multiplicitous and ambiguous legibility. After establishing a conceptual foundation addressing both Western and non-Western modes of drawing, students develop a trompe l'oeil case study, speculating on the multiple implied volumes their precedent suggests and testing the threshold between representational and physical space. Limited enrollment. Students who have taken 1230b, *Patternism*, are not eligible for this course. Brennan Buck

1291c, Rome: Continuity and Change 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students. Enrollment subject to the permission of the instructors and satisfactory completion of all required preparatory course work.) This intensive five-week summer workshop takes place in Rome and is designed to provide a broad overview of that city's major architectural sites, topography, and systems of urban organization. Examples from antiquity to the present day are studied as part of the context of an ever-changing city with its sequence of layered accretions. The seminar examines



historical continuity and change as well as the ways in which and the reasons why some elements and approaches were maintained over time and others abandoned. Hand drawing is used as a primary tool of discovery during explorations of buildings, landscapes, and gardens, both within and outside the city. Students devote the final week to an intensive independent analysis of a building or place. M.Arch. I students are eligible to enroll in this course after completing at least three terms. This course does not fulfill either the History and Theory or the Urbanism and Landscape elective requirements. Limited enrollment. Bimal Mendis, coordinator; Miroslava Brooks, Kyle Dugdale, Stephen Harby, George Knight

1299a or b, Independent Course Work 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See the School's *Academic Rules and Regulations*.)

ELECTIVES OUTSIDE OF SCHOOL OF ARCHITECTURE

The following courses offered elsewhere in the University may be taken for credit with permission of the instructor. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

ART 110b, Sculpture Basics The concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material. Various techniques of gluing and fastening, mass/weight distribution, hanging/mounting, surface/finishing, and types of materials are addressed. In addition to the

hands-on application of sculptural techniques, class time is spent looking at various concepts and approaches to the understanding and development of sculptural ideas, from sculpture as a unified object to sculpture as fragmentary process. Selected readings complement the studio work. An introduction and orientation to the wood shop and metal facilities is covered. The shops and the classroom studio are available during days and evenings throughout the week. This course is recommended before advancement into ART 120b, 121b, 122b, or 125a. Enrollment limited to twelve. Lab/materials fee: \$150. Sandra Burns

ART 111a or b, Visual Thinking An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history and popular culture, as well as art. Projects address all four major concentrations (graphic design, painting/printmaking, photography, sculpture). No prior drawing experience necessary. Open to all undergraduates; *required of all art majors*. Lab/materials fee: \$25. Alexander Valentine, Anahita Vossoughi

ART 114a or b, Basic Drawing An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience necessary. Open to all undergraduates; *required of all art majors*. Lab/materials fee: \$25. Mark Gibson, Sophie Naess, Leigh Ruple, Edgar Serrano, Robert Storr, Anahita Vossoughi, Natalie Westbrook-DeYoung, and faculty

ART 116a, Color Practice Students are introduced to the theory and practice of color through observation, experimentation, readings, screenings, discussion, and creative projects. We attempt to arrive at an understanding of color as an evolving scientific, philosophical, and cultural phenomenon. Students are encouraged to consider the role of color in historical and contemporary art practices and in relation to their own artistic development. Required of painting concentration art majors. Lab/materials fee: \$75. Anna Betbeze

ART 120b, Introduction to Sculpture: Wood An introduction to wood and woodworking technology through the use of hand tools and woodworking machines. Students are guided in the construction of singular objects and learn strategies for installing those objects in order to heighten the aesthetic properties of each work. Students discover both how an object works in space and how space works upon an object. Lab/materials fee: \$75. Elizabeth Tubergen

ART 121b, Introduction to Sculpture: Metal An introduction to working with metal by examining the framework of cultural and architectural forms. A focus is the comprehensive application of construction in relation to concept. The class offers instruction in welding and general metal fabrication in order to create forms in response to current issues in contemporary sculpture. It also gives a solid foundation in learning how the meaning of work derives from materials and the form those materials take. Lab/materials fee: \$75. Brent Howard



ART 130a or b, Painting Basics A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. No prerequisites; recommended for non-majors and art majors. Lab/materials fee: \$75. Mark Gibson, Sophy Naess, Robert Storr, Molly Zuckerman-Hartung

ART 132a or b, Introduction to Graphic Design A studio introduction to visual communication with an emphasis on the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word/image relationships, typography, symbol design, and persuasion. Development of a verbal and visual vocabulary to discuss and critique the designed world. Lab/materials fee: \$150. Julian Bittiner, Yeju Choi, Henk van Assen

ART 265b, Typography: Expression, Structure, and Sequence Continued studies in typography incorporating more advanced and complex problems. Exploration of grid structures, sequentiality, and typographic translation, particularly in the design of contemporary books, and screen-based kinetic typography. Relevant issues of design history and theory are discussed in conjunction with studio assignments. Lab/materials fee: \$150. Prerequisites: ART 132a or b and ART 264a. Henk van Assen

ART 301b, Critical Theory in the Studio This course introduces students to key concepts in modern critical theory and examines how these ideas can aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism are examined in relation to modern and contemporary movements in the visual arts, including cubism, surrealism, Arte Povera, pop, minimalism, conceptual

art, performance art, the pictures group, and the current relational aesthetics movement. Lab/materials fee: \$25. Jonathan Weinberg

ART 346a, Dematerial/Material Exploration of questions and topics pertinent to contemporary sculpture through making, writing, reading, looking, critique, discussions, and field trips. Projects become increasingly self-directed as students develop relationships to materials, techniques, and ideas both familiar and new. Enrollment limited to twelve. Lab/materials fee: \$75. Prerequisite: ART 120b, 121b, 122b, or equivalent, or permission of the instructor. Elizabeth Tubergen

ART 356a, Printmaking I An introduction to intaglio (drypoint and etching), relief (woodcut), and screen printing (stencil), as well as the digital equivalents to each technique, including photo screen printing and laser etching and/or CNC milling. Students examine how these analog and digital techniques inform the outcome of the printed image as well as how they can be combined to create more complex narratives. The class culminates with the making of a unique object that integrates the above techniques and evades traditional definitions of printmaking. Lab/materials fee: \$150. Prerequisite: Art 114a or b or equivalent. Alexander Valentine

ART 368a or b, Graphic Design Methodologies Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Lab/materials fee: \$150. Prerequisites: ART 132a or b and ART 264a, or permission of the instructor. Pamela Hovland, Alice Chung

ART 370a, Communicating with Time, Motion, and Sound This studio class explores how the graphic designer's conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The goal is to experience firsthand the extra dimensions of time-based communications, and to choreograph aural and visual images through selection, editing, and juxtaposition. Lab/materials fee: \$150. Prerequisite: ART 265b or 368a, or permission of the instructor. Christopher Pullman

CPSC 578a, Computer Graphics Introduction to the basic concepts of two- and three-dimensional computer graphics. Topics include affine and projective transformations, clipping and windowing, visual perception, scene modeling and animation, algorithms for visible surface determination, reflection models, illumination algorithms, and color theory. Holly Rushmeier

DRAM 102a/b, Scene Design An introduction for all non-design students to the aesthetics and the process of scenic design through critique and discussion of weekly projects. Emphasis is given to the examination of the text and the action of the play, the formulation of design ideas, the visual expression of the ideas, and especially the collaboration with directors and all other designers. Three hours a week. Open to nondepartmental

and non-School of Drama students with prior permission of the instructor. Riccardo Hernandez, Ming Cho Lee [F], Michael Yeargan

DRAM 229a, Theater Planning and Construction This course is an introduction to planning, design, documentation, and construction of theaters, concert halls, and similar spaces. Emphasis is placed on the role of the theater consultant in functional planning and architectural design. The goal is to introduce the student to the field and provide a basic understanding of the processes and vocabulary of theater planning. Open to nondepartmental and non-School of Drama students with permission of the instructor. Eugene Leitermann

F&ES 754a, Geospatial Software Design This course introduces computer programming tools and techniques for the development and customization of geospatial data-processing capabilities. It relies heavily on use of the Python programming language in conjunction with ESRI's ArcGIS and JavaScript in conjunction with Google's Earth Engine geographic information systems (GIS). Prerequisite: previous experience in GIS. Three hours lecture, problem sets. C. Dana Tomlin

F&ES 755b, Modeling Geographic Space An introduction to the conventions and capabilities of image-based (raster) geographic information systems (GIS) for the analysis and synthesis of spatial patterns and processes. In contrast to F&ES 756a, the course is oriented more toward the qualities of geographic space itself (e.g., proximity, density, or interspersed) than the discrete objects that may occupy such space (e.g., water bodies, land parcels, or structures). Three hours lecture, problem sets. No previous experience is required. C. Dana Tomlin

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

TECHNOLOGY AND PRACTICE

Martin Finio and Kyoung Sun Moon, Study Area Coordinators

This study area explores fundamental theories and methods of building technologies and the relationships among these technologies, architectural design, and the larger natural environment. Courses examine materials, construction, structural systems, and the environmental technologies that provide healthy, productive, sustainable, and comfortable environments. This area also covers professional practice and examines the relationship between methods of construction, procurement, and management. Advanced courses investigate specific technical systems in greater detail, survey emerging methods and technologies, and explore the relationship between building technologies and architectural design in current practice and writings.

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

Required Courses

2011a, Structures I 3 credits. (Required of first-year M.Arch. I students.) An introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover structural classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, and simple framework systems. Discussion sections explore the applications of structural theory to the design of wood and steel systems for gravity loads through laboratory and computational exercises and design projects. Homework, design projects, and midterm and final examinations are required. Kyoung Sun Moon

2012b, Structures II 3 credits. (Required of first-year M.Arch. I students.) This course is a continuation of introductory analysis and design of building structural systems. The course introduces materials and design methods of timber, steel, and reinforced concrete. Structural behavior, ductility concepts, movement, and failure modes are emphasized. Geometric properties of structural shapes, resistances to stresses, serviceability, column analysis, stability, seismic, wind load, and lateral force resisting systems are presented. Homework involves calculations, descriptive analysis, and the building and testing of structural models. Midterm and final examinations are required. Prerequisite: 2011a. Kyoung Sun Moon

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



2021a, Environmental Design 3 credits. (Required of second-year M.Arch. I students.) 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. Philip Steiner, Eero Puurunen

2022b, Systems Integration and Development in Design 3 credits. (Required of second-year M.Arch. I students.) 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, egress and accessibility, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically,

as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses, along with the use of BIM software, are required. Prerequisites: 1021a, 2011a, 2012b, 2015b, 2021a. Martin Finio, coordinator; Anibal Bellomio, Alastair Elliott, Erleen Hatfield, Robert Haughney, Kristin Hawkins, John Jacobson, Laurence Jones, Jennifer Lan, Gina Narracci, Kari Nystrom, Laura Pirie, Victoria Ponce de Leon, Craig Razza, Pierce Reynoldson, Edward M. Stanley, Philip Steiner, Celia Toché, Adam Trojanowski

2031a, Architectural Practice and Management 3 credits. (Required of third-year M.Arch. I students. No waivers allowed. Available as an elective for M.Arch.II students who obtain permission of the instructor.) The process by which an architectural design becomes a building requires the architect to control many variables beyond the purely aesthetic, and understanding how to control that process is key to successful practice. This course provides an understanding of the fundamentals of the structure and organization of the profession and the mechanisms and systems within which it works as well as the organization, management, and execution of architectural projects. Lectures explore the role and function of the architect, the legal environment, models of practice and office operations, fees and compensation, project delivery models and technology, and project management in the context of the evolution of architectural practice in the delivery of buildings. Phillip Bernstein

Elective Courses

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

[2212b, The Liquid Threshold between Order and Chaos 3 credits. This seminar explores the design of complex three-dimensional structural systems. Through discussions on existing projects, including some of the instructors' own, and also modeling and testing new systems to destruction, both physically and digitally (using tools such as Karamba 3D), the seminar intends to foster a deeper intuitive understanding of structures. At what point do you know a structure is at its limit? Limited enrollment. Not offered in 2017–2018. Neil Thomas, Aran Chadwick]

2219b, Craft, Materials, and Digital Artistry 3 credits. This course reviews materials and manufacturing processes especially suited for digitally crafting aesthetically unique



architectural components and surfaces. Cross-fertilization of digital and conventional modes of making is emphasized, as this approach often enables economically viable opportunities for creative expression. This is a hands-on, project-based seminar addressing fundamental theoretical issues in the transformation of ideas into material reality via representations, hand-operated tools, and CNC-automated forming devices. Limited enrollment. Kevin Rotheroe

[2226b, Design Computation 3 credits. The capabilities and limitations of architects' tools influence directly the spaces architects design. Computational machines, tools once considered only more efficient versions of paper-based media, have a demonstrated potential beyond mere imitation. This potential is revealed through design computation, the creative application of the processes and reasoning underlying all digital technology, from e-mail to artificial intelligence. Just as geometry is fundamental to drawing, computation affords a fundamental understanding of how data works, which is essential to advance the development of BIM, performative design, and other emerging methodologies. This seminar introduces design computation as a means to enable architects to operate exempt from limitations of generalized commercial software; to devise problem-specific tools, techniques, and workflows; to control the growing complexities of contemporary architectural design; and to explore forms generated only by computation itself. Topics include data manipulation and translation, algorithms, information visualization, computational geometry, human-computer interaction, custom tooling, generative form-finding, emergent behavior, simulation, and system modeling. Using Processing, students develop computational toolsets and models through short, directed assignments ultimately comprising a unified, term-long project. Limited enrollment. Not offered in 2017–2018. Michael Szivos]

2230b, Exploring New Value in Design Practice 3 credits. How do we make design a more profitable practice? Design business has traditionally positioned *building as a commodity* in the delivery supply chain, valued by clients like other products and services purchased at lowest first cost. Despite the fact that the building sector in its entirety operates in large capital pools where significant value is created, intense market competition, sole focus on differentiation by design quality, and lack of innovation in project delivery and business models have resulted in a profession that is grossly underpaid and marginally profitable. The profession must explore new techniques for correlating the real value of an architect's services to clients and thereby break the downward pressure on design compensation. This seminar redesigns the value proposition of architecture practice, explores strategies used by better-compensated adjacent professions and markets, and investigates methods by which architects can deliver—and be paid for—the value they bring to the building industry. Prerequisite: 2031a or equivalent strongly recommended. Limited enrollment. Phillip Bernstein, John Apicella

2233b, Strange Forms in Strange Relationships 3 credits. Through physical experimentation, this seminar investigates contemporary strategies and techniques for developing innovative new languages that capitalize on the extremes between simplicity and complexity of architectural form. Interference between the familiar and the foreign is explored by misusing geometric, textural, chromatic, and figural conventions in order to reveal and enhance architectural form through the strangeness of forms, materials, and organizations. The course combines lectures, discussions, and demonstrations of key modeling techniques and strategies necessary for exploring the topic. The readings and lectures provide the key theoretical and cultural arguments around experimental work of the past two decades. To understand the current moment, lineages of work are established charting strangeness within architecture's long history as well as its recent past. Software knowledge is not a prerequisite, as the tools and programs are taught extensively throughout the course, along with the conceptual and historic content. Students explore particularly innovative modeling techniques in Rhino, Maya, NCloth, and ZBrush, which facilitate a number of strategies for the explorations of the course. Software and fabrication are used as generative tools to explore concepts rather than merely output representation. The final deliverable is a small-scale fabrication project that exhibits the new architectural qualities discovered in the course. Limited enrollment. Nathan Hume

2234b, Material Case Studies 3 credits. This seminar focuses on the intuition for material use in both the execution and generation of design. Students are exposed to a broad overview of the role of materials in the formation and execution of a spatial concept, as well as provided a venue for intensive work with specific materials. Structured along lines of research, experimentation, and design, the course is an intensive investigation into the relationship between a material's substance and its performance metrics and qualities. In addition to looking at materials typically used in the production of built space, the course explores whether the investigation of materials not traditionally used in architecture can further the profession. Research and discussions, in parallel, look at how material decisions affect the environment and human health. Physical material samples are used throughout the term. A site-specific, design-build spatial proposal serves as the course's final project. Limited enrollment. Emily Abruzzo



2235a, Speculative Form: Methods of Discrete Computational Design 3 credits. This course investigates nonlinear computational generative systems and their application in the manufacturing of architectural design research. Functioning as an open source research group of computational design, by concentrating primarily on Python for Rhinoceros3D, a new set of possibilities for the development of cutting-edge digital techniques is explored. The seminar tests this software in an intensive format and seeks to produce innovative intersections between explicit modeling/figuration and algorithmic formation. No previous programming experience is necessary; both introductory and advanced level students are accommodated with a series of introductory sessions, online tutorials, workshops, and lectures followed by suggested readings that gradually focus on individual projects. Students also work in pairs to design, code, and fabricate a full-scale constructed assembly. Limited enrollment. Ezio Blasetti

2291c, Futurizing Technology and the Environment 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This seminar is an intensive five-week summer course that presents students with the opportunity to experience the intensive and collaborative culture of high-impact technology innovation. Using facilities at the New Lab in the Brooklyn Navy Yard, emerging technologies and methods that are at the forefront of the current Bioinformatic technological revolution are explored. Sensing and actuating frameworks that measure and underpin the flow of energy and information in future systems are also examined. Included are lectures and workshops on future systems for clean energy, food, water, air, and materials. The seminar culminates with the collaborative design and execution of a Built Environment Ecosystems Unit (BEE Unit) that integrates emerging technologies for metabolizing energy, water, air flows, food, and waste streams in novel ways that address global environmental imperatives. Anna Dyson



2299a or b, Independent Course Work 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinators, to the Rules Committee for confirmation of the student's eligibility under the rules. (See the School's *Academic Rules and Regulations*.)

ELECTIVES OUTSIDE OF SCHOOL OF ARCHITECTURE

The following courses offered elsewhere in the University may be taken for credit with permission of the instructor. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

ANTH 615a, Anthropological Perspectives on Science and Technology The course focuses on ethnographic work on scientific and technical topics, ranging from laboratory studies to everyday technologies. Selected texts include canonical books as well as newer work from early scholars and the most recent work of established scholars. Divided into four units, this seminar explores the theme of "boundaries," a perennial topic in anthropology of science that deals with the possibility and limits of demarcation. Each week, different kinds of boundaries are examined, and students learn to see their social constructedness as well as the power they carry. We begin by exploring where science is and isn't, followed by the boundary between ourselves and technology, which is a specific example of the third boundary we examine: the one artificially drawn between nature and culture. We end with readings on geopolitics and the technologies of delineating nation from nation as well as thinking about postnational scientific states. Class discussion guides each session. One or two students each week are responsible for precirculating a book review on the week's reading, and a third student begins class by

reacting to both the texts and the review. The final assignment is a research paper or a review essay. Lisa Messeri

CHEM 505a, Alternative Energy Design principles for molecular components of alternative energy devices. Climate change and our alternative energy future. Light energy conversion, energy transfer, and charge separation in photosynthesis. Dioxygen evolution in photosystem II. Biofuels: bioethanol, biodiesel, hydrogenase. Interaction of light with semiconductors. Fast spectroscopy to probe interfacial electron transfer. Computational design and characterization. Solar cells for electricity, photo-catalysis, biomimetic water oxidation. Hydrogen economy. Team-taught. Gary Brudvig

CPSC 100a, Introduction to Computing and Programming Introduction to the intellectual enterprises of computer science and to the art of programming. Students learn how to think algorithmically and solve problems efficiently. Topics include abstraction, algorithms, data structures, encapsulation, resource management, security, software engineering, and Web development. Languages include C, Python, SQL, and JavaScript, plus CSS and HTML. Problem sets inspired by real-world domains of biology, cryptography, finance, forensics, and gaming. See <https://cs50.yale.edu> for additional information. No previous programming experience required. Open to students of all levels and majors. Benedict Brown, Natalie Melo

CPSC 112b, Introduction to Programming Development on the computer of programming skills, problem-solving methods, and selected applications. No previous experience with computers necessary. Benedict Brown

CPSC 527a, Object-Oriented Programming Object-oriented programming as a means to efficient, reliable, modular, reusable code. Use of classes, derivation, templates, name-hiding, exceptions, polymorphic functions, and other features of C++. James Glenn

CPSC 578a, Computer Graphics Introduction to the basic concepts of two- and three-dimensional computer graphics. Topics include affine and projective transformations, clipping and windowing, visual perception, scene modeling and animation, algorithms for visible surface determination, reflection models, illumination algorithms, and color theory. Holly Rushmeier

CPSC 679a, Computational Issues in 3-D Design and Fabrication This course focuses on computational methods for designing and fabricating 3-D objects. The course considers the data structures and algorithms for the complete process, from specifying physical source material to the production of a new physical object. The process begins with obtaining the shapes of existing 3-D objects in digital form using active 3-D scanning or photogrammetry. The digital shape is then edited with a variety of local operators and global filters. The shape description is then prepared for input to a numerically controlled machine. Production by various means is considered, including fused deposition modeling (FDM), milling, and laser cutting. Benedict Brown

HIST 939b/HSHM 750b, Approaches to the History of Technology An introduction to the history of technology, with a focus on classic and recent works in the field. Students discuss theoretical problems and case studies from the Middle Ages to the present. Topics include technological determinism, technology transfer, the Industrial Revolution,

the social construction of technology, thing theory, the human-machine relationship. Paola Bertucci

MGT 653a, 12 Design Ideas That Changed the World This introductory survey course sets the stage for understanding design as a catalyst in business by presenting twelve seminal design problems, across a variety of fields and industries, each highlighting the central motives—and methods—that yield successful outcomes. Each week we invite one client or designer (or client/designer team) to present a project in depth. (In some cases, we may welcome a corporate leader in conversation with a leading scholar here at Yale.) Students work independently and in teams to research and respond, the following week, with analysis, critique, and alternate solutions. From public health to public space, retail strategy to political positioning, education to journalism to biotechnology, we want to explore how design works within complex organizations to help shape decisions, ideas, products, and more. Michael Bierut, Jessica Helfand

MGT 654b, The Invention of Desire Design is now recognized as a decisive advantage in countless industries and a boon to innovation in all fields. But what is design, really? Is it a process or a practice? A product or a platform? And if, arguably, it defies such easy classification, then who wants and needs it, produces and consumes it? This class concentrates on addressing the human characteristics that both influence and are impacted by design and that frame, among other things, our perceptions of loyalty, credibility, even leadership. Can design convey false authority? Do the things we make result in unintended consequences? How can we reconcile need against greed, personal voice against public choice? Combining research, collaboration, and weekly visits to the Yale University Art Gallery, students address issues of cultural, historical, and contemporary consequence to gain a deeper understanding of design's intrinsic value—and its enduring power—as a humanist discipline. Jessica Helfand

MGT 828b, Creativity and Innovation In this course we study the creative process and the management of this process. Our objective is to help you learn about and come to appreciate basic features of the creative process, including creative development and a number of different psychological and cultural approaches to creativity, as well as issues involved in managing creativity effectively, including leadership, managing creative people, teams and projects, creativity initiatives, and organizational response to change. How do creative ideas happen? How can we foster our creativity and the creativity of those around us? What are the paths of creative development of individuals who are successful in their creative endeavors? What are the obstacles to creativity? What is the nature of creativity in teams and organizations? These are some of the questions we address. We study creativity in many domains, including business, science and technology, the arts, and life in general, relying on a mixture of lectures, readings, and discussion. We engage in a variety of exercises, including exercises in which you explore your own creativity and group exercises in which you engage in creative activity with others. We also learn through cases, about creativity in business and how organizations foster creativity and manage creative processes. Jonathan S. Feinstein

PSYC 637b, Minds, Brains, and Machines Exploration of the implications that the brain is a kind of computer that gives rise to the mind. Readings combine classical



and cutting-edge research in psychology, philosophy, and artificial intelligence. Julian Jara-Ettinger

SOCY 632b, Social Network Analysis Social Network Analysis (SNA) refers to both a theoretical perspective and a set of methodological techniques. As a theoretical perspective, SNA stresses the interdependence among social actors. This approach views the social world as patterns or regularities in relationships among interacting units and focuses on how such Sociology patterns affect the behavior of network units or actors. A “structure” emerges as a persistent pattern of interaction that can influence a multitude of behaviors, such as getting a job, income attainment, political decision-making, social revolutions, organizational merges, global finance and trade markets, delinquent youth behaviors, the spread of infectious diseases, and so on. As a methodological approach, SNA refers to a catalog of techniques steeped in mathematical graph theory and now extending to statistical simulation and algebraic models. This course surveys the growing field of SNA, emphasizing the merger of theory and method, while gaining hands-on experience with network data and software. Emily Erikson

HISTORY AND THEORY

Keller Easterling and Eeva-Liisa Pelkonen, Study Area Coordinators

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

For entering M.Arch. I students who have not had significant prior architectural training, the pre-first-year visualization course (1001c) includes a broad survey of Western architectural history to the nineteenth century. For all M.Arch. I students, there is a first-year required survey course of nineteenth- and twentieth-century architectural history (3011a) followed in the second year by two required courses on architectural theory (3021a and 3022b).

In addition, M.Arch. I students must satisfactorily complete two elective courses from this study area that require at least a fifteen-page research paper. With the exception of courses in which a student elects to do a project in lieu of a research paper, or courses whose descriptions specifically indicate that they do not fulfill the History and Theory elective requirement, all elective courses in this study area fulfill this requirement. Provided a fifteen-page research paper is required, the elective courses 1239a, 4216a, 4222a, and 4223b also fulfill this History and Theory elective requirement, although those listed from the Urbanism and Landscape study area cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses in other study areas as well as courses offered at the University outside of the School of Architecture that include a research paper and cover an architectural history and theory topic may fulfill the History and Theory elective requirement provided a student requests and receives permission from one of the History and Theory study area coordinators qualifying that course to fulfill the requirement. One of the two required History and Theory electives should be in a non-Western subject.

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

Required Courses

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

3021a, Architectural Theory I: 1750–1968 3 credits. (Required of second-year M.Arch. I students; available as an elective for M.Arch. II and M.E.D. students.) History of Western architectural theory, 1750–1968, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in required discussion sections. Topics include discussions of theories of origin, type and character, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, modernist avant-gardes, standardization and functionalism, and critiques of modernism. Marta Caldeira



3022b, Architectural Theory II: 1968–Present 3 credits. (Required of second-year M.Arch. I students; and of first-year M.Arch. II and M.E.D. students.) This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of postmodernism, post-structuralism, and critical and post-critical discourses, as well as current debates in globalization, post-humanism, and environmentalism in the architectural discipline from 1968 to the present. Prerequisite for M.Arch. I: 3021a. Anthony Vidler

3071a, Issues in Architecture and Urbanism 3 credits. (Required of and limited to second-year M.Arch. II students.) Current issues in architecture and urbanism, explored through seminars and case studies introducing methods and theories of architectural research. Surry Schlabs

3091a, Methods and Research Workshop 3 credits. (Required of first-year M.E.D. students; available as an elective for M.Arch. I and M.Arch. II students with permission of instructor.) This course introduces students to methods of architectural writing and research, laying the groundwork for an advanced research project. By investigating various text genres, such as surveys, journalism, manifestos, scholarly essays, critical essays, and narratives, this course studies ways of writing about architecture, urbanism, and the environment. Recent debates concerning the relationship between architectural history and theory and the questions about disciplinary and interdisciplinary boundaries are explored. Working toward a substantial research paper requirement, students are introduced to hands-on research through a series of library and archival workshops. Limited enrollment. Eeva-Liisa Pelkonen

3092a or b, Independent M.E.D. Research 3–6 credits first year, fall term; variable credits remaining terms, determined in consultation with the director of M.E.D. Studies. (Required of and limited to M.E.D. students in each term.) The proposal submitted with the admissions application is the basis for each student's study plan, which is developed in consultation with faculty advisers. Independent research is undertaken for credit each term, under the direction of a principal adviser, for preparation and completion of a written thesis. The thesis, which details and summarizes the independent research, is to be completed for approval by the M.E.D. committee by the end of the fourth term. M.E.D. faculty

Elective Courses

3216b, Case Studies in Architectural Criticism 3 credits. This seminar concentrates on issues that influence the way modern buildings and their architects are perceived by critics, scholars, and the public. The careers of such architects as Frank Lloyd Wright, Eero Saarinen, Louis Kahn, Philip Johnson, Robert Venturi, and Frank Gehry provide a framework for the examination of how patronage, fashion, social change, theory, finance, and politics affect the place of prominent designers and their work in the historical record. Readings include such critics as Lewis Mumford, Ada Louise Huxtable, Blair Kamin, Christopher Hawthorne, Michael Kimmelman, and Martin Filler. Responding to lectures by the instructor and visitors, students develop criteria for judging architectural quality (program, site, "message," details), and then apply those criteria in three brief analytical papers that build toward a fifteen-page research paper investigating the elements that contributed to the "success," "failure," or "reevaluation" of an individual building, an architect's career, or a body of architectural work. All written assignments are reviewed in individual conferences with the instructor. Limited enrollment. Carter Wiseman

[3217b, Writing on Architecture 3 credits. The goal of this course is to train students in the principles and techniques of nonfiction writing as it applies to architecture. The course includes readings from the work of prominent architects, critics, and literary figures, as well as reviews of books and exhibitions, opinion pieces, and formal presentations of buildings and projects. Class writing includes the development of an architectural firm's mission statement, drafting proposals for design commissions, Web texts, and other forms of professional communication. 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. Not offered in 2017–2018. Carter Wiseman]

3220b, Contemporary Architectural Discourse Colloquium 3 credits. Organized by second-year M.E.D. students in collaboration with the director of the M.E.D. program, this year's colloquium, entitled "Of Other Natures," explores alternative nature-culture relationships and seeks to provoke different perspectives toward architectural and environmental design. Concepts developed by Martin Heidegger (Dasein and Techne), Bruno Latour (the politics of nature and quasi-object), and Peter Sloterdijk (sphere and atmospheric design) are studied alongside texts from different cultural and historical contexts that include "qi" (objects) and "dao" in Taoism; John Ruskin's idea of geology



and ethics; and American transcendentalism. Through the contemplation of these theoretical frameworks, the course speculates on other alternative understandings of nature and the relationship between nature and built environment in order to further inspire design intentions and methodologies. Guest speakers are invited to participate in the discussions. Limited enrollment. Eeva-Liisa Pelkonen

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

3228a, The Autobiographical House 3 credits. Architects and artists have long built dwellings for themselves (and for surrogate clients) as showcases of their art, as sites of collecting and teaching, and as retreats from professional life. From Thomas Jefferson to Philip Johnson, from John Soane to Eileen Gray and Frank Gehry, building a house of one's own often harks back to Renaissance models while experimenting with new manifestations of the architect's evolving role. This seminar examines key examples of buildings as well as wide-ranging readings in autobiography. Limited enrollment. Kurt W. Forster

[3230a, **Universals** 3 credits. The seminar explores the pleasures, perils, and potential productivity of architecture's love affair with, or faith in, systems of standards. From the belief that the proper combinations of geometry would actually generate transcendence in ecclesiastical architecture, to the various adoptions of a neoclassical language for the redemption of buildings or cities, to the modular systems that would allow modernism to rewrite the world, to the hidden mysteries of ISO's (International Organization for Standardization) supposedly rationalizing decisions, episodes in the alchemy of standards feature many architectural disciples. This seminar studies the ways in which the desire for standards has created isomorphic aesthetic regimes as well as productive renovations of construction and assembly. The seminar also explores the more expansive organs of decision-making that overwhelm and dictate to the architectural discipline, trumping the internal theories of design society with universal standards of much more consequence. While the seminar revisits familiar architectural theory, it also visits some less-familiar episodes such as Eiffel's prefabricated cathedrals designed for distant French colonies, the origin of Sweets Catalog, the context of Konrad Wachsmann's modular systems, or ISO's control over everything from credit card thickness to construction industry protocols. As a true seminar, the first meetings are structured around collective readings and discussions, and the final meetings focus on individual research topics. Not offered in 2017–2018. Limited enrollment. Keller Easterling]

[3237b, **Human/Nature: Architecture, Landscape, Technology** 3 credits. Our global environmental crisis poses the challenge of devising a new model of ecologically responsible interdisciplinary practice that brings together two disciplines—architecture and landscape architecture—that have been professionally segregated at least since the nineteenth century. The first half of the term looks at this issue from a cultural and historical perspective, tracing the ideological origins of the architecture/landscape divide to another Western polarity—the false opposition between nature and culture, human and non-human—dualisms that are deeply rooted in Western literature, philosophy, popular culture, and even notions of gender and sexuality. The seminar explores how this way of thinking has impacted design practices in America from Frederick Law Olmsted in the mid-nineteenth century to Ian McHarg and Robert Smithson in the 1960s and 1970s. During the second half of the term the focus shifts to consider contemporary trends, examining the work of a diverse group of architects, landscape architects, and artists who have been undertaking groundbreaking projects that dissolve traditional distinctions between building and environment. Three converging design directions that unite this otherwise heterogeneous group—topography, bio-computation, and ecology—are identified, and the affinities and differences between them are discussed. Limited enrollment. Not offered in 2017–2018. Joel Sanders]

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

the aggregate, may have more ramifying consequences to a local or global environment. Each week, the seminar considers the work of two or three architects together with texts that provide critical and theoretical inflection. The final project is a business/design-plan suggestive of expanded forms of practice. Limited enrollment. Keller Easterling

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

3242a, The Digital Turn: A Cultural History 3 credits This seminar assesses the present state of computational design by situating the digital turn in architecture within the long duration of the history of cultural technologies. It first describes the technical logics of hand-making, mechanical reproductions, and digital making, focusing on the early modern invention of architectural notations and of architectural authorship (the rise of the “Albertian paradigm” in the Renaissance), and on the modernist principle of standardization in the twentieth century. It then outlines a brief history of computation in architecture and of its theoretical and technical premises, and discusses the present state of digital design theory (theories and tools of simulation, optimization, discretization, material computation, and bio-computing). Students test some of the interpretive patterns presented or discussed in class by developing a case study of their choice (of a media object, object, building, software, theory, or technology). A fifteen-page paper option is available that can satisfy the History and Theory elective requirement. Limited enrollment. Mario Carpo

3257a, Techno-Sensations: Architecture, Technology, and the Body 3 credits. Information technologies and new media are radically changing the way people interact with one another in public and private space. The figure of the cyborg is no longer science fiction: biotechnologies and genetic engineering are blurring the line between human and machine. How will architects harness these and other technological innovations that enhance sensory perception to craft immersive environments that allow human bodies to traffic between virtual and actual space? This seminar explores the transformative impact of the digital revolution on architecture and the human senses. After exploring these contemporary developments through the lens of history and considering how the advent of audiovisual devices—from the camera obscura to the iPhone—have altered the design of the built environment and our sensory experience of space, the course speculates about the future. Topics include the symbiotic relationship between optics and the development of the camera obscura, the panorama, and the panopticon; the impact of



cinema and television on the modernist window; the impact of plumbing and climate control on domestic hygiene; the birth of modern acoustics as a response to metropolitan noise; the influence of listening devices on the modern workplace; the impact of two generations of digital devices—desktop computers and mobile handheld devices—on human interaction in public and private space; and bionics, remote sensation, and the Internet of Things. Joel Sanders

3259a, Architecture and Contemporary Labor 3 credits. This seminar examines both the practical and theoretical parameters that affect architectural labor today. On the theoretical side, texts are examined related to material/immaterial labor, the creative class, the performance of craft in the digital age, and the labor distinction between craft and design in architecture. On the practical side, students pull articles from journals, newspapers, websites, publications, and blogs that relate to creative labor and architectural remuneration to get the pulse of the contemporary dynamics of value assigned to design work and its relationship to the industries, from art and graphic design to construction and robotics. Required are short in-class presentations and a fifteen-page paper. Limited enrollment. Peggy Deamer

3264b, XS: “micro” in Japanese Architecture and Urbanism 3 credits. This seminar focuses on recent trends in Japanese architecture and design culture over the past twenty years that developed since the bursting of the bubble economy and the architectural excess it enabled. The course looks at architectural, urban, and aesthetic concepts that embrace the diminutive. Topics include the contemporary Japanese house, micro-urbanism, return to nature movements, and concepts of both the cute and monstrous. These are explored through a series of lenses that engage tradition, pragmatism, sustainability, gender, and nationalism. The seminar requires readings and class discussion as well as

an independent research project that culminates in a presentation and a paper. Limited enrollment. Sunil Bald

[3265a, Architecture and Urbanism of Modern Japan: Destruction, Continuation, and Creation 3 credits. This course examines how design philosophies and methodologies were developed in Japanese architecture during the 130-year period from the Meiji Restoration until the postmodern era. Special attention is paid to the process of urbanization through repeated destructions and the forming of cultural identity through mutual interactions with the West, both of which worked as major forces that shaped architectural developments. Highlighted architects include Chuta Ito, Goichi Takeda, Frank Lloyd Wright, Kameki Tsuchiura, Sutemi Horiguchi, Kunio Maekawa, Kenzō Tange, Arata Isozaki, Fumihiko Maki, Kisho Kurokawa, Kazuo Shinohara, Tadao Ando, and Mirei Shigemori. Historical photos and excerpts from films are used to better understand context. Students are required to make in-class presentations and write a final paper. Limited enrollment. Not offered in 2017–2018. Yoko Kawai]

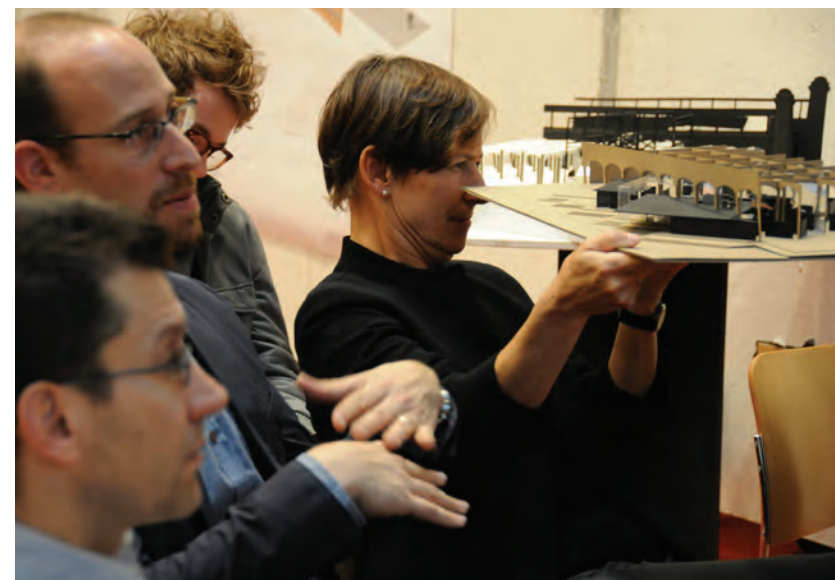
[3268b, Reinterpreting the Enlightenment: Order and Chaos in the Long Eighteenth Century 3 credits. This seminar studies the works of architects and artists from Nicolas Poussin and Claude Perrault to Jacques-Louis David and Claude-Nicolas Ledoux through the lenses of successive reinterpretations of the Enlightenment in the modern period. Conventional ascriptions of the “Age of Reason” (Ernst Cassirer, Emil Kaufmann) were thrown into question by post-World War II philosophers (Theodor Adorno, Max Horkheimer) and later by poststructuralist critics (Michel Foucault, Jacques Derrida); these critiques were countered by a new interest in typological form (Aldo Rossi, Bruno Fortier) that founded Neo-Rationalism on a reading of Enlightenment visions of city structure. The engaged historical interest in the reinterpretation of the French Revolution and its cultural effects (Maurice Agulhon, Mona Ozouf, Robert Darnton) together with a revived utopianism of the later 1960s opened the texts of Enlightenment architects, hitherto seen as “difficult,” to scrutiny with respect to the literary accomplishments of the late eighteenth century. More recently, the return to a study of the idea of “nature” in the work of Bruno Latour and Félix Guattari has stimulated a sense of the “modernity” of the Enlightenment’s views of the environment, for better or for worse. A fifteen-page paper that may be illustrated by graphic analyses is required. Limited enrollment. Not offered in 2017–2018. Anthony Vidler]

3271a, Babel 3 credits. Few buildings can claim a longer history of interdisciplinary influence than the Tower of Babel. This seminar studies the various arenas of Babel’s appropriation—archaeological, art historical, theoretical, philosophical, theological, ideological, military, linguistic, and literary—with an eye to understanding the multivalence of architectural ideas as they circulate within culture. The course pays particular attention to Babel’s dramatic reassertion under the conditions of modernity, as a marker both of aspiration and of doubt; and it aims to speculate on the Tower’s potential future. Weekly readings and assignments provide a foundation for in-class presentations and final research projects, either on an aspect of the appropriation of Babel itself, or on the trajectory of a comparable architectural figure. Topics that engage with the construction of contemporary architectural ideas are especially welcome. Limited enrollment. Kyle Dugdale

3272b, Exhibitionism: Politics of Display 3 credits. Since their inception in the eighteenth century, art museums—prestigious buildings commissioned by those who wield power and influence—have behaved like cultural barometers registering changing attitudes about the role cultural institutions play in society. Looking at museum buildings from the inside out, this seminar traces the evolution of this building type through an in-depth analysis of its key architectural elements: gallery, interstitial (circulation, assembly, retail) and infrastructure (security/climate control) spaces, and site. This seminar explores how the spatial and material development of these tectonic components both mirrors and perpetuates changing cultural attitudes about aesthetics, class, power, wealth, nature, leisure, gender, body, and the senses as seen through the eyes of artists, architects, critics, collectors, and politicians. Topics include gallery spectatorship from the Renaissance picture frame to the modernist white cube; shifting sites from palace to park to repurposed industrial structures; urban renewal, gentrification, and the postwar museum; starchitecture and the trophy museum; cruising: museums as social condensers to see and be seen; multimedia artistic practices and information technologies; and new typologies, such as biennials, art fairs, private collections, and retail hybrids. Limited enrollment. Joel Sanders

[3273b, The Architectural Surface: Figure, Form, Ambiance 3 credits. This seminar examines and debates the theoretical controversies surrounding the material and conceptual properties of the architectural surface. The course is conceived as a series of case studies of buildings and projects, supported by readings in philosophy, psychoanalysis, and historiography, discussing the role of the surface historically and today. Themes include smooth and rough (Alberti, Giulio Romano); solid geometries (Ledoux, Boullée); historicist tableaux (Piranesi, Soane); frames and skins (Labrouste, Paxton); smooth and rough (Le Corbusier); containers and wrappings (Koolhaas, SANAA); topologies (Lynn, Schumacher). Following the presentations, students develop and present their own case studies. Doctoral and M.E.D. students in the seminar develop a research paper in the history, theory, and criticism of the surface with special attention to historiographical context. A fifteen-page paper, with appropriate graphic analyses, is required. Limited enrollment. Not offered in 2017–2018. Anthony Vidler]

[3278b, Bibliographical Architectures 3 credits. The histories of architecture are evidently written both in buildings and in books. This seminar takes as its point of departure a selection of items from Yale's special collections, studying them closely, not as disembodied texts, but as material objects that share in the layered histories of the discipline. As its title suggests, the course examines architecture's engagement with the overlapping domains of the biblical, the bibliographic, and the graphic, paying particular attention to the representation of ideas in words and images, uncovering traces of writing on architecture and of writing *on* architecture, assessing the conceit of an architecture that might itself be read as a text, and questioning the capacities of architecture as an intellectual discipline that remains stubbornly inseparable from its material embodiment. Each student identifies a subject of particular interest to be developed into a research project; topics that engage with contemporary debates are especially welcome. Limited enrollment. Not offered in 2017–2018. Kyle Dugdale]



[3279b, Utopics: Utopias, Dystopias, Technotopias, and Heterotopias in Architecture and Urbanism, 1945–2001 3 credits. This seminar investigates the rise and fall of utopian thought in architecture after the Second World War. Following an introduction to the traditional narratives of utopia in Plato, More, Bacon, and Ledoux, the seminar addresses the emergence of utopianism as a critical practice in the 1950s. Lettrism, Situationism, Archizoom, Superstudio, Archigram, *Utopie*, Metabolism, and many other experiments were supported by political, psychoanalytical, and cybernetic theories of modern social organization. Students select one example to research through the term. An in-class presentation and a fifteen-page paper, with appropriate graphic analyses, are required. Limited enrollment. Not offered in 2017–2018. Anthony Vidler]

3280a Medium Design 3 credits. While usually focused on designing buildings, designers might also design the medium in which those buildings are suspended. Considering ground instead of figure, or field instead of object, medium design inverts some dominant cultural logics about problem-solving and offers additional aesthetic pleasures and political capacities. Medium is assessed for latent properties that unfold over time and territory, propensities within a context, potentials in relative position, or the agency in arrangement, and like an operating system or a growth medium, it decides what will live or die. In this matrix of activity where it is easier to detect discrepancy, latency, temperament, and indeterminacy, right answers are less important than unfolding or branching sequences of response. Benefiting from an artistic curiosity about reagents and spatial mixtures or spatial wiring, medium design suggests different organs of design or different ways to register the design imagination. Beyond buildings, master plans, declarations, laws, or standards, it deploys multipliers, switches, or time released organs of interplay like bargains, chain reactions, ratchets. While not dominant, this habit of mind

is ever-present in many disciplines and leads to readings that include Michel Foucault, Giorgio Agamben, Gilbert Ryle, Gilles Deleuze, Bruno Latour, J.J. Gibson, Marshall McLuhan, Harold Innis, Jacques Rancière, Walter Benjamin, Gregory Bateson, Vilém Flusser, Dunne and Raby, and John Durham Peters. An in-class presentation and final paper complete the requirements of the course. Limited enrollment. Keller Easterling

3282b, Effect/Affect: Theories and Practices of Architectural Experience 1750–2020 3 credits. This seminar engages in a close reading of selected works in philosophy, psychology, and architectural theory, in tandem with selected architectural projects and theories, with the intent of exploring the complex relationships between architecture and the experiencing subject since the Enlightenment. Topics include theories of the spatial and historical sublime (Burke), psychoanalytical approaches to architecture (Freud, Lacan), poststructuralist influences (Foucault, Derrida, Barthes), and more recent questions of “affect” (Deleuze, Guattari). Students select one example to research through the term. An in-class presentation and a fifteen-page paper, with appropriate graphic analyses, are required. Limited enrollment. Anthony Vidler

3283b, After the Modern Movement 3 credits. This course aims to answer the questions: What was and what is postmodernism in architecture? Postmodernism should not be seen as a style, but rather as a condition that arose out of the ahistorical, acontextual, self-referential, materialistic modernism that prevailed in the post-WWII era. By pushing aside history, context, and social concerns, modernism of that period exhausted itself of its potential, and restive architects incorporated figuration and representation as they sought to make the discipline more responsive to the wide expanse of popular culture. However, postmodernism was not intended as a repudiation of modernism, but as an evolution and corrective action. Although the writings of Fredric Jameson, Andreas Huyssen, and Jean-François Lyotard provide the theoretical underpinnings for the seminar, the course is primarily concerned with architecture (as chronicled by Charles Jencks in his 1977 book, *The Language of Post-Modern Architecture*) and key texts by architects, such as Robert Venturi, Aldo Rossi, and James Stirling. Students explore a number of architects who have been overlooked and deserve renewed consideration. No meaningful scholarly investigation, however modest, can be said to be without motive. This seminar is motivated by conditions in contemporary practice, including the renewed interest in the postmodernism of the previous generation and in the return of precedent to the design process. Limited enrollment. Robert A.M. Stern

3284a, Architectural Writing 3 credits. The goal of this course is twofold: to introduce students to how writers have addressed and described places—buildings, terrain, built environments—and their relationships to such spaces; and through a series of assignments, using these readings as exemplary, to help students learn to write clearly about place themselves. Writing assignments include memory pieces, imaginative pieces, and descriptions of structures and landscapes in New Haven. The seminar treats the page itself as a place in which ideas about place, including current projects and proposals, can be articulated and made legible to readers both inside and outside the architectural community. Students write six essays: the first five are short (1,200 words), on a specific prompt; the last is a longer essay (2,500 words) describing and detailing a current



student project. Each student shares work with the class on a weekly basis. Enrollment limited. Cynthia Zarin

3299a or b, Independent Course Work 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See the School's *Academic Rules and Regulations*.)

ELECTIVES OUTSIDE OF SCHOOL OF ARCHITECTURE

Provided at least a fifteen-page research paper is required, the following courses offered elsewhere in the University will fulfill the History and Theory elective requirement and may be taken with the permission of the instructor. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

AFAM 150b/HSAR 380b/WGSS 377b, The Body in Art since 1945 The image of the body in art from 1945 to the present. Themes include identity and changing models of personhood; constructions of gender, race, and sexuality; embodied perception as it is mediated by technology and ecology; issues of medium and materials in painting, sculpture, performance, photography, film, and installation; and the corporeal dimensions of aesthetic experience. Kobena Mercer

AFAM 650a/ENGL 949a, Afro-Modernisms This course considers key debates, texts, and institutions that have shaped African American culture in the twentieth and twenty-first centuries. Possible topics include the New Negro movement, the Black Arts movement, black internationalism, canon formation, and Afro-futurism. Anthony Reed



AFAM 839b/HSAR 785b, Cross-Cultural Issues: From Modern to Contemporary Examines the changing vocabulary in which cross-cultural aesthetics have been discussed in the twentieth-century shift from “modern” to “contemporary” art. Concepts of creolization, hybridity, syncretism, and transculturation are examined in their disciplinary sources and as taken up in art criticism, against the background of modernist paradigms of primitivism, internationalism, and universalism. More so than artists or artworks, the basic unit of analysis is the art exhibition, from the national pavilions of the first Venice Biennale in 1895 to such curatorial initiatives as Jean Hubert Martin’s *Magiciens de la terre* and Okwui Enwezor’s *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*. Kobena Mercer

AFAM 846a/AFST 747a/CPLT 725a/FREN 946a, Postcolonial Theory and Its Literature A survey of theories relevant to colonial and postcolonial literature and culture. The course focuses on theoretical models (Orientalism, hybridity, *métissage*, *créolité*, “minor literature”), but also gives attention to the literary texts from which they are derived (francophone and anglophone). Readings from Said, Bhabha, Spivak, Mbembe, Amselle, Glissant, Deleuze, Guattari. Conducted in English. Christopher Miller

ARCG 110b/HSAR 110b, Introduction to the History of Art: Global Decorative Arts Global history of the decorative arts from antiquity to the present. The materials and techniques of ceramics, textiles, metals, furniture, and glass. Consideration of forms, imagery, decoration, and workmanship. Themes linking geography and time, such as trade and exchange, simulation, identity, and symbolic value. Edward Cooke

ARCG 120a/HSAR 200a, Art and Architecture of Mesoamerica Art and architecture in Mexico and Central America from the beginnings of urban settlement to the Spanish

invasion. Examination of the Olmec, Maya, Teotihuacan, Zapotec, Mixtec, and Aztec cultures, with particular attention to meaning and cultural identity as expressed in monumental sculpture, handheld objects, and the built environment. Mary Miller, Andrew Turner

ARCG 170a/CLCV 170a/HSAR 250a, Roman Art: Empire, Identity, and Society Masterpieces of Roman art from the Republic to Constantine studied in their historical and social contexts. The great Romans and the monuments they commissioned—portraits, triumphal arches, columns, and historical reliefs. The concept of empire and imperial identity, politics and portraiture, the making and unmaking of history through art, and the art of women, children, freedmen, and slaves. Diana Kleiner

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

ARCG 252b/CLCV 175b/HSAR 252b, 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

CLCV 405b/HUMS 405b, Interpretations: The Parthenon Exploration of the Parthenon in history, including its religious, political, and cultural functions, as well as the history of encountering and interpreting the Parthenon across all media (archaeology, architecture, art, film, literature, photography) from antiquity to hypermodernity. Milette Gaifman, Emily Greenwood

CPLT 699a/GMAN 603a/PHIL 602a, Heidegger’s *Being and Time* A systematic, chapter-by-chapter study of Heidegger’s *Being and Time*, arguably the most important work of philosophy of the twentieth century. All the major themes of the book are addressed in detail, with a particular emphasis on care, time, death, and the meaning of being. Martin Hägglund

CPLT 882a/ENGL 709a/RUSS 882a, What Happened to Race, Class, and Gender? Keywords of Recent Critical Theory What did happen to race, class, and gender? This course examines the persistence of older theoretical frameworks such as Marxism or feminism in current critical discourse. It also explores new critical keywords—biopolitics, affect, the Anthropocene, and others—that now help structure theoretical debates in the humanities. Intended as a fast-paced, reading-heavy introduction to recent critical theory, the course will help graduate students in literature acquire a better sense of their field of study and reflect upon the methodologies they will use in their dissertation projects. Readings include the work of older theorists such as Jacques Derrida, Theodor Adorno, Michel Foucault, Judith Butler, and Donna Haraway, as well as recent ones such as Jasbir Puar, Sianne Ngai, Tiqqun, Paolo Virno, and Dipesh Chakrabarty. Ayesha Ramachandran, Marta Figlerowicz

EALL 555b, Japanese Modernism Japanese literature and art from the 1920s through the 1940s. The avant-garde and mass culture; popular genre fiction; the advent of new media technologies and techniques; effects of Japanese imperialism, militarism, and fascism on

cultural production; experimental writers and artists and their resistance to, or complicity with, the state. Seth Jacobowitz

EALL 892a/FILM 874a, Japanese New Wave Cinema This course explores the “New Wave” in Japanese cinema in the context of the rise of “new wave” across cinemas in the American sphere in the period roughly between 1955 and 1975. It focuses on both local contexts and global flows in the turn to experimental filmmaking in Japan, paying particular attention to how films sought to make social and political interventions in both content and form. We analyze New Wave films and critical writing by asking what they can tell us about Japan’s postwar, high-speed economic growth, student and counterculture movements, and place in the Cold War order. We also consider what the Japanese New Wave tells us about the possibilities of cinema: its global simultaneity, transcultural movement, and historical trajectory. Topics include the legacy of World War II in Japan and cinema as a mode for narrating history; the rise of global youth culture in the context of postwar economic growth; cinema and protest against the U.S.–Japan Security Treaty; the aesthetic use of sex, violence, and politics to shock mainstream culture; documentary as a site for radical experimentation; the studio system, independent filmmaking, and transformations of the Japanese film industry; and what is meant by “modernist” and “avant-garde” in New Wave cinema. Stephen Poland

ENGL 357a/LITR 426a/WGSS 340a, Feminist and Queer Theory Historical survey of feminist and queer theory from the Enlightenment to the present, with readings from key British, French, and American works. Focus on the foundations and development of contemporary theory. Shared intellectual origins and concepts, as well as divergences and conflicts, among different ways of approaching gender and sexuality. Jill Richards

ENGL 833a/AMST 723a, The Nonhuman in Literature and Culture since 1800 Non-human life forms in fiction and poetry from the nineteenth century to the twenty-first, including plants and animals, “legal persons” such as corporations, large-scale phenomena such as the market and the Internet, war and environmental catastrophes, as well as intelligent machines and extraterrestrial aliens. Authors include Herman Melville, Emily Dickinson, Upton Sinclair, Elizabeth Bishop, Louise Erdrich, Richard Powers, Don DeLillo, Cormac McCarthy, Philip K. Dick, Ursula Le Guin, Octavia Butler, Dave Eggers. Theorists include Giorgio Agamben, Jane Bennett, Jacques Derrida, Donna Haraway, N. Katherine Hayles, Fredric Jameson, Brian Massumi, Timothy Morton. Wai Chee Dimock

FILM 306b/EALL 270b, Anime and the Posthuman Japanese anime and its conceptions of the posthuman condition made possible by advances in science and technology. The persistence of myth, archetype, and humanist philosophy. Seth Jacobowitz

FILM 442a/LITR 403a/RUSS 403a, The City in Literature and Film Consideration of the architecture, town planning, and symbolic functions of various cities in Europe, Latin America, the United States, and East Asia. Discussion of the representation of these cities in literature and film. Works include older Soviet and Chinese films about Shanghai and contemporary films about Hong Kong and Beijing. Katerina Clark



GMAN 374a/LITR 307a, Walter Benjamin and the Modernization of Nineteenth-Century Paris The radical modernization of Paris under the Second Empire (1851–70) as seen through the eyes of Walter Benjamin. Focus on Benjamin’s *Arcades Project*, a compendium that charted developments such as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon. Henry Sussman

GMAN 649a/JDST 651a/PHIL 617a, Critical Theory and the Frankfurt School This course is an introduction to the thought and writings of the philosophers known as the Frankfurt School, who founded and developed the idea of Critical Theory. Taken in its original meaning as a method or even a practice, rather than a systematic theory, Critical Theory suggests a way of thinking about the interrelations between philosophy and society, culture and politics, and on the complex relation between philosophical concepts and social reality. By reading key texts of Frankfurt School authors such as Adorno, Horkheimer, Marcuse, Benjamin, Kracauer, and Fromm, the course inquires into the meaning of concepts such as critique, history, freedom, individuality, emancipation, and aesthetic experience. Asaf Angermann

GMAN 678a/CPLT 907a/FILM 796a, Media Archaeologies: The Visual and the Environmental The seminar aims at retracing two divergent cultural processes: how and why, starting from the discovery of artificial perspective, an increasing number of cultural practices were devoted to making the world visible; and correlatively how and why, starting from the first half of the nineteenth century, visibility increasingly met with the resistance of other modes of accessing the world through the human body and the role of the environment? These two trajectories are retraced through a special attention to the

media that were on the forefront of these cultural processes: from Brunelleschi's mirror to Alberti's window and grid, from camera obscura to Galileo's telescope, from Panorama to Phantasmagoria, from the optical toys of the nineteenth century to the increasing implication of art into social and political questions. The seminar privileges the cultural practices that underpin both the trust in visuality and the discovery of environmental-ity, and it gives due attention to the political questions that the changing fortunes of the optical media imply. The seminar is the first part of a two-year project and will be followed next year by an analysis of the prevalence of the environmental dimension in contemporary media. Francesco Casetti, Rüdiger Campe

HSAR 143b/RLST 188b/SAST 260b, Introduction to the History of Art: Buddhist Art and Architecture, 900 to 1600 Buddhist art and architecture of East Asia, Southeast Asia, and Tibet from the tenth century to the early modern period. Emphasis on cross-regional engagements including the impact of Islam. Mimi Hall Yiengpruksawan

HSAR 455a, Conceptualization of Space Introduction to the discipline of architecture through the elusive concept of space. This course traces key shifts in the conceptualization of space in aesthetics and architectural theory from the eighteenth century to the present. Craig Buckley

HSAR 485b, Global Gothic Introduction to nineteenth-century Gothic Revival architecture from traditional points of origin in England and France to its prime zone of influence, the United States, with special attention to college campuses, Yale's campus included. Further exploration of the global impact across Europe, North and South America, Africa, Asia, especially Southeast Asia, Australia, and New Zealand. Robert Nelson

HSAR 496a, Surface Exploration of the symbolic, formal, and discursive qualities and characteristics of surface in modern and contemporary art, in particular post-painterly abstraction, structural film, photorealism, and body and performance art. Study of conceptual units (e.g., flatness, horizontality) and readings in modern and contemporary art history including Greenberg, Steinberg, and Krauss, as well as relevant texts from psychoanalytic and poststructural theory. Max Rosenberg

HSAR 620a, The Early Modern Book This course addresses the material culture of the book from the dawn of the printing press through the seventeenth century. It considers the transition from manuscript to print, the rise of the book industry, and the collaborations between publishers, authors, and artists that were central to the nature of books both as objects and vehicles of knowledge. Topics include frontispieces, dedications, typography, and page design; major early modern genres of visual and intellectual production (such as emblem books, scientific treatises, polyglot bibles, and cartographic atlases); as well as the cultural histories of reading, translation, and library collections. An art historical approach to book history. All seminars take place in Beinecke Library and center on close firsthand study of the books themselves. Marisa Bass

HSAR 657b, What Is Baroque? "What is baroque?" is an ongoing question that has changed focus every time it has been raised. Answers differ according to whether "baroque" may simply serve as an umbrella term labeling a certain historical period or characterize specific aesthetic features that can be found even in the arts of the twenty-first century:

for example, the "highly emotional character" and the "vivacious mixture of reality and imagination" (Erwin Panofsky) attributed to it. In this seminar, both perspectives are connected. The course examines the most prominent philosophical positions establishing "Baroque" as a category for a specific way of thinking and conceptualizing the world, and shows how an array of "baroque" styles appeared in the seventeenth century. We first consider the concept of the "neo-baroque" (C. Buci-Glucksmann, O. Calabrese) and deal with Walter Benjamin's explanation of the origin of German tragic drama and with Alois Riegl's *Origins of Baroque Art in Rome*. We search for clues to the conception of Baroque thinking in Gilles Deleuze's analysis of Leibniz's fold and examine critically Heinrich Wölfflin's formalistic approach and his differentiation of classicism and baroque. We then look at several European cultures that have established a Baroque style in the visual arts and discuss in this respect the category of the Golden Age. We examine the impact of the Roman Counter-Reformation, Spanish Mysticism, and Dutch Protestantism on the regional moldings of Baroque style and their specific attitude toward early modern globalism. We consider the central aesthetic concepts and their backdrop: "naturalism" versus Mannerism, "representation" versus mimesis, and "theatricality" versus order. We discuss the artistic positions, amongst others, of Bernini, Borromini, Caravaggio, Carracci, Claesz, Pietro da Cortona, Kalf, Murillo, Poussin, Rubens, Rembrandt, Velázquez, Zurbarán. Nicola Suthor

HSAR 747a, Architecture and the Kinetic Image This seminar examines the relationship between concepts of architectural and cinematic space in the twentieth century. The aim is to provide an introduction to the literature on architecture and cinema and to examine a series of laboratories, buildings, sets, pavilions, and environments marked by the impact of moving images, encounters that have transformed concepts of space and expanded the media through which architects think and work. Examining the collaborations of architects, film directors, set designers, critics, and technicians, the course probes the evolving nature of technologies of the kinetic image, and its complement, the manner in which architects have increasingly sought to conceptualize space in terms of movements and flows, from that of the human body, to the automobile, to information. Topics may include Étienne-Jules Marey's experimental station; expressionist film sets; film experiments at the Bauhaus; cinema design in Weimar Berlin, Amsterdam, and Paris; the multiscreen films of Charles and Ray Eames; the Philips Pavilion; Intermedia environments of the 1960s; the use of film in urban analysis by Donald Appleyard, Denise Scott Brown, and Robert Venturi; the projection environments and multimedia pavilions of Expo '70; early video installations by Dan Graham and Dara Birnbaum; and the introduction of computer animation into architectural design. Craig Buckley

HSAR 829b, Baudelaire The work of poet and art critic Charles Baudelaire, a pivotal figure in the history of both romanticism and modernism, has had a significant afterlife in modern art theory and criticism, modern literature, and modern thought about everything from pornography to photography, and from caricature to comedy, as well as cities, industrial forms, the temporality of modern life, modern art, modern music, and modern poetry. This interdisciplinary seminar pairs Baudelaire's writing with the work of a variety of other figures of his and our time, from the artists Goya, Delacroix, Guys, and Manet; the photographers Nadar, Carjat, Disdéri, Marville, Le Gray, and Atget; the

art critics Gautier and Zola; the Symbolist poets Mallarmé and Verlaine; the writers and artists of the Surrealist movement; and the composers and performers Wagner, Debussy, and Diamanda Galás; to the work and thought of Walter Benjamin concerning Parisian modernity, and the ideas of Sigmund Freud about dreams and the unconscious. We stress the visual, art historical, and art critical ramifications of Baudelaire's work—in particular his *Salons* and *Le Peintre de la vie moderne*, but also his poetry and other writings. Many of these texts are translated into English, but as much as possible we try to read and discuss them together in the original French. Carol Armstrong

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

PHIL 718a/LAW 20104/PLSC 553a, Social Justice An examination of contemporary theories, together with an effort to assess their practical implications. Authors this year include Peter Singer, Richard Posner, John Rawls, Robert Nozick, Michael Walzer, Marion Young, Avishai Margalit, and Cass Sunstein. Topics: animal rights, the status of children and the principles of educational policy, the relation of market justice to distributive justice, the status of affirmative action, and the rise of technocracy. Self-scheduled examination or paper option. Follows Law School academic calendar. Bruce Ackerman

WGSS 306a/AMST 314a, Gender and Transgender Introduction to transgender studies, an emergent field that draws on gender studies, queer theory, sociology, feminist science studies, literary studies, and history. Representations of gender nonconformity in a cultural context dominated by a two-sex model of human gender differentiation. Sources include novels, autobiographies, films, and philosophy and criticism. Greta LaFleur

URBANISM AND LANDSCAPE

Alan Plattus and Elihu Rubin, Study Area Coordinators

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

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

Required Courses

4011b, Introduction to Urban Design 3 credits. (Required of first-year M.Arch. I students.) 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 cities around the world and throughout history and focus on the role of public space and public art in shaping the form, use, and identity of cities and regions. Alan Plattus

4021a, Introduction to Planning and Development 3 credits. (Required of second-year M.Arch. I students.) This course demonstrates the ways in which financial and political feasibility determine the design of buildings and the character of the built environment. Students propose projects and then adjust them to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and the widest variety of participants in the planning process. Subjects covered include housing, commercial development, zoning, historic preservation, parks and public open space, suburban subdivisions, and comprehensive plans. Alexander Garvin

Elective Courses

[4211b, Intermediate Planning and Development] 3 credits. This seminar examines the interaction of property development and planning with local market conditions, financing alternatives, government policy, and the political context at the community level. During the first part of the term, students learn how to analyze a specific neighborhood (in New York City) by using fundamental planning techniques and examining national trends within that neighborhood. Topics include housing, retail, and office development; zoning; historic preservation; transportation; business improvement districts; and building reuse and rehabilitation. In the second part of the term students prepare

recommendations for the neighborhood that will meet the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and a wide variety of participants in the planning and development process. The end product is a printed book presenting the results of their work. Prerequisite: 4021a, STCY 176b, or equivalent course work. Limited enrollment. Not offered in 2017–2018. Alexander Garvin]

4216a, Globalization Space: International Infrastructure and Extrastatecraft 3 credits. This lecture course researches global infrastructures as a medium of transnational polity. Lectures visit the networks of trade, communication, tourism, labor, air, rail, highway, oil, hydrology, finance, and activism. Case studies travel around the world to, for instance, free trade zones in Dubai, IT campuses in South Asia, high-speed rail in Saudi Arabia, cable/satellite networks in Africa, highways in India, a resort in the DPRK, golf courses in China, oil-financed development in Sudan, and automated ports. These investigations begin in transnational territory where new infrastructure consortia operate in parallel to or in partnership with nations. Not only an atlas or survey of physical networks and shared protocols, the course also considers their pervasive and long-term effects on polity and culture. Infrastructures may constitute a de facto parliament of global decision making or an intensely spatial extra statecraft. Each week, readings, with both evidence and discursive commentary, accompany two lectures and a discussion section. A short midterm paper establishes each student's research question for the term. A longer final paper completes the requirements of the course. Limited enrollment. Keller Easterling

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

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

assignments, a brief exercise is included during each class. Limited enrollment. Kevin D. Gray

4222a, History of Landscape Architecture: Antiquity to 1700 in Western Europe 3 credits. This course presents an introductory survey of the history of gardens and the interrelationship of architecture and landscape architecture in Western Europe from antiquity to 1700, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; the boundaries between inside and outside; issues of topography and geography; various uses of water; organization of plant materials; and matters of garden decoration, including sculptural tropes. 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 emphasized. Limited enrollment. Bryan Fuermann

4223b, History of British Landscape Architecture: 1500 to 1900 3 credits. This seminar examines chronologically the history of landscape architecture and country-house architecture in Britain from 1500 to 1900. Topics of discussion include the history of the castle in British architecture and landscape architecture; Italian and French influences on the seventeenth-century British garden; military landscaping; the Palladian country house and British agricultural landscape; Capability Brown's landscape parks; theories of the picturesque and of the landscape sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design; and the beginnings of landscape modernism. Comparisons of historical material with contemporary landscape design, where appropriate, are made throughout the term. The collection of the Yale Center for British Art is used for primary visual material, and a trip to England over spring break, partially funded by the School, allows students to visit firsthand the landscape parks studied in this seminar. Limited enrollment. Bryan Fuermann

4226b/F&ES 888b, Ecological Urban Design 3 credits. This course lays the groundwork for students from the School of Architecture and the School of Forestry & Environmental Studies to collaboratively explore and define ecologically driven urban design. The goal is to work as an interdisciplinary group to cultivate a perspective on the developing field of urban ecology and approaches to implementing urban ecological design. The transformation of urban ecology from a role in studying a system to studying and shaping urban ecosystems is a primary focus for the course, which concentrates on the following questions: How do we define urban ecosystems? How do we combine science, design, and planning to shape and manage urban ecosystems? How do we implement effective and adaptable experimental and monitoring methods specific to urban sites and human subjects in order to conduct viable urban ecological research? The course uses the Earth Stewardship Initiative, a large land-planning project developed for the Ecological Society of America in Sacramento, Calif., to create a real-world project where interdisciplinary teams can work to combine ecological applications and design with the goal of shaping urban systems to improve the ecological, social, and infrastructural function of city components. Limited enrollment. Alexander Felson

4233b, Ghost Towns 3 credits. This is an advanced, interdisciplinary seminar in architectural history, urban planning, vernacular building, the politics of preservation, collective memory, tourism, and, ultimately, urban sustainability. Looking at a broad spectrum of failed or almost-failed cities in the United States and across the globe, this seminar uses the ghost town and its rhythms of development and disinvestment to establish a conceptual framework for contemporary urban patterns and processes. Students develop skills in urban and architectural research methods, visual and formal analysis, effective writing, and critical reasoning. Limited enrollment. Elihu Rubin

4234b, Residential Design, Development, and Management 3 credits. This seminar examines the creation and evolution of residential housing in the United States over the past century. Individual sessions are devoted to a critical and in-depth review of housing types and their development in both urban and suburban environments and to the exploration of the architectural, financial, legal, marketing, and social issues involved in the creation, management, and maintenance of housing. The seminar includes scheduled visits to specific examples of for-profit, nonprofit, and government-developed residential properties where students meet and speak with the designers and developers responsible for the building's construction and management. Prerequisite: 4021a, STCY 176b, or the equivalent. Limited enrollment. Alexander Garvin, Ryan Salvatore

4240b, Landscapes of Fulfillment: Architecture and Urbanism of Contemporary Logistics 3 credits. This seminar explores the ways in which the logistics industry is transforming the built environment. Once the domain of the industrial engineer or the quartermaster, logistics now affects increasingly large areas of everyday life, including significant aspects of architecture and urbanism. Through readings, discussions, and case studies, the seminar examines the historical and theoretical sources of logistics before looking more closely at a series of corporate actors that define themselves through logistics in significant ways, including Walmart, Amazon, IKEA, and Tesla. Through these discussions, the seminar engages debates related to infrastructure, automation, mobility, policy, publicness, labor, and aesthetics. The work of this course includes both visual and textual analysis as well as written and graphic production. Participants in the seminar develop an archive, a research paper, and original visualizations that investigate a contemporary logistical actor or technology. Limited enrollment. Jesse LeCavalier

4241b, The Future of American Infrastructure 3 credits. Vitruvius describes the architect's responsibility for building private structures as only a *secondary* pursuit—their primary function is the design of “works for general use in public places,” best translated into contemporary parlance as “infrastructure.” This seminar assumes the simple counterfactual that architects, as they were during the time of Vitruvius, are again responsible for the design of all national, state, and local infrastructures. As an axiom the course assumes that the resources, estimated at \$20 trillion through 2050, slated for the upkeep of the old infrastructure of the twentieth century, largely driven by the needs of cars and petroleum, instead be used to fund new ideas, designed by students, that may involve solar fields, algae farming, hydrogen cells, geothermal drilling, hyper-efficient batteries, industrial drones, and magnetic levitation or may involve systems that speculate even farther into the future of technological, and cultural, possibilities. For this ambitious



project, Yale is collaborating with the Southern California Institute of Architecture (Sci-Arc) with two simultaneously taught courses: a seminar at Yale and a studio at Sci-Arc. Students work on a single project for the term, individually or in groups, and speculate on particular aspects of the future of American infrastructure in which they are interested. Each project is limited to a budget of \$20 trillion US. Partially funded by the School, Yale students join the Sci-Arc students for a joint workshop in Los Angeles over a five-day period during Yale's two-week spring break. Enrollment limited to ten. Mark Foster Gage

4291c, The Urban Atlas: Morphology, Typology, and Thick Space 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This summer seminar course introduces students to the rigorous study of urban form and space and their social uses in relation to the context of historic and contemporary architecture and urbanism in Northern Europe. During an intensive monthlong residency in Gothenburg, Sweden, students learn and practice methods and techniques of urban analysis, including graphic and modeling approaches to understanding the interface between building form and typology and larger patterns of urban use and movement. Students live, travel, and work together as an integrated research team, contributing to a new Urban Atlas of North European cities. The course includes programmatic collaboration between the School and the Architecture Department at Chalmers University of Technology in Gothenburg. Alan Plattus, Andrei Harwell

4299a or b, Independent Course Work 3 or 6 credits. Program to be determined with a faculty adviser of the student's choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student's eligibility under the rules. (See the School's *Academic Rules and Regulations*. Available for credit to fulfill the M.Arch. I Urbanism and Landscape elective requirement with the approval of the study area coordinators.)



ELECTIVES OUTSIDE OF SCHOOL OF ARCHITECTURE

The following courses offered elsewhere in the University will fulfill the Urbanism and Landscape elective requirement and may be taken for credit with the permission of the instructor. Unless otherwise indicated, at the School of Architecture full-term courses are typically assigned 3 credits; half-term courses are assigned 1.5 credits.

AFAM 270b/PLSC 280b, Poverty, Politics, and Policy in the American City Examination of how politics informs the formulation and implementation of policies to address urban poverty. Consideration of alternative explanations for poverty and alternative government strategies. Focus on efforts by local organizations and communities to improve their situations within the context of government actions. Cynthia Horan

AFAM 420a/FREN 417a/MMES 349a, Postcolonial Cities Critical study of literature and film that charts urban spaces in the French colonial empire and the francophone postcolonial world. Readings and topics include Paris as imperial capital and site of anti-imperial movements; Dakar, Senegal, in Ousmane Sembène's *Black Girl* (novel and film); Fort-de-France, Martinique, in Césaire's *Notebook* and Chamoiseau's *Solibo magnifique*; Algiers in Assia Djebar's *Women of Algiers* and Samir Toumi's *Alger, le cri*; Tunis in Abdellah Meddeb's *Talismano*; Casablanca in Mahi Binebine's *Les étoiles de Sidi Moumen*; and Abderrahmane Sissako's film *Timbuktu*. Reading knowledge of French required (FREN 160 or above). Christopher Miller, Jill Jarvis

AMST 196a/AFAM 196a/ER&M 226a/EVST 196a/SOCY 190a, Race, Class, and Gender in American Cities Examination of how racial, gender, and class inequalities have been built, sustained, and challenged in American cities. Focus on the twentieth and twenty-first centuries. Topics include industrialization and deindustrialization,

segregation, gendered public/private split, gentrification, transit equity, environmental justice, food access, and the relationships between public space, democracy, and community well-being. Includes field projects in New Haven. Laura Barraclough

AMST 206b/ER&M 221b/WGSS 222b, Introduction to Critical Refugee Studies Reconfiguring refugees as fluid subjects and sites of social, political, and cultural critiques. Departing from dominant understandings of refugees as victims, consideration instead of refugees as complex historical actors, made visible through processes of colonization, imperialism, war, displacement, state violence, and globalization, as well as ethical, social, legal, and political transformations. Focus on second half of the twentieth century. Quan Tran

AMST 348a/EVST 304a, Space, Place, and Landscape Survey of core concepts in cultural geography and spatial theory. Ways in which the organization, use, and representation of physical spaces produce power dynamics related to colonialism, race, gender, class, and migrant status. Multiple meanings of home; the politics of place names; effects of tourism; the aesthetics and politics of map making; spatial strategies of conquest. Includes field projects in New Haven. Laura Barraclough

AMST 622a/623b/CPLT 622a/822b, Working Group on Globalization and Culture A continuing collective research project, a cultural studies “laboratory,” that has been running since the fall of 2003. The group, made up of graduate students and faculty from several disciplines, meets regularly to discuss common readings, to develop collective and individual research projects, and to present that research publicly. The general theme for the working group is globalization and culture, with three principal aspects: (1) the globalization of cultural industries and goods, and its consequences for patterns of everyday life as well as for forms of fiction, film, broadcasting, and music; (2) the trajectories of social movements and their relation to patterns of migration, the rise of global cities, the transformation of labor processes, and forms of ethnic, class, and gender conflict; (3) the emergence of and debates within transnational social and cultural theory. The specific focus, projects, and directions of the working group are determined by the interests, expertise, and ambitions of the members of the group, and change as its members change. There are a small number of openings for second-year graduate students. Michael Denning

ANTH 406a/EVST 424a/PLSC 420a, Rivers: Nature and Politics The natural history of rivers and river systems and the politics surrounding the efforts of states to manage and engineer them. James Scott

ANTH 539b, Urban Ethnography of Asia Introduction to the anthropological study of contemporary Asian cities. Focus on new ethnographies about cities in East, Southeast, and South Asia. Topics include rural-urban migration, redevelopment, evictions, social movements, land grabbing, master-planned developments, heritage preservation, utopian aspirations, social housing, slums and precariousness, and spatial cleansing. Erik Harms

ANTH 575a/EAST 575a, Hubs, Mobilities, and Global Cities Analysis of urban life in historical and contemporary societies. Topics include capitalist and postmodern

transformations, class, gender, ethnicity, migration, and global landscapes of power and citizenship. Helen Siu, Sarah LeBaron von Baeyer

CPLT 589a/GMAN 645a, Walter Benjamin and the Modernization of Nineteenth-Century Paris The radical modernization of Paris under the Second Empire (1851–70) as seen through the eyes of Walter Benjamin. Focus on Benjamin's Arcades Project, a compendium that charted developments such as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon. Henry Sussman

EVST 292a/GLBL 217a/PLSC 149a, Sustainability in the Twenty-First Century Sustainability as an overarching framework for life in the twenty-first century. Ways in which this integrated policy concept diverges from the approaches to environmental protection and economic development that were pursued in the twentieth century. The interlocking challenges that stem from society's simultaneous desires for economic, environmental, and social progress despite the tensions across these realms. Daniel Esty

F&ES 530a, Ecosystems and Landscapes This Foundations course is an introduction to concepts in ecosystem and landscape ecology. Topics covered include element cycling, food web interactions, species-area relationships, whole system metabolism, models of biodiversity, etc. The course emphasizes how to integrate knowledge to understand ecological patterns and processes at multiple scales in order to study, manage, and conserve species and ecosystems. Mark A. Bradford, Peter A. Raymond

F&ES 710b, Coastal Governance Effective governance combines a basic understanding of natural systems with human values to create new coastal institutions. Single-use regulations of the past (energy, wastewater, ports, marsh conservation) are being replaced by more holistic thinking (spatial management and/or ecosystem-based management). To understand the state of this transition, policy analysis frameworks are applied to sector-based and ecosystem-based management initiatives. Term projects allow student teams to consider the merit of various alternatives that they create to address contemporary problems, which have included sea-level rise, hurricane damage, fisheries, and management in developing countries. F&ES 515 and 525 or equivalent knowledge recommended. Three hours seminar; term project. Enrollment limited to eighteen. Richard Burroughs

F&ES 716b, Renewable Energy Introduction to renewable energy, including physical principles, existing and emerging technologies, and interaction with the environment. Energy demand; transmission and storage; generation by hydroelectric, wind, solar, biofuel, and geothermal sources, as well as waves and tidal generation. Includes field trips to conventional, hydroelectric, and wind-power facilities in Connecticut. Prerequisites: high school physics, chemistry, and mathematics; college-level science, engineering, and mathematics recommended. Ronald B. Smith

F&ES 755b, Modeling Geographic Space An introduction to the conventions and capabilities of image-based (raster) geographic information systems (GIS) for the analysis and synthesis of spatial patterns and processes. In contrast to F&ES 756a, the course is

oriented more toward the qualities of geographic space itself (e.g., proximity, density, or interspersed) than the discrete objects that may occupy such space (e.g., water bodies, land parcels, or structures). Three hours lecture, problem sets. No previous experience is required. C. Dana Tomlin

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

F&ES 795b, Nature as Capital: Merging Ecological and Economic Models This course helps students understand concepts from and develop skills in natural resource economics. It is designed to familiarize students with concepts and tools for thinking about natural resources as capital assets with a specific link to quantitative measures that may be useful in assessing sustainability. Students gain a working knowledge of concepts necessary to apply capital theory to ecosystems and develop a skill set sufficient to build dynamic bioeconomic models that can help them approximate the value of changes in ecosystems. Students also learn computational tools in dynamic optimization, which are useful for forward-looking decision-making. Eli P. Fenichel

F&ES 799a, Sustainable Development Goals and Implementation This course has students (working alone or in a small group) design a specific implementation plan for a specific country for a specific item that is part of the Sustainable Development Goals adopted by the U.N. in September 2015. Students study the new post-2015 sustainable development goals and their implementation in the real world. The course focuses primarily on understanding and developing the ability to effectively apply a variety of tools and means of implementation, relying primarily on guest lecturers. The aim is for each student or group of students to combine a geographic area/region (for example, a country of key interest), a sustainable development goal, and a tool for implementation to design an effective implementation strategy to present to those at the ministerial and decision-making level. Gordon T. Geballe

F&ES 817a, Urban, Suburban, and Regional Planning Practice This course explores the challenges and opportunities faced by America's suburban communities and urban centers as they work to become more sustainable and livable. The form of our cities and towns dictates our ability to meet the nation's housing demand and grow our employment while reducing greenhouse gas emissions, improving the environment, and enhancing quality of life. Planners play a key role in understanding trends, crafting policy solutions, and generating support for action through stakeholder engagement. Land use plans and regulations, private development, and public infrastructure shape our communities and determine where and how we use land. While most land use decision making is local, the majority of the challenges and opportunities we face cross political boundaries. New regional policies and partnerships, coupled with consensus-building across diverse constituencies, will be necessary to realize a new way to build our communities for the

twenty-first century. This course explores the dynamic trends facing the United States and its communities and the evolution in planning practice that is occurring at the local and regional scale to address them. This course is part of the concentration in land use and planning, a subset of classes under the specialization in sustainable land management. This subset is for students interested in the interface of environmental issues with land use, planning, and development. The other courses in the subset are F&ES 820 and 835. David Kooris

FILM 394b/ENGL 198b/LITR 409b/RSEE 350b, Internet Cultures, Histories, Networks, and Practices Examination, through the lenses of histories, network studies, and cultural studies, of how human beings have seemingly overnight learned to use and depend on computer networks for various kinds of work, military operations, pursuits of scientific knowledge, religious proselytizing, political organization, searches for mates and social communities, illegal activities, and infinite varieties of play. Marijeta Bozovic, Marta Figlerowicz

FILM 733b/AMST 834b, Documentary and the Environment The environmental documentary has emerged as one of cinema's most vital genres of the past ten years (in documentary, its only rivals are probably those concerned with the Second Gulf War). As the world's environment faces a growing crisis, documentary has come to serve as a key means to draw public attention to specific issues. This course combines screenings with readings on documentary such as Bill Nichols's important book *Representing Reality*. Often films have book tie-ins, and we consider how they complement each other and work together to maximize the impact of their message. Readings also focus on news items, debates, websites, and other media forms that are employed in conjunction with the films. Charles Musser

HIST 467Ja/HSHM 422a, Cartography, Territory, and Identity Exploration of how maps shape assumptions about territory, land, sovereignty, and identity. The relationship between scientific cartography and conquest, the geography of statecraft, religious cartographies, encounters between Western and non-Western cultures, and reactions to cartographic objectivity. Students make their own maps. No previous experience in cartography or graphic design required. William Rankin

HIST 742b/HSHM 732b, Readings in the Environmental Humanities An interdisciplinary seminar to explore the emerging field of the environmental humanities. This reading course examines how humanities disciplines can best contribute to a broad scholarly and societal conversation about humanity and the fate of the planet. We consider how environmental problems and questions might reshape humanities teaching and research, and what humanities scholars can learn through greater collaboration with social and nature scientists. This seminar draws on faculty expertise from a range of humanities disciplines and engages students in defining the field, including designing possible future courses in the environmental humanities. Paul Sabin

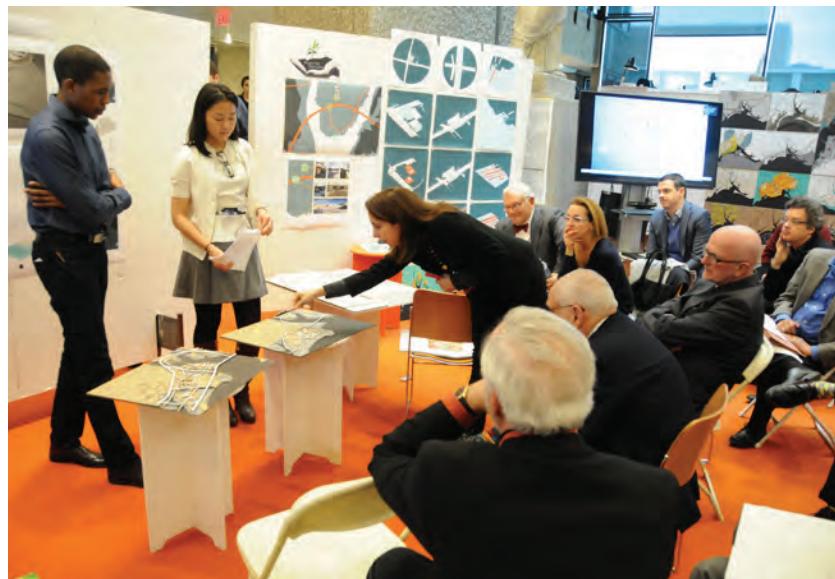
HSAR 445b, Art, Nature, and the Modern World Exploration of the emergence of natural history, still-life painting, collectors' cabinets, global expeditions of discovery, and technologies for scientific sight, and looking at works by artists from Albrecht Dürer to Robert Smithson. Using images and artifacts from collections across campus, student



study the unstable boundary between art and nature, a driving obsession for creative and cultural production from the Renaissance to the present. Marisa Bass, Jennifer Raab

HSAR 452b, Landscape, Mobility, and Dislocation The study of landscape, during the long nineteenth century, as a powerful and contested artistic medium that could express the ideologies of empire, philosophies of nature, the relationship between geography and vision, and constructions of self and other. Review of such issues in American landscape painting in both a transatlantic and transhemispheric context with specific attention to works in Yale collections. Jennifer Raab, Tim Barringer

MGT 536b, Urban Poverty and Economic Development This term-long course provides an examination of current theory, research, and policy on urban poverty and community development in the United States as a background for developing community wealth-building economic development interventions in city and community settings. Topics include: (1) measurements and theoretical explanations of poverty, incorporating both panel data and ethnography; (2) analytic tools for assessing community and regional economic flows; and (3) strategies for economic development and wealth building among the low income urban populations and communities. We examine innovative approaches in the traditional areas of economic development practice areas of business creation and development, workforce development and skills training, housing, education, and individual income support and wealth building. Strategies to explore include place-based anchor strategies, development through local food hubs, sector strategies for workforce development training, worker ownership, affordable housing and community land trusts, community development banks and credit unions, micro enterprise and asset-building strategies. The course is designed to give students both a broad overview of theory, research, policy, and current trends in urban poverty and community



development through readings, guest lectures, and case-based discussions, and the opportunity to self-direct their exploration of an aspect of the economic development literature covered in the course literature more deeply. Kate M. Cooney

MGT 849a, Cases in Commercial Real Estate William N. Goetzmann

MGT 895a, International Real Estate This half-term course provides an introduction to real estate development, investment, finance, and strategy outside of the United States. Global investment in financial assets, the need for risk diversification, the increased accuracy of property records, greater transparency, more relaxed laws permitting foreign investment, and population movement around the world—all of these trends have led to a tremendous increase in cross-border real estate investing for both private equity and public companies. While many studies of international real estate focus on the role of foreign real property in the U.S. institutional portfolio, this course takes a wider and more historical view of the cultural attitudes toward real estate around the world and how they impact the quality and risk of investment assets. Detailed analysis begins with property-level due diligence in order to provide a fundamental understanding of how and why property markets differ by country beyond simple supply/demand dynamics. This course consists of three parts: (1) a micro-market analysis of real property characteristics in various countries around the world, including financing, leasing, and valuation; (2) an analysis of investment vehicles—public and private—available to institutional investors, as well as cross-border transactions; and (3) a macro-market view of world space and capital markets, the rationale for international investing, trends in capital flows and portfolio composition, and the various ways in which risk is measured and mitigated. Each part of the course requires a brief individual assignment completed over a two-week

period. The first research project is a study of a significant real property asset outside of the United States, including its market, ownership, legal structure, valuation, and transaction history. Both the G-8 and G-20 nations will be the object of study, but individual students are free to concentrate on any country of interest. The second research project consists of an analysis of a private equity or publicly traded foreign property company, its current fair value, competitive advantage, and future prospects. An interview with a top executive of a company will be encouraged and facilitated. The third research project consists of a comparative analysis of world property markets and the hypothetical investment in a portfolio of real estate assets across three or more foreign property markets. The course consists of lectures, discussion, case studies, and readings on international real estate from a variety of sources. No final exam or group project is required. Kevin Gray

MGT 899b, Real Estate Finance for Institutional Investors This course concentrates on the five major types of institutional property investment: Office, Industrial, Retail, Hotel and Multifamily, and large-sized properties (>\$50M). Each session deals with the unique financial characteristics of a particular property type, via case study, modeling of cash flows, and income and expense analysis. The special market characteristics of each property type, buying, selling and current market conditions, are also discussed. Because real estate can also be analyzed from the viewpoint of public and private markets and debt and equity markets, each session includes a discussion of a financing or equity vehicle and its relevance to a particular property type. In addition to case studies that require problem solving, students are expected to be able to model and value different property types; read and abstract leases and partnership agreements; and understand, quantify, and articulate the differing perspectives of investor/buyer, developer/seller, and lender/syndicator. As appropriate, guest speakers are introduced for the final forty-five minutes of at least half the sessions. A final team project requires working in groups of three to five students on the same portfolio of diverse real estate assets, with recommendations to be made to an investor group at the final class. Kevin Gray

PLSC 656a/GLBL 579a, Global Governance Examination of global policy problems, the acceleration of interdependence, and the role, potential, and limits of the institutions of global governance to articulate collective interests and to work out cooperative problem-solving arrangements. Consideration of gaps in global governance and controversies between globalization and state sovereignty, universality, and tradition. Yuriy Sergeyev

SOCY 584b/AFAM 584b, Inequality, Race, and the City Urban inequality in America. The racial iconography of the city is explored and represented, and the dominant cultural narrative of civic pluralism is considered. Topics of concern include urban poverty, race relations, ethnicity, class, privilege, education, social networks, social deviance, and crime. Elijah Anderson



Admissions

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

OPEN HOUSE

Prospective applicants are encouraged to visit the School during our Open House on Thursday, November 1, 2018. The day's program offers opportunities to visit classes and design studios, meet informally with faculty and students, tour the School and the University, and attend the School's evening public lecture given by Professor Keller Easterling. Interested applicants planning to attend the Open House should register online at <http://architecture.yale.edu> by October 31, 2018.

GENERAL ADMISSION REQUIREMENTS

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

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

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

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

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

The School believes that the educational experience of its program is enriched by students who have diverse educational backgrounds and, therefore, embraces students who in their undergraduate education have majored in a wide spectrum of disciplines, from architecture to any of the arts, sciences, or humanities.

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

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

Also recommended, but not required, is a course in classical physics.

Transfer

Students with exceptional promise may be accepted to the M.Arch. I program under one of the following special conditions:

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

M.ARCH. II: TWO-YEAR PROGRAM ADMISSION REQUIREMENTS

Applicants to the M.Arch. II program must hold a five-year bachelor of architecture (B.Arch.) degree, or an equivalent first professional degree (a B.A. or B.S. with a major in architecture is not considered a first professional degree).

M.E.D. PROGRAM ADMISSION REQUIREMENTS

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

Candidates are selected on the basis of academic and/or professional records and individual research proposals. (See details on the submission of the research proposal below and in the chapter Master of Environmental Design Degree Program.) Applicants to the M.E.D. program are encouraged to contact the director of the M.E.D. program to arrange an informational interview with faculty in their study topic area, or to submit a draft study proposal before the application deadline.

PH.D. PROGRAM ADMISSION REQUIREMENTS AND APPLICATION PROCESS

Applicants to the Ph.D. program should refer to the chapter Doctor of Philosophy Program.

APPLICATION PROCESS

M.ARCH. AND M.E.D. PROGRAMS

Application to the School is an online process. While completing the online application form, students will be asked to supply information regarding themselves, their education, their test scores, and their references; upload their transcripts, personal essay, and curriculum vitae (résumé); and pay an application fee. In addition, applicants for the

M.Arch. programs will be required to upload a portfolio. Applicants for the M.E.D. program will be required to upload a research proposal. See below for more detailed information on each required component of the application process.

The online application can be accessed at <https://apply.architecture.yale.edu/apply>, when it is available. Applications for programs beginning in the 2019–2020 academic year must be submitted no later than January 2, 2019. Applicants will not be allowed to submit applications after the deadline has passed.

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

Application fee Applications will be considered submitted only when payment of a nonrefundable application fee has been received. For the 2019–2020 academic year the application fee is \$90. This fee cannot be waived and cannot be credited to tuition or other accounts upon admission. The only acceptable method of payment of the application fee is by credit or debit card, a transaction that is made within the online application. Wire transfers cannot be accepted.

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

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

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

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

Standardized examinations All applicants, including international students, are required to take the General Test (verbal, quantitative, and analytical writing) of the Graduate Record Examination (GRE) of the Educational Testing Service. For information regarding this test, test dates and locations, and/or to arrange to take the test, visit www.ets.org/gre. Although the test may be taken at any time, it should be taken no later than December preceding the application due date.

The Internet-based Test of English as a Foreign Language (TOEFL iBT) is required of all applicants whose native language is not English. The requirement for the TOEFL iBT may be waived *only* for applicants who have studied in residence for at least three (3) years at a university or college where English is the primary language of instruction and who will have received a baccalaureate degree, or its foreign equivalent, from

that institution prior to matriculation at Yale. For further information regarding the test and/or to arrange to take the test, visit www.ets.org/toefl. The TOEFL must be taken no later than December preceding the application due date. IELTS is not accepted as a substitution for the TOEFL iBT examination.

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

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

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

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

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

Letters of recommendation Three letters of recommendation are required and must be uploaded by each recommender no later than January 2, 2019. Letters of recommendation should be from individuals with direct knowledge of the applicant's professional potential and/or academic ability.

Recommendations are submitted only through an online process. When recommenders' e-mail addresses are inserted into the online application, instructions on how to submit recommendations are automatically sent to the recommenders. Therefore, in order to allow recommenders sufficient time to prepare and upload their recommendations, applicants should insert their recommenders' e-mail addresses into the online application as early in the process as possible.

Applicants can verify that their letters of recommendation have been received by the School by viewing the status page of their online application.

Portfolio (for the M.Arch. programs only) A digital portfolio (a single pdf document optimized not to exceed 2GB) will need to be uploaded to the online application. The portfolio will be viewed on computer screens.

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

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

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

Research proposal (for the M.E.D. program only) A full and specific description of the applicant's research proposal is required to be uploaded to the online application form. This proposal must include a statement of goals, a proposed study plan, and anticipated results. This submission is weighted heavily during the application review process and is considered in the assignment of faculty advisers. Do not send a hard copy of the proposal that has been uploaded to the application.

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

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

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

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



Tuition and Fees

TUITION

The tuition fee for the academic year 2018–2019 is \$50,990. This tuition fee includes health care services under Yale Health, but does not include the hospitalization insurance fee. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

FEES

An annual fee of \$1,185 is charged to the Student Financial Services bill for use of the School of Architecture's shops, computers, printers, and other equipment furnished by the School. This mandatory fee applies to all students and is refundable only upon withdrawal from the School, according to the tuition rebate and refund policy itemized below.

TOTAL COST OF EDUCATION

For a single student living off campus in the 2018–2019 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be \$74,824 for first-year M.Arch. I students and \$73,008 for all other students.

	<i>First-Year M.Arch. I</i>	<i>All other students</i>
Tuition	\$50,990	\$50,990
Fees	1,185	1,185
Yale Health Hospitalization/ Specialty Coverage	2,402*	2,402*
Room and Board	15,124	13,747
Books/Personal Expenses	5,123	4,684
	<hr/> \$74,824	<hr/> \$73,008

*Students may receive a waiver of the \$2,402 hospitalization fee from Yale Health upon evidence that they have valid and sufficient alternative hospitalization coverage. Further information regarding health services can be found in the chapter Yale University Resources and Services.

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The office's website is <http://student-accounts.yale.edu>.

Bills

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

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first

business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay website (<http://student-accounts.yale.edu/ebep>) are sent to all students at their official Yale e-mail addresses and to all student-designated proxies. Students can grant others proxy access to the eBill-ePay system to view the monthly student account statements and make online payments. For more information, see <http://sfas.yale.edu/proxy-access-and-authorization>.

Bills for tuition, room, and board are available during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

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

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

Payments

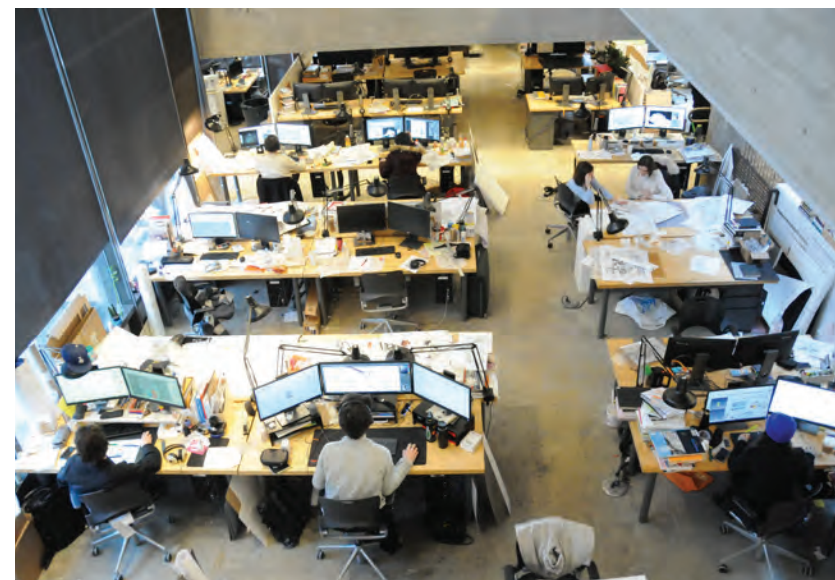
There are a variety of options offered for making payments. Yale University eBill-ePay (<http://student-accounts.yale.edu/ebep>) is the *preferred* means for payment of your monthly student account bill. The ePayments are immediately posted to the student account. There is no charge to use this service. Bank information is password-protected and secure, and a printable confirmation receipt is available. On bill due dates, payments using the eBill-ePay system can be made up to 4 p.m. Eastern Time in order to avoid late fees.

For those who choose to pay the student account bill by check, a remittance advice and mailing instructions are included with the online bill available on the eBill-ePay website. All bills must be paid in U.S. currency. Checks must be payable in U.S. dollars drawn on a U.S. bank. Payments can also be made via wire transfer. Instructions for wire transfer are available on the eBill-ePay website.

Yale does *not* accept credit card 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, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
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 Payment Plan

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 25. Additional details concerning the Yale Payment Plan are available at <http://student-accounts.yale.edu/ypp>.

Tuition Rebate and Refund Policy

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Architecture for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2018–2019, the last days for refunding federal student aid funds will be October 29, 2018, in the fall term for all students. In the spring term, the dates are April 27, 2019, for M.Arch. I first-year students; March 29, 2019, for M.Arch. I second-year students; and March 27, 2019, for all other students.



2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term. In the fall term, the date is September 8, 2018, for all students. In the spring term, the dates are January 24, 2019, for M.Arch. I first-year students; January 20, 2019, for M.Arch. I second-year students; and January 19, 2019, for all other students.
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term. In the fall term, the date is September 24, 2018, for all students. In the spring term, the dates are February 17, 2019, for M.Arch. I first-year students; and February 4, 2019, for all other students.
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm. In the fall term, the date is October 20, 2018, for all students. In the spring term, the dates are April 12, 2019, for M.Arch. I first-year students; March 3, 2019, for M.Arch. I second-year students; and March 2, 2019, for all other students.
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate

- PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.



Financial Assistance for the Master's Programs

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

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

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

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

THE APPLICATION PROCESS FOR FINANCIAL AID

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

U.S. Citizens and Permanent Residents

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

The Yale School of Architecture Application for Financial Aid is available online at <http://architecture.yale.edu/admissions/financial-aid>. This form must be received by the School by no later than February 1, 2019. The form may be sent via e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242.

The Free Application for Federal Student Aid (FAFSA) is available online at <https://fafsa.ed.gov>. The deadline for completing the FAFSA application is February 1, 2019. The Yale School of Architecture's FAFSA code number is 001426.

If an applicant would like to be considered for a Family Resource Scholarship, parental income and asset information may be provided in the FAFSA. For separated, divorced, or unmarried parents, one parent may complete the FAFSA, in which case the other parent must complete and submit a Yale School of Architecture Parent Financial Statement. If parents do not wish to complete the FAFSA, each parent must complete and submit a separate Parent Financial Statement. Parental information submitted in the Parent Financial Statement will not be released to applicants without parental consent.

The Yale School of Architecture Parent Financial Statement may be found at <http://architecture.yale.edu/admissions/financial-aid> and must be submitted directly to the School's Financial Aid Office via e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242.

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

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

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

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

The forms must be received by the School by no later than February 1, 2019. The forms may be sent by e-mail to archfinancialaid@yale.edu; via fax to 203.432.6576; or via mail to: Financial Aid Office, Yale School of Architecture, P.O. Box 208242, New Haven CT 06520-8242, USA.

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

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

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

GENERAL FINANCIAL AID POLICIES

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



awarded, submission (translated into English) of the parents' tax returns or alternative documentation of income.

The School reserves the right to adjust a student's financial aid award if the actual income or asset information of the parent, student, or spouse is different from the original information included on the financial aid application(s). In addition, for U.S. citizens and permanent residents, all awards are contingent on the student meeting the general eligibility requirements specified by the U.S. Department of Education, including Satisfactory Academic Progress (SAP) requirements (below).

Applicants in default on a student loan will not be eligible for any financial aid until the default status has been cleared and documentation provided to the Financial Aid Office.

Students on financial aid are required to reapply for financial aid each spring for the following academic year. Financial aid does not extend longer than the normal equivalent length of time required to complete the program of study to which the student was admitted.

OUTSIDE AID

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

Some state and private supplemental loan programs offer funds to students who require loan assistance in excess of the annual borrowing limits for the federal loan programs, or who are not eligible for the federal loan programs.

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



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

SATISFACTORY ACADEMIC PROGRESS (SAP) AND FINANCIAL AID

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

Guidelines for Academic Progress

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

Qualitative standards At the end of a term, students who are placed on "academic probation" for the next term due to their grades during the prior term fail to meet the

qualitative SAP standard (refer to Section II.G of the *School of Architecture Handbook*, <http://architecture.yale.edu/academics/school-handbook>, for the definition of "academic probation"). All other students meet the qualitative SAP standard.

Quantitative standards A student meets the quantitative SAP standard if a pace is maintained of earning at least one-half (50 percent) of the total credits attempted. "Incompletes" do not count as credits attempted (refer to Section II.H.1 of the *School of Architecture Handbook*, <http://architecture.yale.edu/academics/school-handbook>, for information on "Incompletes"). "Withdrawals" count as credits attempted (refer to Section II.B. of the *School of Architecture Handbook*, <http://architecture.yale.edu/academics/school-handbook>, for information on "Withdrawals"). Credits for completed repeated courses count as both credits attempted and earned. Transfer credits are not accepted. The maximum time frame in which a student must complete degree requirements cannot exceed more than 200 percent of the minimum time for fulfilling degree requirements (refer to Section II.D. of the *School of Architecture Handbook*, <http://architecture.yale.edu/academics/school-handbook>).

Financial Aid Warning

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

Financial Aid Probation and Appeals

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



ADDITIONAL INFORMATION

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

BENEFITS FROM THE U.S. DEPARTMENT OF VETERANS AFFAIRS

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

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

TEACHING AND RESEARCH OPPORTUNITIES

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

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

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

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

STUDENT EMPLOYMENT WITHIN THE SCHOOL

The School of Architecture offers students job opportunities within the School that cover a wide variety of needs. Current positions include woodshop or computer monitors, receptionists, exhibition installers, archivists, clerical workers, and Urban Design Workshop employees. It is not necessary to qualify for financial aid in order to hold any of the positions, although the earnings from these positions may be included in determining financial aid awards.

STUDENT EMPLOYMENT WITHIN THE UNIVERSITY

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

EMPLOYMENT OPPORTUNITIES OUTSIDE THE UNIVERSITY

The School is often advised of various employment 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 2019–2020 academic year at the Yale School of Architecture must complete the General Test of the Graduate Record Examination (GRE) Program (see Standardized Examinations in the chapter Admissions).

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

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 website (<http://architecture.yale.edu>), is due April 15 with acceptance of the admission offer. It must be completed and signed by the parents (and spouse, if applicable) of an international applicant, and must include all bank and tax information.

See the chapter Admissions for further admission requirements.

LANGUAGE SKILLS

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

FINANCIAL AID FOR INTERNATIONAL STUDENTS

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

EMPLOYMENT OPPORTUNITIES AT YALE

The School of Architecture offers international students employment opportunities in a wide variety of positions within the School. The University also has employment opportunities for international students through its Student Employment Office.



EMPLOYMENT OPPORTUNITIES OUTSIDE OF YALE DURING ENROLLMENT AND AFTER GRADUATION

During full-time enrollment, international M.Arch. students at the School who hold F-1 visa status and who have been enrolled full-time for at least one full academic year may apply for the Curricular Practical Training (CPT) program, which provides the opportunity to be employed in the United States outside of the University. During an academic year, CPT is limited to part-time (no more than twenty hours per week). During summer breaks, CPT is available only for full-time employment.

International M.Arch. students at the School who hold F-1 visa status may apply for the Optional Practical Training (OPT) program, which provides the opportunity to be employed in the United States after graduation for a period of twelve months plus a twenty-four-month STEM extension, for a total of thirty-six months, provided such employment begins within sixty days of graduation.

International M.E.D. students at the School who hold F-1 visa status and who have been enrolled full-time for at least one full academic year may apply for the Optional Practical Training (OPT) program, which provides the opportunity to work in the United States outside of Yale for up to twelve months.

For further details on the CPT and OPT programs, visit <http://oiss.yale.edu/immigration>.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 6,000 international students, faculty, staff, and their dependents. OISS staff assist with issues related to employment, immigration, and personal and cultural adjustment, as well as serve as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students, faculty, and staff obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see <http://oiss.yale.edu/coming>.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs.

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

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



Life at the School of Architecture

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

The School of Architecture's design studios take advantage of light-filled, loft-like open floors. Students' individual workstations surround common areas where group discussions and reviews take place. Also located within the building are classrooms; exhibition galleries; faculty and administrative offices; and material, wood, metal, computer, and digital-fabrication laboratories. Students have open access to the building twenty-four hours a day throughout the school year.

With a student population of about 200 coming from diverse backgrounds with varying interests and opinions, the School is large enough to support a wide variety of activities and debate. Yet it is small enough to permit students and faculty to know virtually the entire School population as individuals.

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

LECTURES

Throughout the year, nationally and internationally known architects, architectural scholars, and artists are invited to participate in the School's weekly lecture series. The series is open to the public and is free of charge. In fall 2017, lecturers included:

Zeynep Çelik Alexander, Architectural Historian

Emre Arolat, Architect

Assemble, Architects

V. Mitch McEwen, Architectural Educator

Gonca Paşolar, Architect

Scott Ruff, Architect

Jenny Sabin, Architectural Educator

Janet Marie Smith, Developer

Elia Zenghelis, Architectural Educator

In spring 2018, lecturers included:

David Benjamin, Architectural Educator

Jackilin Hah Bloom, Architectural Educator

Craig Buckley, Architectural Historian

Luis Callejas, Architect

Julie Eizenberg, Architect
 Róisín Heneghan, Architect
 Justin Moore, Architectural Educator
 Shih-Fu Peng, Architect
 Florencia Pita, Architectural Educator
 Alan Ricks, Architect
 Liam Young, Architect

SYMPOSIA

During 2017–2018, the School of Architecture sponsored several symposia.

“Environment, Reconsidered,” a three-day symposium on November 9–11, 2017, convened by Eeva-Liisa Pelkonen, celebrated the fiftieth anniversary of the Master of Environmental Design program at the School and included presentations from prior and current faculty and students of the M.E.D. program. Albena Yaneva and Blair Kamin delivered the keynote addresses. Those in attendance heard from the following speakers:

Francesca Ammon, University of Pennsylvania
 Daniel Barber, University of Pennsylvania
 AnnMarie Brennan, University of Melbourne
 I-Fei Chang, Urban Link
 McLain Clutter, University of Michigan
 Tim Culvahouse, Architect
 Peggy Deamer, Yale University
 Edward Eigen, Harvard University
 Britt Eversole, Syracuse University
 Iben Falconer, Columbia University
 Rosamond Fletcher, Design Trust for Public Space
 Thomas Forget, University of North Carolina, Charlotte
 Peyton Hall, Historic Resources Group
 Kathleen John-Alder, Rutgers University
 Blair Kamin, *Chicago Tribune*
 Enrique Larrañaga, Universidad Simón Bolívar
 Jala Makhzoumi, American University of Beirut
 Eeva-Liisa Pelkonen, Yale University
 Enrique Ramirez, Ball State University
 Dean Sakamoto, Dean Sakamoto Architects/SHADE
 Peter Soland, Civiliti
 Molly Steenson, Carnegie Mellon University
 Neyran Turan, University of California, Berkeley
 Federica Vannucchi, Princeton University
 Jessica Varner, Massachusetts Institute of Technology
 Donald Watson, Architect
 Albena Yaneva, University of Manchester



“Rebuilding Architecture,” a three-day J. Irwin Miller symposium on January 25–27, 2018, convened by Peggy Deamer, explored areas that affect the construction of architecture’s discipline and profession—the academy, history/theory, practice, and media/representation—in order to structurally rethink and rebuild architecture. Jane Rendell and Eyal and Ines Weizman delivered the keynote addresses. Those in attendance heard from the following speakers:

Pier Vittorio Aureli, Yale University
 Phillip Bernstein, Yale University
 Katherine Darnstadt, Latent Design
 Reinier de Graaf, Architect, OMA
 Anna Dyson, Yale University
 Keller Easterling, Yale University
 Eva Hagberg Fisher, Writer
 Eva Franch i Gilabert, Cooper Union and Storefront for Art and Architecture
 Will Hunter, London School of Architecture
 Andrés Jaque, Architect, Office for Political Innovation
 Indy Johar, Architect, Project oo
 Tahl Kaminer, University of Edinburgh
 Michael Kimmelman, *The New York Times*
 Nancy Levinson, *Places Journal*
 Jonathan Massey, University of Michigan
 Cathleen McGuigan, *Architectural Record*
 Anthony Engi Meacock, Assemble
 Joan Ockman, University of Pennsylvania



Jane Rendell, University College London
 Pierce Reynoldson, Yale University
 Manuel Shvartzberg-Carrió
 Giles Smith, Assemble
 Douglas Spencer, Architectural Association
 Chris Stewart, Architect, Collective Architecture
 Hildigunnur Sverrisdóttir, Yale University
 Jeremy Till, Central Saint Martins and University of the Arts London
 Ian Volner, Writer
 Eyal Weizman, Goldsmiths, University of London
 Ines Weizman, Bauhaus-Universität Weimar

“Noncompliant Bodies,” a two-day symposium on April 6–7, 2018, convened by Joel Sanders, explored the relationship between architecture and the demands for social justice voiced by people who have been marginalized and oppressed on the basis of race, gender and disability. Jack Halberstam delivered the keynote address. Those in attendance heard from the following speakers:

Robert Adams, University of Michigan
 Elijah Anderson, Yale University
 Quemuel Arroyo, NYC Department of Transportation
 Jos Boys, Scholar
 Stuart Comer, Museum of Modern Art
 Keller Easterling, Yale University
 Emily Golding, [Yale University]
 Mario Gooden, Architect, Huff + Gooden Architects

Jack Halberstam, Columbia University
 Terry Kogan, University of Utah
 Barbara Penner, University College London
 Charles Renfro, Architect, Diller Scofidio + Renfro
 Joel Sanders, Yale University
 Clare Sears, San Francisco State University
 Rashad Shabazz, Arizona State University
 Susan Stryker, University of Arizona
 Jennifer Tyburczy, University of California, Santa Barbara
 Mabel Wilson, Columbia University

EXHIBITIONS

The School maintains an active program of exhibitions. The Architecture Gallery, located on the second floor of Paul Rudolph Hall, is open to the public Monday through Friday, 9 a.m.–5 p.m., and Saturday, 10 a.m.–5 p.m. Exhibitions in 2017–2018 included:

Social Construction: Modern Architecture in British Mandate Palestine
 August 31–November 18, 2017

Vertical Cities
 November 27, 2017–February 3, 2018

Drawing Show
 February 22–May 5, 2018

[now]
 Year-End Exhibition of Student Work
 May 20–August 11, 2018

PUBLICATIONS

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

The School also publishes *Constructs*, a twice-yearly news magazine that highlights activities and events at the School, including interviews with visiting faculty members, articles on issues relevant to what is being analyzed and discussed in the design studios, and previews and reviews of the School’s exhibitions and lectures. *Constructs* also covers important non-Yale events, exhibitions, and publications. Back issues may be searched online at <http://architecture.yale.edu/publications/constructs>.

The School maintains an active publications program (<http://architecture.yale.edu/publications>). In 2017–2018, the following books, distributed by Actar D, were published:

Future Real, edited by Nina Rappaport and Aymar Marino-Maza (M.Arch. 2017), features three advanced studios of Louis I. Kahn Visiting Assistant Professors Kersten Geers (spring 2016), Michael Young (fall 2016), and David Erdman (spring 2017). The book includes interviews with the professors and essays on their specific studio topics. Kersten Geers analyzes visions for agricultural ensembles for communal living in “Architecture without Consent 19: Almost Classicism.” Michael Young investigates the past from the future in “Aesthetics of Accelerationism: The Icelandic Infrastructure 2036–2056.” David Erdman looks to the potential of building on top of housing estates in Hong Kong in “Objects and Qualities.”

Mexican Social Housing: Promises Revisited focuses on the spring 2015 advanced studio of Louis I. Kahn Visiting Assistant Professor Tatiana Bilbao. This studio, organized in conjunction with INFONAVIT (Institute of the National Fund for Worker’s Housing), asked the students to reintegrate abandoned social housing complexes. In response to the aggravating abandonment rates in Mexican social housing complexes, the students analyzed the specific environmental conditions of housing complexes in Monterrey, Tijuana, Ciudad Juárez, Guadalajara, and Cancún and made proposals that architecturally reintegrated these spaces as a positive detonator for their surroundings. The book includes essays by Tatiana Bilbao, Karla Britton, and Carlos Zedillo (B.A. 2006, M.Arch. 2011).

Harlem Studio, Mart 125, edited by Nina Rappaport and Jenny Kim, features the design work of the fall 2015 advanced studio taught by the developer Jonathan Rose, who was the Edward P. Bass Visiting Distinguished Architecture Fellow, and the Louis I. Kahn Visiting Assistant Professors Sara Caples and Everardo Jefferson. The students in this studio were asked to design a new sustainable, mixed-use residential and cultural building that would include housing for retired jazz musicians, restaurants, and media spaces across the street from the Apollo Theatre on 125th Street in Harlem on the last city-owned parcel. The studio questioned issues of cultural representation versus the mutability of the site’s ethnic anchorings. The book features interviews with the studio teaching team and with those on the studio juries, including Robert A.M. Stern, Alexander Garvin, and Vincent Chang.

YALE URBAN DESIGN WORKSHOP AND CENTER FOR URBAN DESIGN RESEARCH

Alan Plattus, Director

Andrei Harwell, Project Manager

Postgraduate Associates 2017–2018: Jared Abraham, Daphne Agosin

The Yale Urban Design Workshop and Center for Urban Design Research (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 by Alan Plattus, the YUDW has worked with communities across Connecticut and around the world, 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.



In all its work, the YUDW is committed to an inclusive, community-based process, grounded in broad citizen participation and a vision of the design process as a tool for community organizing, empowerment, and capacity-building. A typical YUDW project may include design charrettes, focus groups, and town meetings, as well as more conventional means of program and project development. Projects, supervised by the faculty of the School, are staffed mainly by postgraduate associates and current graduate students from the School. Some projects also include work from Yale College undergraduates; faculty and students from Yale’s other professional schools, including the Law School, the School of Forestry & Environmental Science, the School of Management, the School of Public Health, and the School of Art; and outside consultants and other local professionals.

Much of the work and research of the YUDW has focused on strategies for regeneration in Connecticut’s small postindustrial towns and cities. Neighborhood and downtown plans developed for places like New Britain, West Haven, and Bridgeport have engaged with complex questions of preservation, redevelopment, and shifting demographics and identity; considered the changing economics of urban cores; and encouraged walkability, sustainability, and controlled, coordinated growth. Recently, the YUDW has extended this focus internationally, consulting on the regeneration of Gothenburg, Sweden.

Another area of specific interest and research lies at the intersection between preservation, cultural heritage, redevelopment, tourism, and identity. Projects, including the Thames River Heritage Park in Groton and New London, Connecticut; the Naugatuck Valley Industrial Heritage Trail, funded through a grant from the National Endowment for the Arts; and the Jordan River Peace Park on the Jordan River straddling the border between Israel and Jordan, derive much of their energy from a consideration of the place and representation of history in the city and in contemporary life.

The most recent work of the YUDW has focused on developing and deploying strategies for coastal and urban resilience. As the lead urban designer in a multidisciplinary team that helped Bridgeport, Connecticut, secure \$10 million in the Rebuild By Design competition from HUD, and now part of the team awarded the \$42 million National Disaster Resilience Competition contract, the YUDW has investigated ways to integrate new infrastructure with the public realm, leveraging disaster recovery funds to consolidate community identity and create new connections, while making Bridgeport a safer, more livable place.

STUDENT ORGANIZATIONS

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

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

FACILITIES

Robert B. Haas Family Arts Library

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



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

Visual Resources Collection

The Visual Resources Collection, a department of Sterling Memorial Library, is charged with collection development for digital visual media in the fine arts and architecture. Located in the Robert B. Haas Family Arts Library, the Visual Resources Collection offers a Digital Library of more than 370,000 images reflecting faculty teaching and research interests. The historic collections of 35mm slides, lantern slides, and study photographs are archived in the Library Shelving Facility. The staff is available to assist the Yale community with their image needs.

Fabrication Shops

Graduate and undergraduate students use the School's fabrication shops in support of studio and course work assignments, as well as for independent projects. They include fully equipped facilities for building models, fabricating furniture, sculpting, and exploring building systems. Students work with a wide variety of materials, including wood and wood products, plastics, and ferrous and nonferrous metals. Beyond the normal fabricating equipment and tools usually found in wood and metal shops, the School's equipment includes laser cutters, a waterjet cutter, three-axis CNC mills, a five-axis robotic-arm CNC mill with a six-foot reach, a digitally controlled foam cutter, and plastic 3-D printers. Students with shop experience may apply to the fabrication shop's coordinator for positions as shop monitors.



All incoming students take the Summer Shops Techniques Course during the week before classes begin. This intensive course teaches students how to work safely in the shop while exposing them to a wide range of tools and procedures. During the year, staff is available to assist students with their projects. Individual instruction is always available from the staff and monitors. First-year M.Arch. I students use the fabrication shops to fabricate elements for the Building Project.

Digital Media Facilities

Digital media and integrated information systems are an integral part of the School's curriculum. The School provides students with a high-quality and robust information infrastructure, including cloud-based personal storage for each student and unlimited network storage for individual classes and studios. The School has its own proprietary digital media facilities that consist of cloud-based servers for high-quality distributed information systems, two advanced computer labs, an imaging and 3-D scanning lab, a printing lab with more than fifty 3-D printers, and dedicated printing rooms and plotting clusters outfitted with photocopiers and large-format plotters on each studio floor. All students are provided with a high-end workstation, preloaded with a wide array of software and integrated design tools, and two LCD monitors. The School also provides facilities and resources for students' design, research, computational, communication, and fabrication needs. In addition, wireless access points are located throughout the studios and classrooms to allow students, if they desire, to supplement their school-supplied computer with their own laptop. The School provides large mobile LCD screens with workstations located in the review spaces. Available for checkout at no cost are digital cameras, drawing tablets, and camcorders. Students at the School also have access to

the Center for Collaborative Arts and Media at 149 York Street, an interdisciplinary arts research center that bridges diverse arts disciplines and fosters critical inquiry at the intersections of visual art, design, film, music/sound, performance, and computer science.

ACADEMIC REGULATIONS

Grading System

All courses are graded Pass (P), Low Pass (LP), or Fail (F). Credit will be given for any passing grades (P or LP). 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. After six weeks from registration until the last day of classes in each term, a student may withdraw from a course. 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 typically 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 digital portfolio of work done in studio courses. Demonstration of professional development acquired outside of School through experiences, such as self-directed research, fellowships, or paid employment, must also be included in the portfolio and identified separately. As such, this necessity of demonstrated professional engagement qualifies international students to participate in Curricular Practical Training (CPT). This portfolio is reviewed by the Design Committee as a way of evaluating the student's progress.

While the student's School portfolio may emphasize the best work of the student's choice, it must also provide comprehensive coverage of the student's work, including each studio project for every term the student is enrolled. Students are encouraged, but not required, to supplement their design studio work with projects from other courses.



Such work may be accommodated in a separate section of the portfolio or in a second portfolio.

The portfolio must include the student's name, program, date, and a passport-sized photo on the title page. Each project should be clearly labeled, stating the name of the project, term, date, and instructors.

The digital portfolio must be submitted (uploaded as a pdf) for evaluation at the end of the fourth 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.

To receive a diploma, graduating students are also required to submit to the School a hard-media exact copy (CD or DVD) of their digital portfolio. This copy 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 fourth term in the M.Arch. I and second term in the M.Arch. II programs, the Design Committee will evaluate these students for consideration for promotion to the remainder of their program. At their discretion, the Design Committee, based upon their evaluation, may require a student to submit a reworked portfolio at a later date and/or take courses that are not in the normal sequence, take additional course(s) beyond those normally prescribed in order to graduate, take a Required Leave of Absence, or withdraw from the School. Submission of portfolios is required for this review.

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

Final Progress Evaluation Review

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

Commencement

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

Elective Leaves of Absence

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

Requests for nonmedical 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 two months before the end of the term immediately preceding the return to the School. In all cases, leave requests are subject to review and approval of the Rules Committee, which will, in turn, consult with the appropriate faculty and administration offices of the University. Students are eligible for a personal leave after satisfactory completion of at least a full academic year of study. Students are eligible for a medical or parental leave any time after matriculation.

Students who for medical reasons must take a leave of absence are required to get a written letter from a physician on the staff of Yale Health indicating that they are required to withdraw from their academic work. This letter will go to both the registrar and the chairperson of the Rules Committee. Upon requested re-entry into the School, such students must provide a letter from their doctor stating that the cause of their leave has been remedied. In addition, before re-registering, a student on medical leave must secure written permission to return from a physician at Yale Health. The date of return from a medical leave of absence must be discussed with and approved by the dean to allow for successful completion of course work and requirements.

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

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



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

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

U.S. Military Leave Readmissions Policy

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

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or verbal notice of such service to the registrar and the chairperson of the Rules Committee. In providing the advance notice the student does not need to indicate an intent to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of

the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.

3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the registrar and the chairperson of the Rules Committee to determine if the student remains eligible for guaranteed readmission.
4. The student must notify the School within three years of the end of the student's U.S. military service of the intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the military service has up until two years after recovering from the illness or injury to notify the School of the intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

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

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

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

GENERAL REGULATIONS

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

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

COMMITTEE STRUCTURE

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

1. Executive Committee (permanent and other faculty members). Participates in policy making, operational decisions, and faculty appointments.
2. Rules Committee (four faculty members, three students). Reviews, interprets, and implements the Academic Rules and Regulations of the School; recommends policy and procedural changes to the Academic Rules and Regulations of the School; and oversees the Disciplinary Procedures of Unacceptable Conduct. Student representatives are not privy to, nor may they vote on, issues regarding individual student cases.
3. Admissions Committee (eight faculty members, four students). Reviews and makes recommendations on admission policies; reviews all applications for admission and makes admission recommendations to the dean.
4. Curriculum Committee (dean, assistant dean responsible for curricular affairs, and study area coordinators). Reviews and recommends curriculum changes; is responsible for the development of detailed curriculum for each term.
5. Design Committee (design faculty). Discusses and reviews issues that involve the teaching of design; evaluates student design performance.
6. M.E.D. Program Committee (faculty members, two students). Acts as directive body for the M.E.D. program and recommends curriculum changes.
7. Undergraduate Planning Committee (faculty members). Plans and reviews courses in architecture offered to Yale College undergraduate students; oversees Yale College Architecture major.
8. Arts Library Liaison Committee (four faculty members, one student). Advises the Arts Library on acquisition and maintenance issues.
9. Joint-Degree Committee (four faculty members). Recommends to the Rules Committee student course of study proposals for the joint degrees with other professional schools of the University.
10. Curriculum Advisory Committee (three faculty members, four students). Makes curriculum recommendations to the dean.
11. Dean's Advisory Committee on Student Grievances (two faculty members; two members who may be faculty, administrators, or other individuals employed by the University; one student). Implements General Student Grievance Procedures of the University.
12. Awards and Prizes Committee (seven faculty members). Makes award and prize recommendations to the faculty.

FREEDOM OF EXPRESSION

The Yale School of Architecture is committed to the protection of free inquiry and expression in the classroom and throughout the school community. In this, the School reflects the University's commitment to and policy on freedom of expression as eloquently stated in the Woodward Report (Report of the Committee on Freedom of Expression at Yale, 1974). See <https://studentlife.yale.edu/guidance-regarding-free-expression-and-peaceable-assembly-students-yale>.



Yale University Resources and Services

Founded in 1701, Yale began as an undergraduate college. In the nineteenth and twentieth centuries Yale added, one by one, the graduate and professional schools that now constitute a major university. Today, a combined total of more than 12,000 students in the undergraduate college, the graduate school, and the twelve professional schools study for thirty-six different degrees. A faculty of more than 4,000 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

Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge across the entire world. The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from abroad for nearly two centuries, and international topics have been represented in its curriculum for the past hundred years and more.

This year, Yale welcomed the largest number of international students and scholars in its history. The current enrollment of more than 2,800 international students from 121 countries comprises 22 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,700 each year.

Yale's globalization is guided by the vice president for global strategy and deputy provost for international affairs, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice president and deputy provost works closely with academic colleagues in all of the University's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

The Whitney and Betty MacMillan Center for International and Area Studies (<http://macmillan.yale.edu>) is the University's focal point for teaching and research on international affairs, societies, and cultures.

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

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

The Office of International Students and Scholars (<http://oiss.yale.edu>) hosts orientation programs and social activities for the University's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

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

The Association of Yale Alumni (<http://aya.yale.edu>) provides a channel for communication between the alumni and the University and supports alumni organizations and programs around the world.

Additional information may be found on the “Yale and the World” website (<http://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

CULTURAL RESOURCES

There are many ways to keep up-to-date about campus news and events. These include the YaleNews website, which features stories, videos, and slide-shows about Yale people and programs (<http://news.yale.edu>); the interactive Yale Calendar of Events (<http://calendar.yale.edu>); and the University’s social media channels on Facebook, Twitter, Instagram, Tumblr, LinkedIn, and YouTube.

Yale University Library

The Yale University Library comprises fifteen million print and electronic volumes in more than a dozen different libraries and locations, including Sterling Memorial Library, the Beinecke Rare Book and Manuscript Library, and the Anne T. and Robert M. Bass Library. The library also encompasses an innovative Preservation and Conservation Department that develops and applies leading-edge technology to maintain the library’s diverse collections, which range from ancient papyri to early printed books, rare film and recorded music collections, and a growing body of born-digital works and resources. A student-curated exhibit program and the University’s emphasis on teaching with original source materials augment students’ access to the physical collections and study spaces of all the libraries at Yale, as well as to a full array of online and digital resources. For additional information, please visit <http://web.library.yale.edu>.

Yale University Art Gallery

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 250,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art.

The museum occupies three adjacent structures. The main building, across York Street from the School, completed in 1953, was designed by the distinguished American



architect Louis I. Kahn, who was then a member of the architecture faculty. His first important public commission, and the first of four art museums he would design, the building has been acclaimed for its significance to the history of contemporary American architecture. Although it was the first modern-style building on the Yale campus, the Louis Kahn building harmonizes with older structures, including Egerton Swartwout’s Italian gothic Old Yale Art Gallery of 1928, to which it is directly connected. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings—the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866)—into a cohesive whole with a rooftop addition by Ennead Architects (2012).

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

Yale Center for British Art

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the University by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. The center’s collections include more than 2,000 paintings, 250 sculptures, 20,000 drawings and watercolors, 6,000 photographs, 40,000 prints, and 35,000 rare books and manuscripts. More than 40,000 volumes supporting research in British art and related fields are available in the center’s reference library.

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

In May 2016 the center reopened to the public following the completion of a multiyear project to conserve its iconic Louis I. Kahn building. For more information, please visit <http://britishart.yale.edu>.

Additional Cultural and Social Resources

The Yale Peabody Museum of Natural History, founded in 1866, houses more than thirteen million specimens and objects in ten curatorial divisions: anthropology, botany, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteoritics, paleobotany, vertebrate paleontology, and vertebrate zoology. The renowned collections provide crucial keys to the history of Earth and its life-forms, and in some cases are the only remaining traces of animals, plants, and cultures that have disappeared. About 5,000 objects are on public display, including the original "type" specimens—first of its kind—of *Brontosaurus*, *Stegosaurus*, and *Triceratops*.

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 five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of Music presents the Yale Philharmonia, the Oneppo Chamber Music Series, the Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, Yale Choral Artists, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop and the Chamber Choir and Choral Conducting Workshop, in addition to the six-week Chamber Music Session. Many of these concerts stream live on the School's website (<http://music.yale.edu>), the Norfolk website (<http://norfolk.yale.edu>), and the Collection of Musical Instruments website (<http://collection.yale.edu>). Additionally, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events.

The Graduate and Professional Student Senate (GPSS or "Yale G&P Senate") is composed of student-elected representatives from each of the thirteen graduate and professional schools at Yale. Any student enrolled in these schools is eligible to run for a senate seat during fall elections. As a governing body, the GPSS advocates for student concerns and advancement within Yale, represents all graduate and professional students to the

outside world, and facilitates interaction and collaboration among the schools through social gatherings, academic or professional events, and community service. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS also oversees the management of the Graduate and Professional Student Center at Yale (GPSCY), located at 204 York Street. GPSCY provides office and event space for GPSS and other student organizations and houses Gryphon's Pub. For more information, please visit <http://gpss.yale.edu>.

ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

During the year various recreational opportunities are available at the David S. Ingalls Rink, designed by Eero Saarinen, a 1934 graduate of the School, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are



available on-site at the field office. The OEC runs seven days a week from the third week of June through Labor Day. For more information, including mid-September weekend availability, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

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

RELIGIOUS RESOURCES

The religious and spiritual resources of the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association,

the Sikh Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that offers a wide variety of health care services for students and other members of the Yale community. Services include student health, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at <https://yalehealth.yale.edu/coverage/student-coverage>.

Eligibility for Services

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

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

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

Health Coverage Enrollment

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

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <https://yalehealth.yale.edu/coverage/student-coverage>.

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

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

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

YALE HEALTH STUDENT DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, students enrolled in the EMBA program, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/



Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

Eligibility Changes

Withdrawal A student who withdraws from the University during the first fifteen days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. At all other times, a student who withdraws from the University will be covered by Yale Health for thirty days following the date of withdrawal. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end

retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>). Fees will not be prorated or refunded.

Extended study or reduced tuition Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/resources/forms>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Medicat online system (available mid-June), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

Measles, mumps, rubella, and varicella All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses of measles vaccine, two doses of mumps vaccine, two doses of rubella vaccine, and two doses of varicella vaccine. The first dose must have been given on or after January 1, 1980, and after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for

all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018.

Quadrivalent meningitis All students living in on-campus dormitory facilities must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been received after January 1, 2014. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

TB screening The University strongly recommends tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past six months.

Hepatitis B series The University recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

HOUSING AND DINING

The Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to Helen Hadley Hall and the newly built 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The Housing website (<http://housing.yale.edu>) is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 23 and can be submitted directly from the website.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.2881), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

Yale Hospitality 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. For up-to-date information on all options, costs, and residential and retail dining locations, visit <http://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; e-mail, yale.dining@yale.edu; tel., 203.432.0420.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related course accommodations at Yale University contact the Resource Office by June 15. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax at 203.432.8250. The Resource Office may also be reached by e-mail (ROD@yale.edu) or through its website (<http://rod.yale.edu>).

RESOURCES ON SEXUAL MISCONDUCT

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

Sexual misconduct incorporates a range of behaviors including sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Sexual activity requires consent, which is defined as positive, unambiguous, and voluntary agreement to engage in specific sexual activity throughout a sexual encounter.

Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, many forms of sexual misconduct are prohibited by Connecticut and federal law and may lead to civil liability or criminal prosecution. Yale



provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <https://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Office hours: 9 a.m.–5 p.m., M–F

24/7 hotline: 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available 24/7, including holidays. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous if desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital or the police), as well as ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources and can provide assistance with initiating a formal or informal complaint.

If you wish to make use of SHARE's services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at Acute Care in the Yale Health Center or

at the Yale New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Sherine Powerful (203.436.8217, sherine.powerful@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@yale.edu).

Title IX Coordinators

203.432.6854

Office hours: 9 a.m.–5 p.m., M–F

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

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

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators respond to and address specific complaints, provide information on and coordinate with the available resources, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator are confidential. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.432.4449

Office hours: 9 a.m.–5 p.m., M–F

<https://uwc.yale.edu>

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

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/police/sensitive-crimes-support>

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



Life in New Haven

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

The downtown area is small and inviting, easily traversed by foot. Bordering the Yale campus are cafes, bookstores, clothing boutiques, art supply stores, and a variety of small retail shops. Restaurants surround the campus, allowing students to walk from Paul Rudolph Hall and sample the best of American, Chinese, Cuban, Eritrean, Ethiopian, French, Greek, Indian, Irish, Italian, Jamaican, Japanese, Korean, Malaysian, Mexican, Middle Eastern, Nuevo Latino, Spanish, Swedish, Thai, Turkish, and Vietnamese cuisine.

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

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

New Haven is ringed by parks, including East Rock and West Rock parks. There are many public tennis courts and eight golf courses within the area, including Yale's own golf course, considered to be one of the best collegiate courses in the world. There are nearby skating and skiing facilities. Each August, New Haven hosts the Connecticut Open 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 <http://livingnh.yale.edu> and <http://cityofnewhaven.com>.

Faculty Profiles, 2017–2018



Deborah Berke Dean and Professor. Ms. Berke is the founder of the New York-based architecture and design firm Deborah Berke Partners. Work designed by the firm includes several award-winning projects for 21c Museum Hotels, the Yale School of Art's Holcombe T. Green, Jr. Hall, and Cummins Indy. The firm recently completed the Rockefeller Arts Center at SUNY Fredonia and is currently working on several large-scale commercial and university buildings. Ms. Berke lectures throughout the United States and has won numerous design awards. In 2012 she was awarded the inaugural Berkeley-Rupp Architecture Prize by the University of California, Berkeley. She has taught at the University of Maryland, the University of Miami, the Rhode Island School of Design, and the Institute for Architecture and Urban Studies. Ms. Berke was a coeditor of *Architecture of the Everyday*. A monograph of her work was published by Yale University Press in 2008, and in 2016 her book *House Rules* was published by Rizzoli. She serves on the boards of Yaddo and Venetian Heritage. In 2012 she was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. Ms. Berke received a B.F.A. and a B.Arch. from the Rhode Island School of Design, which in 2005 awarded her an Honorary Doctor of Fine Arts, and an M.U.P. in Urban Design from the City University of New York.

Emily Abruzzo Critic. Ms. Abruzzo is a partner in Abruzzo Bodziak Architects, a New York-based practice that includes civic and cultural projects, homes, exhibitions, and research-based initiatives. The firm has been recognized with the 2010 Architectural League Prize for Young Architects and Designers, AIA New Practices New York 2012, a

2013 AIA New York Design Award, and *Architectural Record's* 2016 Design Vanguard, and it is included in the New York City Department of Design and Construction's Design Excellence Program. Ms. Abruzzo is a founding editor and publisher of the book series *306090*, a 2014 MacDowell Fellow, and a Fellow of the Forum and Institute for Urban Design. In 2017 Ms. Abruzzo was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. She received a B.A. from Columbia University and an M.Arch. from Princeton University, where she also received a Certificate in Media and Modernity and was named a Fellow at the Center for Arts and Cultural Policy Studies.

Victor Agran Lecturer. Mr. Agran is a practicing architect with an interest in 1960s conceptual architecture. His methodological approach focuses on the history, theory, and discipline of drawing. He is currently a senior associate with Architectural Resources Cambridge in Boston, working on athletic facilities and academic projects with STEM-based curricula. In addition to teaching at Yale, Mr. Agran worked with Pelli Clarke Pelli Architects for seventeen years. He has also worked with Daly Genik Architects and Selldorf Architects. He has taught at the University of Southern California and the New York Institute of Technology. Mr. Agran received a B.A. from the University of California, Berkeley, and an M.Arch. from Yale University. He won the Gabriel Drawing Prize in 2004.

John Apicella Lecturer. Mr. Apicella is a partner at Apicella + Bunton Architects in New Haven. Recent work of the firm includes the renovation of Yale Manuscripts & Archives within the Sterling Memorial Library and the Beinecke Technical Services and Yale Preservation space. Prior to starting Apicella + Bunton, he worked for Pelli Clarke Pelli Architects for sixteen years, where he was involved in the design and management of a wide range of project types and played a vital role on some of the firm's largest and significant projects, including the Petronas Towers in Kuala Lumpur, Frances Lehman Loeb Art Center at Vassar College, and the Renée and Henry Segerstrom Concert Hall in Orange County, California. Mr. Apicella received a B.Arch. from Cornell University.

Sunil Bald Assistant Dean and Associate Professor Adjunct. After an initial term as Louis I. Kahn Visiting Assistant Professor, Mr. Bald has continued to teach design studios and visualization at the School. Previously, he taught design and theory at Cornell University, Columbia University, the University of Michigan, and Parsons. Mr. Bald is a partner in the New York-based Studio SUMO, which has been featured as one of *Architectural Record's* Design Vanguard and the Architectural League of New York's Emerging Voices. In 2015 SUMO received an Arts and Letters Award in Architecture from the American Academy of Arts and Letters. His firm has also received a Young Architects award from the Architectural League, fellowships from NYFA and NYSCA, and was a finalist in the Museum of Modern Art's Young Architects program. SUMO's work, which ranges from installations to institutional buildings, has been exhibited in the National Building Museum, MoMA, the Venice Biennale, the Field Museum, the GA Gallery, and the Urban Center. Mr. Bald has an enduring research interest in modernism, popular culture, and nation-making in Brazil, for which he received fellowships from the Fulbright and Graham Foundations and published a series of articles. In 2011 he was selected by the

graduating students to be awarded the Professor King-lui Wu Teaching Award. Mr. Bald received a B.A. from the University of California, Santa Cruz, and an M.Arch. from Columbia University.

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

Phillip G. Bernstein Associate Dean and Lecturer. Mr. Bernstein is an architect and technologist. He was formerly a vice president at Autodesk, Inc., where he was responsible for setting the company's future vision and strategy for technology with particular focus on the building industry, as well as cultivating and sustaining the firm's relationships with industry leaders and associations. Prior to Autodesk, Mr. Bernstein was an associate principal at Pelli Clarke Pelli Architects. He writes and lectures extensively about practice, project delivery, and technology issues. Mr. Bernstein is a senior fellow of the Design Futures Council, a Fellow of the American Institute of Architects, and former chair of the AIA National Documents Committee. With Peggy Deamer, he coedited *Building (in) the Future: Recasting Labor in Architecture*, and he is a coauthor of *Goat Rodeo: Practicing Built Environments*. Mr. Bernstein received a B.A. and an M.Arch. from Yale University.

Amina Blacksher Critic. Ms. Blacksher is the founder and principal of Atelier Á, a design and experimental research practice based in New York City. Her work explores the intersection of form and dynamics by looking at the creative possibilities of form-making as an animate process, activated in time space. Ms. Blacksher has worked on a wide range of national and international projects as a designer for the Bjarke Ingles Group (BIG), Ennead Architects, and G TECTS Architecture. She received a 2017–2018 Yale Presidential Visiting Fellowship. Ms. Blacksher has also taught at Columbia University. She received a B.A. from Connecticut College and an M.Arch. from Yale University.

Kent C. Bloomer Professor Adjunct. After studying physics and architecture at MIT, Mr. Bloomer studied design at Yale University. He has taught for five years at the Carnegie Institute of Technology and was a frequent critic at the University of California at Los Angeles and the University of Texas at Austin. Mr. Bloomer's professional activities focus on large-scale architectural ornament. His work is in the permanent collections of the Hirshhorn Museum in Washington, D.C., and the Yale University Art Gallery, as well as the Avery Architectural Archive at Columbia University. Major projects in architectural ornament include the tree-domes for the New Orleans World Exposition, roof ornaments of the Harold Washington Library in Chicago (Thomas Beeby, architect), a large tracery for the Ronald Reagan National Airport in Washington, D.C. (Cesar Pelli, architect), the decorative frieze on the Public Library in Nashville, Tennessee (Robert A.M. Stern Architects), and the five-story base of the 360 State Street tower in New Haven (Becker and Becker Associates). In addition, Mr. Bloomer designed the luminaires for Central Park in New York City. Mr. Bloomer's scholarly work includes the principal authorship,

with Charles Moore, of *Body, Memory, and Architecture* in 1975 and *The Nature of Ornament* in 2000. He received a B.F.A. and an M.F.A. from Yale University.

Karla Britton Lecturer. Ms. Britton's academic work focuses on the modern architect's engagement with tradition in twentieth-century architecture and urbanism. Her teaching has emphasized the intersection of classicism and modernization, the evolution of modern ecclesiastical building, and in a multireligious context the relationship between religion and modern architecture. Ms. Britton's books include the monograph *Auguste Perret* (published by Phaidon in both English and French, 2001); the prizewinning *Hawaiian Modern* (Yale, 2008; edited with Dean Sakamoto); and the interdisciplinary *Constructing the Ineffable: Contemporary Sacred Architecture* (Yale School of Architecture, 2011). Her current research addresses modern sacred architecture in the non-Western world. Before coming to Yale, Ms. Britton was director of the architecture program in Paris of Columbia University's Graduate School of Architecture, Planning and Preservation, and associate professor (adjunct) of architecture. At Yale, she has taught at the Institute of Sacred Music, the Yale-in-London program, and Yale College. 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.

Miroslava Brooks Critic. Ms. Brooks is an architect, educator, and founding partner of FORMA, a New York City architectural practice of speculative and built work. Prior to founding FORMA, she worked as a project designer and research assistant at Eisenman Architects in New York City and taught at the University of Pennsylvania School of Design. In 2018 Ms. Brooks was selected by the graduating students to receive the Professor King-lui Wu Teaching Award. Ms. Brooks received a B.S. from Ohio State University and an M.Arch. from Yale University.

Turner Brooks Professor Adjunct. Mr. Brooks is a principal of Turner Brooks Architects, based in New Haven. The firm, established in Starksboro, Vermont, in 1972, initially designed (and often built) small houses and community facilities local to the area. The firm's current work includes a building that is to house a "Trapezium" for the practice, teaching, and performance of circus arts in Brattleboro, Vermont; a new arts program facility, including a theater on the campus of the Burgundy Farm Country Day School in Alexandria, Virginia; and a house in Lake Placid, New York. Recently completed is a new Community Building at the Cold Spring School in New Haven; and a house in the Catskills for two geologists and family. Past projects include houses, mostly in the New England area, and institutional work, including the Cushing Collection at the Yale School of Medicine, a small museum and archive space exhibiting the work and collections of the pioneering brain surgeon Dr. Harvey Cushing; a new rural campus that includes dorms and community teaching facilities at an institution for the treatment of children with autism spectrum disorder in Harris, New York; student housing at Marlboro College in Vermont; the Gilder Boathouse for Yale University; the Richard W. Woolworth Library of the Stonington Historical Society; and the Gates Center for the College of the Atlantic in Bar Harbor, Maine. The monograph *Turner Brooks: Work* was published in 1995. His work also has been featured in books and magazines domestically and abroad and in exhibitions at Middlebury College, Hampshire College, and Yale School of Architecture.



He has received grants from the National Endowment for the Arts and the Graham Foundation; was awarded a Mid-Career Rome Prize Fellowship in 1984; and in 2015 received the Sidonie Miskimin Clauss Prize for Teaching Excellence in the Humanities. He has taught at Carnegie Mellon University, Virginia Polytechnic Institute, Rensselaer Polytechnic Institute, the University of Miami, Middlebury College, and the University of Vermont. Mr. Brooks received B.A. and M.Arch. degrees from Yale University.

Brennan Buck Critic. Mr. Buck is principal of the firm FreelandBuck, based in New York City and Los Angeles. FreelandBuck has been recognized as a member of the 2017 Architectural Design Vanguard and named a 2018 MoMA PS1 Young Architects Program Finalist. Mr. Buck's work and writing, which focuses on technology within the discipline, has been published in *Log*, *Frame*, *Architectural Record*, *The Washington Post*, and *The New York Times*; and has been exhibited at the Museum of Modern Art and the Renwick Gallery of the Smithsonian American Art Museum. He has taught at the University of Applied Arts, Vienna; the University of Pennsylvania; Syracuse University; and the Royal Danish Academy in Copenhagen. Mr. Buck received a B.S. from Cornell University and an M.Arch. from the University of California at Los Angeles.

Luke Bulman Lecturer. Mr. Bulman is the founder of Luke Bulman–Office, a graphic design practice that works at the intersection of architecture and publication. The office's work has been published in the magazines *Graphic*, *ID*, *Metropolis*, and *Perspectives* and has received multiple 50 Books/50 Covers and *ID* awards. Clients include Birkhäuser, ICA, Lars Müller Publishers, MIT Press, Princeton University Press, Semiotext(e), and the Whitney Museum of American Art. He has taught at Barnard College, Parsons School of Design, Rhode Island School of Design, Rice University, and the University

of Michigan. Mr. Bulman received a B.A. from the University of New Mexico and an M.Arch. from Rice University.

Marta Caldeira Lecturer. Ms. Caldeira is an architect and historian. Her academic research investigates modern discourses of architecture and the city, with a particular focus on historical contexts of political transition. Before teaching at Yale, Ms. Caldeira worked for Peter Eisenman in New York and for Gonçalo Byrne in Lisbon and taught at Columbia University. Her writings have appeared in *European Architectural History Network Newsletter*, *Log*, *Festival dell'Architettura Magazine*, *Jornal Arquitectos*, *Il Progetto*, and *Metamorfosi*, as well as recent anthologies on modern and contemporary architecture. Her academic research has been supported by the Canadian Centre for Architecture, the Buell Center at Columbia University, the Fulbright Commission, Fundação para a Ciência e a Tecnologia, Fundação Luso-Americana para o Desenvolvimento, and the Gulbenkian Foundation. Ms. Caldeira received a professional diploma in architecture from Faculdade de Arquitetura at Universidade Técnica de Lisboa, Portugal, and an M.S.A.A.D. and an M.Phil. from Columbia University, where she is currently a Ph.D. candidate in architectural history and theory.

Katherine (Trattie) Davies Critic. Ms. Davies is a founding partner and principal of Davies Tang & Toews Architecture, an architecture and design firm in New York City. Her work with the firm includes residential, commercial, and institutional projects for private, corporate, and nonprofit clients in New York, New Jersey, Maine, and California. In the spring of 2011 their work with the PARC Foundation was exhibited as part of the New Museum Festival of Ideas for the New City. In addition to her work with Davies Tang & Toews, Ms. Davies organizes experimental design charrettes that explore the future city from unorthodox perspectives in New York City with the group 2100. In 2009 they held the community build project “Charas: El Bohio” in Alphabet City and in 2010 “Future House” with children from the Earth School. Prior to forming Davies Tang & Toews, Ms. Davies worked for Gehry Partners in Los Angeles. She was an artist in residence at the Cité International des Arts in Paris and a teaching fellow at the Fontainebleau Schools of Music and Fine Arts. Her work has been published in *ArtNews* and *Architectural Digest*. In 2016 Ms. Davies was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. She received a B.A. and an M.Arch. from Yale University.

Peggy Deamer Professor. Ms. Deamer is a principal in the firm of Deamer Architects. Projects by her and her former firm, Deamer + Phillips, have been featured in various publications including *Architecture*, *Architectural Record*, *Vogue*, and *The New York Times*. Articles by Ms. Deamer have appeared in *Assemblage*, *Praxis*, *Perspecta*, *Harvard Design Magazine*, *Log*, and other journals and anthologies. She is the editor of *The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design* (Bloomsbury), *Architecture and Capitalism: 1845 to the Present* (Routledge), and *The Millennium House* (Monacelli Press) and the coeditor of *Re-Reading Perspecta* and *Building (in) the Future: Recasting Labor in Architecture* (Princeton Architectural Press) and *BIM in Academia* (Yale School of Architecture). Her theory work analyzes the relationship among architectural labor, craft, and subjectivity. Ms. Deamer received a B.A. from Oberlin College, a B.Arch. from Cooper Union, and an M.A. and a Ph.D. from Princeton University.

Peter de Bretteville Critic. Before joining the Yale faculty, Mr. de Bretteville taught at the California Institute of the Arts, at the University of California at Los Angeles, and at the University of Southern California. He was associated with Giancarlo De Carlo in Milan, Italy, and was a partner in several Los Angeles firms, where he collaborated on a twenty-year plan for downtown Los Angeles. He is the founder and principal of Peter de Bretteville Architect, in Hamden, Connecticut. Mr. de Bretteville's work has focused on college and university long-term planning and building, but he also has completed such projects as civic centers and residences. He has written on a number of California architects from the 1930s, especially focusing on the building of campuses. In 2013 Mr. de Bretteville was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. He holds a B.A. and an M.Arch. from Yale University.

Kyle Dugdale Critic. Mr. Dugdale has practiced architecture in London, Chicago, and New Haven. His research has been supported by the Andrew W. Mellon Fellowship of Scholars in Critical Bibliography, the John Hay Whitney Fellowship, the Harvey Fellows Program, and awards from the Society of Architectural Historians, the Bibliographical Society of America, and the Beinecke Rare Book and Manuscript Library. Mr. Dugdale's work has been published in journals, including *Clog*, *Perspecta*, the *Journal of Architectural Education*, and *Utopian Studies*. His first book, *Babel's Present*, was published in 2016. In 2016 Mr. Dugdale was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. He received a B.A. from the University of Oxford, an M.Arch. from Harvard University, and a Ph.D. from Yale University, where he was awarded the Theron Rockwell Field Prize.

Anna Dyson Hines Professor of Sustainable Architectural Design. Ms. Dyson, who also holds a professorship in the Yale School of Forestry & Environmental Studies, oversees a new Yale Ph.D. program of architectural sciences and is the director of the Yale Center for Ecosystems in Architecture (CEA). She previously founded the Center for Architecture, Science and Ecology (CASE) with Skidmore, Owings & Merrill, a program that received multiple honors, including an Award of Excellence in pedagogy from the U.S. Green Building Council and the award for most innovative academic program from the Association for Computer Aided Design in Architecture. Ms. Dyson has served as the principal investigator on research grants from the National Science Foundation; the U.S. Department of Energy; and the Environmental Protection Agency; and from private sponsors, including the Bill and Melinda Gates Foundation and the San Francisco Foundation. Recipient of the Innovator Award from *Architectural Record* in 2015, her design work has been exhibited at various venues, including the Museum of Modern Art, the World Future Energy Summit, and the Center for Architecture. Ms. Dyson's work on novel building systems includes the Integrated Concentrating Solar Facade, which was recognized with a first prize from the American Institute of Architects; the Solar Enclosure for Water Reuse (SEWR); and the Active Modular Phytoremediation System (AMPS). She received a Baccalauréat Général from Université Laval, a Certificate from the Università di Siena, and an M.Arch. from Yale University.

Keller Easterling Professor. Ms. Easterling is an architect and writer. Her most recent book, *Extrastatecraft: The Power of Infrastructure Space* (Verso, 2014), examines global infrastructure networks as a medium of polity. Another recent book, *Subtraction*



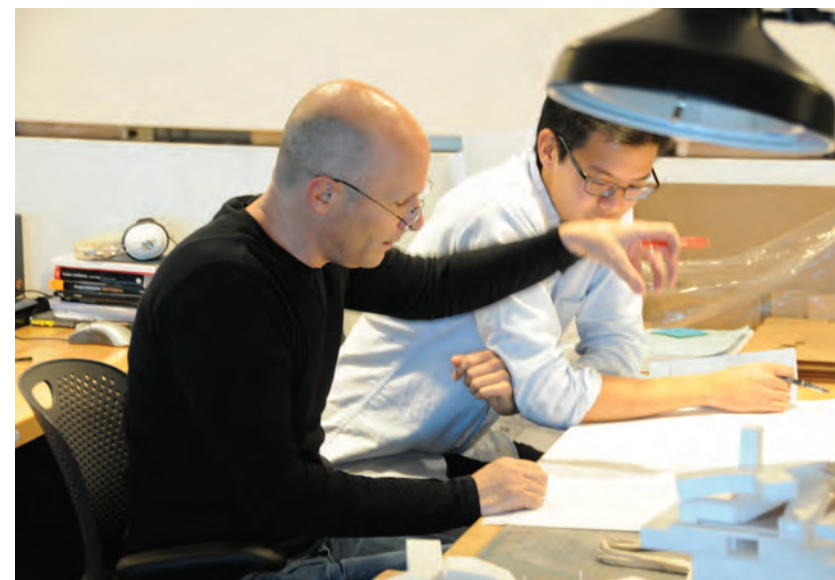
(Sternberg Press, 2014), considers building removal or how to put the development machine into reverse. An ebook essay, "Medium Design" (Strelka Press, 2018), previews some of the arguments in a forthcoming book of the same title. Other books include *Enduring Innocence: Global Architecture and Its Political Masquerades* (MIT, 2005), which researched familiar spatial products in difficult or hyperbolic political situations around the world, and *Organization Space: Landscapes, Highways and Houses in America* (MIT, 1999), which applied network theory to a discussion of American infrastructure. Ms. Easterling is also the coauthor (with Richard Prelinger) of *Call It Home: The House That Private Enterprise Built*, a laserdisc/DVD history of U.S. suburbia from 1934 to 1960. She has published Web installations, including "Extrastatecraft," "Wildcards: A Game of Orgman," and "Highline: Plotting NYC." Ms. Easterling's research and writing were included in the 2014 and 2018 Venice Biennales, and her work has been exhibited at Storefront for Art and Architecture in New York, the Rotterdam Biennale, and the Architectural League in New York. Ms. Easterling has lectured and published widely in the United States and abroad. She taught at Columbia prior to coming to Yale. She received B.A. and M.Arch. degrees from Princeton University.

Peter Eisenman Charles Gwathmey Professor in Practice. Mr. Eisenman is an internationally recognized architect and educator. The principal of Eisenman Architects, he has designed large-scale housing and urban design projects, innovative facilities for educational institutions, and a series of inventive private houses. His current projects include the six-building City of Culture of Galicia in Santiago de Compostela, Spain, and a large condominium housing block in Milan, Italy. Mr. Eisenman has taught at Cambridge University, Harvard University, Princeton University, Ohio State University, and the Cooper Union. His many books include *Eisenman: Inside Out, Selected Writings*

1963–1988; *Written into the Void, Selected Writings 1990–2004*; *The Formal Basis of Modern Architecture*; *Tracing Eisenman*; and *Giuseppe Terragni: Transformations, Decompositions, Critiques*. From 1967 to 1982 he was the director of the Institute for Architecture and Urban Studies in New York City, which he founded. Mr. Eisenman holds a B.Arch. from Cornell University, a M.S.Arch. from Columbia University, and an M.A. and Ph.D. from the University of Cambridge.

Alexander J. Felson Associate Professor. Mr. Felson is an ecologist and registered landscape architect. His scholarly research focuses on urban land systems, including green infrastructure, public space design, community-to-landscape ecology, and climate change adaptation. He integrates basic and applied ecological research as a driver of the form, layout, and function of urban design, planning, and infrastructure projects. Ecosystem services and public spaces are key components of his urban landscape-based design projects. Mr. Felson seeks to construct novel, biologically rich, urban ecosystems through collaborative research-driven design and adaptive management. Through collaborations with the Schools of Engineering and Forestry & Environmental Studies, he has built and is researching vertical green walls for active heat rejection and has developed an economic model as a planning tool for prioritizing coastal management options in East and West Haven. Mr. Felson has served as lead designer for Connecticut's HUD National Resilience Disaster Competition and participated as a core member on the HUD Hurricane Sandy initiative "Rebuild by Design Resilient Bridgeport." He has developed a regional resilience framework plan for Connecticut, coastal resiliency plans for the towns of Guilford and Old Saybrook, and bioretention gardens in the city of Bridgeport. Mr. Felson's additional projects include a habitat plan for Stanford University, a county hospital flood landscape in Miami, and riparian landscape design at New Haven's Eli Whitney Museum. He founded and runs the Earth Stewardship Initiative, an NSF-funded program for engaging ecologists and city managers in collaborative real-world projects that included NY Public School 19 (built in 2003), the East River Marsh Planter, and the Santa Fe Railyard Park in New Mexico (built in 2008). Mr. Felson also implemented experimental design and research with the Million Trees Reforestation Plan for New York City and in studies utilizing amphibian species for design decisions. Mr. Felson is a Connecticut adviser on the board of State Agencies for Resilience. He is also the director of the Urban Ecology and Design Lab (UEDLAB), which is a core member of San Francisco's Resilience By Design Permaculture + Social Equity team. He received a B.A. and an M.S. from the University of Wisconsin, Madison, an M.L.A. from Harvard University, and a Ph.D. from Rutgers University.

Martin J. Finio Critic. Mr. Finio is a founding partner at Christoff: Finio Architecture, a design firm in New York. The firm was featured as one of 2004's Design Vanguard by *Architectural Record* and as one of the Architectural League's Emerging Voices of 2005. Their current work includes both residential and institutional-scale projects. His firm's work has won many awards, including several American Architecture Awards, a 2009 National Honor Award from the AIA, and a 2014 Arts and Letters Award in Architecture from the American Academy of Arts and Letters. His work has been widely published and exhibited, including at the National Building Museum in Washington, D.C., and at the Aedes Gallery in Berlin. Before joining the Yale faculty he taught at Columbia University



and was an associate for ten years in the office of Tod Williams and Billie Tsien. He received a B.Arch. from Cooper Union.

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

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

Mark Foster Gage Assistant Dean and Associate Professor. The work of Mr. Gage's New York City firm, Mark Foster Gage Architects, ranges from large-scale architectural projects to interdisciplinary collaborations. Recent and current projects include a 50,000-square-foot vertical addition to the historic Times Square Theater on 42nd Street

in Manhattan, a private library on the site of a Templar Chapel in Shropshire, England, and a line of makeup products for MAC cosmetics in collaboration with the fashion house NICOPANDA. His work has been exhibited internationally, including in the Museum of Modern Art, the Museum of the Art Institute of Chicago, and the Venice, Rotterdam, and Beijing Biennales. Mr. Gage's writings have been featured in academic publications, including *Log*, *Volume*, the *Journal of Architectural Education*, *Perspecta*, *Fulcrum*, *Mole*, and *Architectural Design*. In addition, his work has been featured in media venues, including *Vogue*, *Newsweek*, *Surface*, *Wired*, the *New York Times*, and *Fast Company*, and on MTV and PBS. He is the coeditor of *Composites, Surfaces, and Software: High Performance Architecture* and editor of *Aesthetic Theory: Essential Texts for Architecture and Design*. In fall 2018 Rizzoli Press will publish the monograph *Mark Foster Gage: Projects and Provocations*. Mr. Gage is currently editing *Aesthetics Equals Politics: New Discourses Across Art, Architecture, and Philosophy*. He taught at Columbia University and the Institute for the Study of Classical Architecture. Mr. Gage received a B.Arch. from the University of Notre Dame and an M.Arch. from Yale University.

Alexander Garvin Professor Adjunct. Mr. Garvin is currently president of AGA Public Realm Strategists, Inc., a planning and design firm in New York City that is responsible for the initial master plans for the Atlanta BeltLine; Tessera, a 700-acre new community outside of Austin, Texas; and Hinton Park in Collierville, Tennessee. From 1996 to 2005 he was managing director for NYC2012, New York City's committee for the 2012 Olympic bid. During 2002–3 Mr. Garvin was the vice president for planning, design, and development of the Lower Manhattan Development Corporation, the agency charged with the redevelopment of the World Trade Center site following 9/11. He has also held prominent positions in New York City government, including deputy commissioner of housing and city planning commissioner. Mr. Garvin is the author of numerous articles and books, including *What Makes a Great City*; the expanded and updated third edition of *The American City: What Works, What Doesn't*; *The Planning Game: Lessons from Great Cities*; *Public Parks: The Key to Livable Communities*; and *Parks, Recreation, and Open Space: A 21st Century Agenda*; and he is one of the principal authors of *Urban Parks and Open Space*, published jointly, in 1997, by the Trust for Public Land and the Urban Land Institute. Mr. Garvin's other publications include *The Beltline Emerald Necklace: Atlanta's New Public Realm*, commissioned by the Georgia office of the Trust for Public Land; *A New Public Realm for De Kalb County*, published by the Livable Communities Coalition of Atlanta, Georgia; and *Hinton Park: From Farmland to Parkland*, commissioned by the town of Collierville, Tennessee. In 2012 the New York Chapter of the AIA awarded Mr. Garvin its Award of Merit. He received a B.A., M.Arch., and M.U.S. from Yale University.

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

Steven Harris Professor Adjunct. Before joining the Yale faculty, Mr. Harris taught at the Institute for Architecture and Urban Studies, Princeton, and Harvard. He is the founding partner of Steven Harris Architects in New York City. Their first monograph, *True Life*, features twenty-five years of work that has been widely published and received numerous awards. Mr. Harris is a member of the *Interior Design* Hall of Fame, the 2018 AD100, and *Elle Décor's* A-List. He is coeditor with Deborah Berke of *Architecture of the Everyday*. Mr. Harris received a B.A. from New College, a B.F.A. from the Rhode Island School of Design, and an M.Arch. from Princeton University.

Andrei Harwell Critic. Mr. Harwell is an architect, urban designer, and planner. Over the past fifteen years he has been involved in the design and management of a wide range of award-winning projects, from the design of individual buildings and public spaces to neighborhood and downtown plans. Since 2006 he has managed the Yale Urban Design Workshop and Center for Design Research in New Haven. Before joining the Yale faculty, Mr. Harwell practiced in the New York office of Hardy Holzman Pfeiffer Associates, where he worked on major cultural and institutional projects, including the Hippodrome Theatre at the France-Merrick Performing Arts Center, the Theatre for a New Audience, and the Packer Collegiate Institute. His design work and research have been published in the *New York Times*, *Architectural Record*, *Building Design*, *mu-dot*, and *Connecticut Magazine*. Mr. Harwell holds a B.Arch. from Carnegie Mellon University and an M.Arch. from Yale University.

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

Adam Hopfner Critic and Director of the Building Project. Mr. Hopfner is the founder of Hopfner Studio, a design-build practice based in New Haven. His recent projects have included a certified passive dwelling, a mixed-use music recording studio, painting studio, and office space as well as various residential commissions. Prior to founding Hopfner Studio, he worked on award-winning projects as a project manager at Gray Organschi Architecture. In 2015 Mr. Hopfner was selected by the graduating students to



be awarded the Professor King-lui Wu Teaching Award. He received a B.A. from Bowdoin College and an M.Arch. from Yale University.

Joyce Hsiang Assistant Dean and Critic. Ms. Hsiang is founding principal of Plan B Architecture & Urbanism, an interdisciplinary design and research practice based in New Haven. She has been awarded the 2013 AIA Latrobe Prize and received a Graham Foundation Grant in 2015 for the “City of 7 Billion,” a project that examines urbanization and design at the scale of the world. Ms. Hsiang received a Hines Research Grant for Advanced Sustainability in Architecture in 2009 and an AIA Upjohn Research Grant in 2010 for her research in the design of a “Sustainability Index” to measure and manage urban development. Her work has been featured in exhibitions and biennials worldwide, including the 2011 Eye on Earth Summit in Abu Dhabi, UAE; the 2011 Chengdu Architecture Biennale in China; the 2013 Hong Kong Shenzhen Biennale; the Yale School of Architecture in 2015; and the 2016 Istanbul Design Biennial. Ms. Hsiang’s research has been featured in diverse forums, including *Atlantic Cities*, *Bracket*, *New Geographies*, L.A. Forum, the Copenhagen Urban Futures Forum, and the Australian Broadcasting Corporation (ABC) radio program *Future Tense*. She has published articles on urbanization at the global scale, indexing sustainability, new planning practices for the Maldives, and the rapid urbanization of Riyadh. Award-winning design projects include an inaugural J. Irwin and Xenia S. Miller Prize for the installation “Anything Can Happen in the Woods” in Columbus, Indiana, and the 2011 Modern Atlanta Prize for an ecological masterplan for Gadeokdo Island in South Korea. Ongoing projects include an atlas of the world as a city, a spatial planning strategy for the Maldives, and the design of a network of children’s libraries in Mozambique. Prior to joining the faculty at Yale, Ms. Hsiang worked at the Office for Metropolitan Architecture (OMA) in the Netherlands and Pelli

Clarke Pelli in New Haven, where she led and managed the design and construction of large-scale urban projects throughout the United States, Europe, the Middle East, and Asia. Ms. Hsiang received a B.A. and an M.Arch. from Yale University.

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

Amir Karimpour Lecturer. Mr. Karimpour is cofounder of Alden Studios, a special effects company based in New York City, Hong Kong, and Queensland. He is also the creative director of Walker Vail, a jewelry design studio based in New York City. Mr. Karimpour’s work focuses on visualization and fabrication technologies and their impact on our visual culture and understanding of reality. He received a B.Arch. from Pratt Institute, an M.Arch. from Yale University, and an M.Des. from Harvard University.

Yoko Kawai Lecturer. Ms. Kawai is cofounder and principal of Penguin Environmental Design, based in Hamden, Connecticut, and in Osaka, Japan. Her firm focuses on incorporating landscape into architecture, often by using spatial concepts of East Asia. Its works include a residential alteration that received a CTC&G Innovation in Design award in 2015, a dry garden for Frost Valley YMCA in 2014, and a stonescape at the Yale University Art Gallery in 2009. Prior to joining the faculty at Yale, Ms. Kawai taught Japanese architecture and design studios at the New York Institute of Technology and in Japan at St. Agnes’ University, Doshisha Women’s College of Liberal Arts, and Setsunan University. Her research examines the influence of information communication technology on urban and architectural forms in the United States and in Asian countries. Ms. Kawai’s articles have been published in various international scholarly journals. She wrote the chapter “Choose, Create, & Connect: How Telework Liberates Ideas of Dwelling” in *Korekara no Sumaito Machi* (Future Dwellings and Cities), published by Asakura Shoten in 2014. Ms. Kawai received a B.Eng. from Kyoto University, an M.Arch. from Harvard University, and a Ph.D. from Kobe University.

George Knight Critic. Mr. Knight is the founding principal of Knight Architecture, an award-winning architectural design firm specializing in residential, institutional, and urban redevelopment projects. Prior to this, he was a senior associate with Cesar Pelli & Associates in New Haven, where he worked for ten years designing international and domestic projects and competitions. In 2015 Mr. Knight was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. He received a B.A. from Princeton University and an M.Arch. from Yale University.

Amy Lelyveld Critic. Ms. Lelyveld does research on the many theoretical and physical permutations of the Chinese house, ancient to modern. From 2009 until 2012, she directed the School’s undergraduate China program. She is principal of the New York-based firm Amy Lelyveld, Architect, which does residential and institutional work in the United States and China. She is the recipient of AIA NY and AIA Seattle design awards.

Articles by Ms. Lelyveld have appeared in a variety of journals, including *2G*, *AD*, and *WA*. In addition to teaching at Yale, she teaches at Columbia University and has taught at Peking and Tsinghua universities. Ms. Lelyveld received an A.B. from the University of Chicago and an M.Arch. from Yale University.

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

Kyoung Sun Moon Associate Professor. Prior to joining the Yale faculty in 2008, Mr. Moon taught at the University of Illinois at Urbana-Champaign and worked as an architect at Skidmore, Owings, and Merrill in Chicago, MAC Architects and Consultants in Seoul, and the Republic of Korea Navy. Mr. Moon was educated as both an architect and engineer, and his primary research area is the integration between the art and science/technology of architecture, with a focus on tall and other structurally challenging buildings. His articles have appeared in many scholarly journals, including the *Structural Design of Tall and Special Buildings*, *Engineering Structures*, *Architectural Science Review*, *Journal of Architectural Engineering*, *Journal of Urban Technology*, and the *International Journal of Sustainable Building Technology and Urban Development*. He is a member of the ASCE Committee on Tall Buildings and the CTBUH Expert Peer Review Committee. Mr. Moon is a chief editor of the *International Journal of High-Rise Buildings* and an editorial board member of other research journals. He received a B.S. from Seoul National University, an M.Arch. and an M.S.C.E. from the University of Illinois at Urbana-Champaign, and a Ph.D. from the Massachusetts Institute of Technology.

Joeb Moore Critic. Mr. Moore is principal of Joeb Moore + Partners, Architects, an architecture and design firm in Greenwich, Connecticut. He is the recipient of more than fifty AIA New England, AIA CT, and AIA NY Design Awards since founding his practice in 1993. The firm's work and process focus on the relationship between landscape, architecture, and art. Recent awards include two AIA National Honor Awards in Housing and an American Architecture Design Award from the Chicago Athenaeum. Before joining the Yale faculty in 2007, Mr. Moore taught at Catholic University and Columbia



University. From 1996 to 2006 he was the assistant director of the Barnard/Columbia Undergraduate Architecture Department. His background is in the history and theory of aesthetics and systems of representation in architecture. In 2015 Mr. Moore received the Centennial Alumni Achievement Award from Clemson University. He has lectured and exhibited widely on his work and research, which currently is focused on the history of the house and the legacy of the "Harvard Five" and the American mid-century "Good Life" residential house and program. Mr. Moore received a B.S. and an M.Arch. from Clemson University.

Alan W. Organschi Critic. Mr. Organschi is design principal and partner at Gray Organschi Architecture in New Haven, a firm recognized nationally for its residential, institutional, and infrastructural design. He is also the principal of JIG Design Build, an offshoot of his work at Gray Organschi Architecture that specializes in the prototyping, fabrication, and installation of building components and systems. Mr. Organschi and his partner, Elizabeth Gray, were honored in 2012 by the American Academy of Arts and Letters with an Arts and Letters Award in Architecture and by the American Institute for Architecture with a National Award in Housing for their design of the Fairfield Jesuit Center. In addition to writing and lecturing on construction technology in design, Mr. Organschi is a member of the steering committee of the Cities and Climate Change Network, an international consortium of scientists, policy-makers, and design practitioners engaged in interdisciplinary research and the implementation of global projects in carbon mitigation and climate adaptation. He is a contributing author and editorial board member of the upcoming book *Mitigating Climate Change: The Emerging Face of Modern Cities*. His ongoing research explores the use of new wood technologies in mid-rise, high-density housing and infrastructure. Prior to teaching at Yale, Mr. Organschi

taught at Wesleyan University and, since 2010, has served as a visiting professor in the graduate design program at the Roger Williams University School of Architecture, Art and Historic Preservation. He received a B.A. from Brown University and an M.Arch. from Yale University.

Eeva-Liisa Pelkonen Associate Professor. Ms. Pelkonen's scholarly work focuses on twentieth-century European and American architecture with interest in the genesis and meaning of architectural form within various national and historical contexts. She is the author of *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* (MIT Press, 1996) and *Alvar Aalto: Architecture, Modernity and Geopolitics* (Yale University Press, 2009); a coeditor of *Eero Saarinen: Shaping the Future* (Yale, 2006) and *Architecture + Art: New Visions, New Strategies* (Aalto Academy, 2007); and editor of *Kevin Roche: Architecture as Environment* (Yale, 2011), an exhibition catalog. Ms. Pelkonen's book on Saarinen received the Philip Johnson Award, granted by the Society of Architectural Historians for the best exhibition catalogue of the year, and the Sir Banister Fletcher Award, granted annually by the Authors' Club of London for the best book on art or architecture. Her book on Aalto won the Alice Davis Hitchcock Award, also granted by the Society of Architectural Historians, given annually for distinguished scholarship by a North American author. Ms. Pelkonen's newest book, *Exhibition A: Exhibitions that Transformed Architecture, 1948–2000*, will be published in June 2018 by Phaidon Press. Her research has been supported by the Getty Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, the Finnish Academy of Sciences and Letters, and the Austrian Minister of Arts and Science. Prior to devoting her career to scholarship, Ms. Pelkonen worked in a number of architecture firms, most notably with Reima and Raili Pietilä in Helsinki, Finland; Volker Giencke, Architects, in Graz, Austria; and Turner Brooks Architects in New Haven. In 2010 Ms. Pelkonen was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. She 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.

Alan J. Plattus Professor. Mr. Plattus began teaching at Yale in 1986 after serving on the faculty of Princeton University for seven years. He is the current director of the School's Ph.D. program and the Yale Urban Design Workshop and Center for Urban Design Research (YUDW), which he founded in 1992 and which undertakes research and design studies for communities throughout Connecticut and the metropolitan region. Current YUDW projects include planning for a Heritage Park along the Thames River between New London and Groton, Connecticut, and resiliency planning for Bridgeport and the Connecticut coast funded by HUD's Rebuild by Design program. Mr. Plattus also directs the School's China Studio, a collaboration between Tsinghua University in Beijing and the Yale School of Architecture, and recently led a Yale and international team to develop plans for a Peace Park along the Jordan River on the Israeli-Jordanian border. He has served on the boards of the Association of Collegiate Schools of Architecture, the National Architectural Accrediting Board, the *Journal of Architectural Education*, and *Architectural Research Quarterly*, as well as the Connecticut Main Street Center and the New Haven Preservation Trust. Mr. Plattus received a B.A. from Yale University and an M.Arch. from Princeton University.

Alexander Purves Professor Emeritus. After ten years of professional practice in New York City, primarily in the area of housing with Davis, Brody & Associates, Mr. Purves returned to Yale, where he has been active in both the graduate and undergraduate programs. A member of the faculty since 1976, Mr. Purves served as acting dean from January to December 1992. He maintains his professional practice in New Haven, where his work with Allan Dehar includes the Cushing/Whitney Medical Library at the Yale School of Medicine. In 2009 Mr. Purves was selected by the graduating students to be awarded the Professor King-lui Wu Teaching Award. He received a B.A. and an M.Arch. from Yale University.

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

Elihu Rubin Associate 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, urban geography and cultural landscape, transportation and mobility, architectural preservation and heritage planning, and the social life of urban space. He has made documentary videos on topics relating to urban history, the politics of public space, urban redevelopment, architectural modernism, street life, and carpooling. Mr. Rubin is the author of *Insuring the City: The Prudential Center and the Postwar Urban Landscape* (Yale University Press, 2012), which received the Lewis Mumford Prize for Best Book from the Society for American City and Regional Planning History and the Kenneth Jackson Award for Best Book on a North American topic from the Urban History Association. His work has also been published in *Buildings & Landscapes* and *Radical History Review*. Mr. Rubin received a B.A. from Yale University and an M.C.P. and a Ph.D. from the University of California, Berkeley.

Joel Sanders Professor Adjunct. Mr. Sanders is an architect practicing in New York City. Prior to joining Yale, he was an assistant professor at Princeton University and the director of the graduate program at Parsons School of Design. His work has been featured in numerous international exhibitions, including *Open House* at the Vitra Design Museum, *Cut: Revealing the Section and Glamour* at SF MoMA, *New Hotels for Global Nomads* at the Cooper-Hewitt, National Design Museum, the *Bienal de São Paulo*, and *Cut 'n' Paste* 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, Art Institute of Chicago, and the Carnegie Museum in Pittsburgh, and his work has been showcased in numerous publications, including *Architecture*, *Interior Design*, *Architectural Record*, *Architectural Digest*, *The New York Times*, *Wired*, *Metropolis*, *Dwell*, and *A+U*. Mr. Sanders has received numerous awards, including an ALA/IIDA Library



Interior Design Award, six New York AIA Design Awards, two New York State AIA Design Awards, two *Interior Design Magazine* Best of Year Awards, an AIA Westchester/Mid-Hudson Chapter Honor Award, a Chicago Athenaeum International Design Award, and two Design Citations from *Progressive Architecture*. The editor of *Stud: Architectures of Masculinity*, he frequently writes about art and design, most recently for *Art Forum* and the *Harvard Design Magazine*. Monacelli Press released a monograph of his work, *Joel Sanders: Writings and Projects*, in 2005, and released *Groundwork: Between Landscape and Architecture*, with Diana Balmori, in 2011. Mr. Sanders received a B.A. and an M.Arch. from Columbia University.

Aniket Shahane Critic. Mr. Shahane is principal at Office of Architecture, a Brooklyn-based architecture practice. Since founding the studio in 2012, he has overseen the design and execution of a variety of projects that have been featured in diverse print and online publications such as *Architectural Record*, *Wallpaper*, *Dezeen*, and *Dwell*. Mr. Shahane's work has been selected for exhibitions organized by AIA New York, Storefront for Art and Architecture, and the Illinois Institute of Technology. Prior to establishing his own practice, he trained in the offices of Enric Miralles Benedetta Tagliabue Architects in Barcelona and Joel Sanders in New York City as designer and project architect on several award-winning works. Mr. Shahane received a B.Arch. from the University of Texas at Austin and an M.Arch. from Yale University.

Robert A.M. Stern 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 and a dean of the School from 1998 until 2016, received the 2017 Topaz Medallion, awarded jointly by the American Institute of Architects and the Association of Collegiate Schools of Architecture in recognition of outstanding service to architectural education. He is a

Fellow of the American Academy of Arts and Sciences and a member of the American Academy of Arts and Letters. He has received both the Athena Award from the Congress for the New Urbanism and the Board of Directors' Honor from the Institute of Classical Architecture and Classical America, was the tenth recipient of the Vincent Scully Prize from the National Building Museum, and laureate of the Driehaus Prize for traditional and classical architecture and urbanism. Prior to becoming dean at Yale, Mr. Stern was a professor of architecture and director of the Preservation program at the Graduate School of Architecture, Planning, and Preservation at Columbia University. He served from 1984 to 1988 as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. Mr. Stern has lectured extensively in the United States and abroad on both historical and contemporary topics in architecture. He is the author of several books, including *New Directions in American Architecture*; *George Howe: Toward a Modern American Architecture*; and *Modern Classicism*. Mr. Stern's interest and experience in the development of New York City's architecture and urbanism can be seen in books he has coauthored: *New York 1880*, *New York 1900*, *New York 1930*, *New York 1960*, and *New York 2000*. He has recently coauthored *Paradise Planned: The Garden Suburb and the Modern City*. Mr. Stern's most recent books are *The New Residential Colleges at Yale: A Conversation Across Time* and *Designs for Learning: College and University Buildings by Robert A.M. Stern Architects*. In 1986 he hosted "Pride of Place: Building the American Dream," an eight-part, eight-hour documentary television series aired on PBS. In the fall of 2001, Mr. Stern lectured at Yale as the William Clyde DeVane Professor. He received a B.A. from Columbia University and an M.Arch. from Yale University.

Michael Szivos Critic. Mr. Szivos is the founder of SOFTlab, a New York City-based design studio that combines research, technology, and ideas to craft work that spans multiple mediums and scales. In 2012 SOFTlab was awarded the Architectural League Prize for Young Architects & Designers, and in 2010 the studio was selected, along with seven other young studios, for the New Practices New York award by the AIA Chapter of New York. Mr. Szivos also teaches at Pratt Institute and Columbia University. He received a B.A. from Louisiana State University and an M.S.A.A.D. from Columbia University.

Anthony Vidler Vincent Scully Visiting Professor of Architectural History, spring term. Historian and critic, Mr. Vidler is the former dean of Cooper Union School of Architecture, before which he taught at Princeton and UCLA. His most recent books include *The Scenes of the Street and Other Essays* (Monacelli Press, 2011), *James Frazer Stirling: Notes from the Archive* (Yale Press, 2010), and *Histories of the Immediate Present: Inventing Architectural Modernism* (MIT Press, 2008). He received a B.A. and a Dipl. Arch. from the University of Cambridge and a Ph.D. from the Technical University Delft.

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



Endowment and Term Funds

ENDOWMENT FUNDS

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

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

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

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

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

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

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

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

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

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

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

Edward P. Bass Fellows in Architecture Fund (2015) Established by Edward P. Bass (B.S. 1968, Arch. 1972) to support a graduate student exchange program between the School of Architecture and the University of Cambridge Department of Architecture.

Edward P. Bass Rome Seminar Fund (2016) Established by Edward P. Bass (B.S. 1968, Arch. 1972) to designate and support the Robert A.M. Stern Rome summer drawing seminar or similar programs of the School in the future. The seminar is named in honor of Robert A.M. Stern (M.Arch. 1965), dean of the School of Architecture from 1998 until 2016.

Myriam Bellazoug Memorial Fund (1999) Established in honor of Myriam Bellazoug (M.Arch. 1991) to support lectures and symposia held in conjunction with the publication of the most recent issue of *Perspecta*, *The Yale Architectural Journal*. Ms. Bellazoug was editing what was to be *Perspecta* 30 when she died in the mysterious crash of TWA Flight 800 on July 17, 1995. She was flying to Paris as part of her work in the New York office of the architect Peter Marino, who, together with friends of Ms. Bellazoug, established this fund. The following persons have delivered a Myriam Bellazoug Memorial Lecture:

Mark Wigley, Spring 2000

Herman Spiegel, Fall 2000

Sandy Isenstadt, Fall 2001

K. Michael Hays, Spring 2002

Kenneth Frampton, Fall 2003

Felicity Scott, Fall 2004

Neil Denari, Fall 2005

Sam Jacob, Spring 2006

Tom Wiscombe, Fall 2006

Reinhold Martin, Fall 2007

Yoshiharu Tsukamoto, Spring 2008

Matthew Coolidge, Fall 2008

Armin Linke, Spring 2010

Thomas de Monchaux, Spring 2011

Adrian Benepe, Spring 2012

Preston Scott Cohen, Timur Galen, and Nader Tehrani, Fall 2013

Sean Keller, Spring 2014

Gregg Pasquarelli, Fall 2014

Saskia Sassen, Fall 2015

Sergio Muñoz Sarmiento, Fall 2016

V. Mitch McEwen, Fall 2017

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

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

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

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

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

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

William G. (Arch. 1930) and Virginia Field Chester Scholarship Fund (2009) Established by the Trust of William G. Chester (M.Arch. 1930) and Virginia Field Chester to support student scholarships in the School of Architecture.

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

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

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

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

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

Dean's Scholarship Fund (2017) Initiated by Dean Deborah Berke with gifts from various Dean's Council members, alumni, and friends of the School to provide financial aid and/or merit scholarships for deserving students at the School of Architecture.

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

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

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

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

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

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

Brian Edward Healy, 1981
 Charles F. Lowrey, Jr., 1982
 Stefan Ragnar Hastrup, 1983
 Jun Mitsui, 1984
 Herbert Martin Hodgman, 1985
 David DuShane Harland, Jr., 1986
 Douglas A. Garofalo and Madeleine Sanchez, 1987
 Gilbert Pierson Schafer III, 1988
 Steve Lawrence Dumez, 1989
 Carrie M. Burke, 1990
 Douglas Neal Kozel, 1991
 Norberto Abel Bressano, 1992
 Michael A. Harshman, 1993
 Michael R. Haverland, 1994
 Ira Thomas Zook III, 1995
 Russell Starr Katz and Rosemary Welle, 1996
 Gregory Joseph Goebel, 1997
 Kevin P. Owens, 1998
 Kok Kian Goh, 1999
 Mark Foster Gage, 2000
 David Mabbott, 2001
 John M. Nafziger and Sarah Elizabeth Strauss, 2002
 Marshall A. Bell, 2003
 Christopher Allen Marcinkoski and Andrew Thomas Moddrell, 2004
 Ralph Colt Bagley IV and Jonah C. Gamblin, 2005
 Russell Jon Greenberg, 2006
 Dana L. Getman, 2007
 Dylan M. Sauer, 2008
 Emily Arden Wells, 2009
 Anne-Marie Paula Armstrong, 2010
 Daniel Gregory Markiewicz and Ryan Welch, 2011
 Amir Mikhaeil, 2012
 Christina Argyrou, 2013
 Bryan Andrew Maddock, 2014
 Kara Marie Biczynowski, 2015



Luke Alan Anderson, 2016

Istvan van Vianen and Minquan Wang, 2017

Jack Lipson, 2018

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.

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

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

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

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

Brendan Gill Lectureship Fund (1987) Established by Herbert P. McLaughlin (B.A. 1956, M.Arch. 1958) to honor the writer and critic Brendan Gill (B.A. 1936). The following persons have delivered a Brendan Gill Lecture:

Brendan Gill, Spring 1988
 Neil Levine, Spring 1990
 Dolores Hayden, Fall 1990
 Charles Moore, Fall 1991
 Morris Lapidus, Spring 1993
 David Hickey, Spring 1995
 Ken Silver, Spring 1995
 Allucquere Rosanne Stone, Fall 1997
 Terence Riley, Spring 1999
 Kenneth Frampton, Spring 2000
 Hugh Hardy, Spring 2000
 Charles Jencks, Fall 2000
 Peter Corrigan, Spring 2001
 Phyllis Lambert, Spring 2002
 Roger Kimball, Fall 2002
 Roger Connah, Spring 2003
 Edward Casey, Fall 2003
 Robert Bruegmann, Spring 2004
 Jean-Louis Cohen, Fall 2004
 Hal Foster, Spring 2005
 Esther de Costa Meyer, Fall 2005
 Wendy Steiner, Spring 2006
 Jeffrey Kipnis, Fall 2006
 Pier Vittorio Aureli, Fall 2007
 David Brownlee, Spring 2008
 Robert Campbell, Fall 2008
 Nicholas Fox Weber, Spring 2009
 Glenn Adamson, Fall 2009
 Nasser Rabbat, Spring 2011
 Kenneth Frampton, Fall 2011
 Joel Kotkin, Fall 2011
 Mary Ann Caws, Jean-Louis Cohen, Beatriz Colomina, Peter Eisenman, Mark Jarzombek, and Kevin Repp, Fall 2012
 Sylvia Lavin, Fall 2013
 Paola Antonelli, Charles Jencks, Greg Lynn, Frédéric Migayrou, Alejandro Zaera-Polo, Spring 2014
 Justin McGuirk, Fall 2014
 Peter Sloterdijk, Fall 2015
 Anthony Vidler, Spring 2016
 Łukasz Stanek, Fall 2016
 Blair Kamin, Fall 2017

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Elise 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.

Fred Koetter Exhibitions Fund (2016) Established by Robert A.M. Stern (M.Arch. 1965), dean of the School of Architecture from 1998 until 2016, in honor of Fred Koetter, dean of the School of Architecture from 1993 until 1998.

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

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

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

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

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



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

Richard Haag, Spring 1996
 James Corner, Fall 1997
 Michael Sorkin, Spring 1999
 Witold Rybczynski, Fall 1999
 Mario Schjetnan, Spring 2000
 Kathryn Gustafson, Fall 2000
 Michael Van Valkenburgh, Spring 2001
 Stan Allen and James Corner, Spring 2002
 Peter Walker, Spring 2003
 Alessandra Ponte, Spring 2004
 Morgan Dix Wheelock, Spring 2005
 Mirka Benes, Spring 2006
 Adriaan Geuze, Spring 2007
 Kate Orff, Fall 2007
 Walter Hood, Fall 2008
 Elizabeth Meyer, Spring 2010
 Kristina Hill, Spring 2011
 Charles Waldheim, Spring 2012
 Thaisa Way, Spring 2013

Anette Freytag, Spring 2014
 Eelco Hooftman, Spring 2015
 Stig Andersson, Spring 2016
 Mikyoung Kim, Spring 2017
 Luis Callejais, Spring 2018

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

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

William E. and Gertrude B. Lowry Class of 1947 Scholarship Fund (2016) Established by the bequest of Gertrude B. Lowry, widow of William E. Lowry (B.A. 1947, M.Arch. 1950), to support student scholarships in the School of Architecture.

Anne Kriken Mann Hand Drawing Fund (2014) Established by Anne Kriken Mann to support instruction in hand drawing in the School of Architecture.

Anne Kriken Mann Scholarship Fund (2016) Established by Anne Kriken Mann to support student scholarships in the School of Architecture.

Elisabeth Nan Martin and Michael Coleman Duddy School of Architecture Scholarship Fund (2015) Established by Elisabeth Nan Martin (M.Arch. 1983) and Michael Coleman Duddy (M.Arch. 1985) to support student scholarships in the School of Architecture.

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

Ann and Gilbert Maurer Scholarship Fund (2016) Established by Ann and Gilbert Maurer to support student scholarships in the School of Architecture.

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

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

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

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

Russell P. Morse Scholarship Fund (2017) Established by Russell P. Morse (B.F.A. 1940) to support worthy and needy students in the School of Architecture.

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

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

George Nelson Scholarship Fund (1988) Established in honor of George Nelson (B.A. 1928, B.F.A. in architecture 1931), architect, product designer, and writer, by Herman Miller, Inc., and Mrs. George Nelson to award each year scholarships to second-year graduate students of architecture for support for an independent course of study. The following students have been awarded the George Nelson Scholarship:

William Vahan Fereshetian, 1989
 Erika Gabrielle Belsey, 1990
 Maitland Jones III, 1991
 Scott John Specht, 1992
 Sergey Olhovsky, 1993
 Andrew Jesse McCune, 1994
 Courtney Elizabeth Miller, 1995
 Bertha A. Olmos, 1996
 Emily Sheya Kovner, 1997
 Bruce David Kinlin, 1998
 Samer M. Bitar, 1999
 Paul Arougheti, 2000
 Noah K. Biklen, 2001
 Andrew F. Davis and Francine Hsu (joint project), 2002
 Christopher Harrison Cayten, 2003
 Ralph Colt Bagley IV, 2004
 Michele Naomi Darling, 2005
 Brook Giles Denison, 2006
 Garret James Gantner, 2007
 John C. Brough, 2008
 Parsa Khalili, 2008
 Aidan Doyle, 2009
 Palmyra Geraki, 2009
 Marija Brdarski, 2010
 Emmett Zeifman, 2010
 Can Vu Bui, 2011



Thomas Matthew Rolles Fryer, 2011

Gary Leggett, 2012

Ivan Farr, 2013

John Blakely Wolfe, 2014

Andrew John Sternad, 2015

Cathryn Garcia-Menocal, 2016

Ian Cameron Donaldson, 2017

Miguel Sanchez-Enkerlin, 2018

Melissa Kendall Weigel, 2018

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

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

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

Bradley Nitkin Scholarship Fund (2017) Established by Helen Nitkin in memory of Bradley Nitkin (B.A. 1969) to provide financial aid for students at the School of Architecture.

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

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

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

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

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

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

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

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

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

Henry Hart Rice Fund for Urban Studies at Yale (2011) Established by a gift from the Rice Family Foundation to support a permanent faculty position of leadership for Yale University's urban studies initiative.

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.

Carol Ann Rinehart Scholarship Fund (2014) Established by the bequest of Carol Ann Rinehart to support student scholarships in the School of Architecture for students who best exemplify courage and high moral purpose, and who demonstrate promise in their chosen field.

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

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

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

Richard Sennett, Fall 2000
 Richard Swett, Spring 2002
 Arjun Appadurai, Spring 2003
 Richard Kuhns, Fall 2003
 Setha Low, Spring 2005
 Steven Johnson, Spring 2006
 Mark Gottdiener, Spring 2007
 Adrian Favell, Spring 2008
 Loïc Wacquant, Spring 2009
 Saskia Sassen, Spring 2010
 Thomas Y. Levin, Spring 2011
 Neil Smith, Spring 2012
 Sven-Olov Wallenstein, Spring 2013
 Trevor Paglen, Spring 2014
 Douglas Rushkoff, Spring 2015
 Elizabeth Danze, Fall 2015
 Elaine Scarry, Fall 2016
 Karsten Harries, Spring 2017
 Liam Young, Spring 2018

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.

Marshall Ruben and Carolyn Greenspan Scholarship Fund (2016) Established by Marshall Ruben (B.A. 1982) and Carolyn Greenspan to support student scholarships in the School of Architecture.

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



three buildings at Yale, including the Art & Architecture Building (1963), renamed Paul Rudolph Hall in 2008. The following persons have delivered a Paul Rudolph Lecture:

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

Paul Andreu, Spring 2008
 Adrian Forty, Spring 2009
 Robert Venturi and Denise Scott Brown, Spring 2010
 Robert Maxwell, Fall 2010
 Stanley Tigerman, Fall 2011
 François Roche, Spring 2012
 Brigitte Shim, Fall 2012
 Wang Shu, Spring 2013
 Philippe Rahm, Fall 2013
 Jeanne Gang, Spring 2015
 Hashim Sarkis, Fall 2015
 Francine Houben, Spring 2016
 Allison Williams, Fall 2016
 Róisín Heneghan and Shih-Fu Peng, Spring 2018

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

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

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

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

Eero Saarinen Visiting Professorship Fund (1982) Established by Kevin Roche, colleagues, and friends of Eero Saarinen (B.Arch. 1934, M.A. Hon. 1949) to support a visiting professorship in architecture and to support lectures by architects and other individuals to broaden professional education about issues within the manmade environment. The following persons have delivered an Eero Saarinen Lecture:

Anthony A. Williams, Fall 2000
 Thomas Krens, Spring 2002
 Joseph Rose, Fall 2002
 Daniel Doctoroff, Spring 2004
 Stephen Wolfram, Spring 2005
 Amanda Burden, Spring 2006
 Susan Fainstein, Spring 2007
 Thomas Heatherwick, Spring 2008
 Cameron Sinclair, Spring 2009
 Tom Vanderbilt, Spring 2010
 Edward Glaeser, Spring 2012
 Dr. Richard Jackson, Fall 2012
 Toni L. Griffin, Fall 2013

Sarah Herda, Spring 2015
 Justin Hollander, Spring 2016
 Andrew Altman, Fall 2016
 Justin Garrett Moore, Spring 2018

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

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

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

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

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

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

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

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

Gordon H. Smith Lectureship in Practical Architecture Fund (1980) Established by Gordon H. Smith (B.E. 1957) to fund lectures in the School of Architecture. The following persons have delivered a Gordon H. Smith Lecture:

Paul Pippin, Fall 1981
 Edward B. Allen, Fall 1982
 Malcolm Wells, Spring 1984
 David Billington, Fall 1984
 William LeMessurier, Spring 1986
 Peter Budd, Spring 1987
 Stephen Tobriner, Fall 1987
 Myron Goldsmith, Fall 1989
 Robert Silman, Fall 1990
 Eladio Dieste, Fall 1992
 Anton Alberts, Spring 1994
 Cecil Balmond, Fall 1997
 Rafael Viñoly, Spring 1999

Gordon H. Smith, Fall 2000
 Jorg Schlaich, Spring 2002
 Leslie Robertson, Spring 2003
 Edward Feiner, Spring 2004
 Chris Wise, Spring 2005
 Werner Sobek, Spring 2006
 Aine Brazil, Spring 2007
 David Billington, Spring 2008
 Charles Gwathmey, Elizabeth Skowronek, Robert Leiter, Patrick Bellew, and Arthur Heyde, Spring 2009
 Guy Nordenson, Spring 2010
 Hanif Kara, Spring 2011
 William Baker, Spring 2012
 Robert Davidson, Spring 2013
 Jim Eyre, Spring 2014
 Steve Burrows, Spring 2015
 Eugene Kohn, Spring 2016
 Elizabeth Plater-Zyberk, Spring 2017
 Julie Eizenberg, Spring 2018

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 designs projects that bring together both the study of structural engineering and its design implications.

Robert A.M. Stern Exhibitions Fund (2012) Established by Robert A.M. Stern (M.Arch. 1965), dean of the School of Architecture from 1998 until 2016, to support expenses associated with School of Architecture exhibitions in the School of Architecture's Exhibition Gallery.

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 from 1998 until 2016 at the School of Architecture. This fund supports School exhibitions, publications, and other efforts to heighten awareness of architecture.

Robert A.M. Stern Visiting Professorship in Classical Architecture Fund (2009) Honoring Robert A.M. Stern (M.Arch. 1965), dean of the School of Architecture from 1998 until 2016, this fund was established by Robert Rosenkranz (B.A. 1962), Alexandra Munroe, and friends and colleagues of Robert A.M. Stern. This fund supports a professorship that reflects the tenets of Classical 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.

Tang Family Scholarship Fund (2014) Established by Oscar Tang (B.E. 1960); his wife, Hsin-Mei Agnes Hsu; and his daughter, Dana Tang (M.Arch. 1995), to support student

scholarships in the School of Architecture for students from China, Hong Kong, Macau, and Taiwan.

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

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

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

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

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

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

William Wirt Winchester Fund (1895) Established by Mrs. Jane Ellen Winchester and Mrs. Hannah Bennett as a memorial to their son and brother, William Wirt Winchester, to support a fellowship for study and travel outside the United States and considered to be the School's most prestigious award. Since 1965, the following students have been awarded the William Wirt Winchester Traveling Fellowship:

John I. Pearce and Alexander Purves, 1965
 John Wood Galston, 1966
 Henry John Gilbert Hawthorn, 1967
 Robert Terry Renfro, 1968
 Meinhardt J.D. Christiansen Jr., 1969
 Roland F. Bedford, 1970
 Ray Steven Oliver, 1971
 Carison Wade, 1972
 John Paul Chadwick Floyd, 1973
 Hillary Ann Brown, 1974
 James Howard Jorgenson, 1975
 Stefani Danes Ledewitz, 1976
 Kevin Lichten, 1977
 Frederic MacN. Ball, 1978
 Kevin Hart, 1979
 Turan Duda, 1980
 Brian E. Healy, 1981



John A. Boecker, 1982
 Frank M. Lupo, 1983
 Michael R. Davis, 1984
 Robert L. Botswick, 1985
 John B. Tittmann, 1986
 Douglas A. Garofalo, 1987
 Alan W. Organschi, 1988
 William Franklin Conway, 1989
 Stephen Ellson Brockman, 1990
 Sophie Harvey, 1991
 Larry Cohen, 1992
 Nora E. Demeter, 1993
 Andrew David Reeder, 1994
 Laura Y. King, 1995
 Kumiko Inui, 1996
 Leah S. Hall, 1997
 Jennifer H. Bloom, 1998
 Benjamin William de Rubertis, 1998
 Jonathan David Bolch, 1999
 Brian Papa, 2000
 Robert T. Zirkle, 2001
 Ameet N. Hiremath, 2002
 Jonathan A. Toews, 2003
 Katherine Elizabeth Davies, 2004
 Ralph Colt Bagley IV, 2005
 Christopher Ray Kitterman, 2006

Gregorio Santamaria Lubroth, 2007
 Dana L. Getman, 2008
 Parsa Khalili, 2009
 Carlos Felix Raspall Galli, 2010
 Daniel Gregory Markiewicz, 2011
 Miroslava Brooks, 2012
 Sarah Frances Gill, 2013
 Kathleen Bridget Stranix, 2014
 Karolina Maria Częcdek, 2015
 Vittorio F. Lovato, 2016
 Heather Jean Bizon, 2017
 Claire Louise Haugh, 2018

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

Michael Davis, 1983
 Chariss McAfee, 1984
 Margaret Virginia Chapman, 1985
 Jennifer Tate, 1986
 Camilo Alberto Gonzalez, 1987
 Stephen Donald Luoni, 1988
 Frieda Margarite Menzer, 1989
 Lisa Joyce Quatrala, 1990
 Robert Schultz, 1991
 Gitta Robinson, 1992
 John Bertram, 1993
 Michael Benjamin Levy, 1994
 Steven Andrew Roberts, 1995
 Victor Agran, 1996
 Dean Sakamoto, 1997
 Kara J. Bartelt, 1998
 Cara M. Cragan, 1999
 Katharine Stevens, 2000
 Victoria Partridge, 2001
 Jonathan Toews, 2002
 Elicia Keebler, 2003
 Jonah C. Gamblin, 2004
 Frederick C. Scharmen, 2005
 Elisa S.Y. Lui, 2006
 Maria Claudia Melniciuc, 2007
 Garrett Thomas Omoto, 2007
 Catherine E. Anderson, 2008
 Matthew A. Roman, 2008
 Andrew Ashey, 2009



Matthew Aaron Zych, 2010
 Miroslava Brooks, 2011
 Christina Argyrou, 2012
 Kathleen Bridget Stranix, 2013
 Belinda Lee, 2014
 Anne Wing Yan Ma, 2015
 Margaret Jau-ming Tsang, 2016
 David Alston Langdon, 2017
 Samuel David Bruce, 2018
 Menglan Li, 2018

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

Eve Blau, Spring 2012
 Kurt W. Forster, Spring 2013
 Barry Bergdoll, Fall 2013
 Kay Bea Jones, Fall 2014
 Anthony Vidler, Spring 2015
 Kathleen James-Chakraborty, Fall 2015
 Maria Gough, Spring 2017
 Zeynep Çelik Alexander, Fall 2017

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

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

Thomas H. Beeby, 2007
 Keith Krumwiede, 2008
 Alexander Purves, 2009
 Eeva-Liisa Pelkonen, 2010
 Sunil Bald, 2011
 Deborah Berke, 2012
 Peter de Bretteville, 2013
 Emmanuel Petit, 2014
 Adam Hopfner, 2015
 George Knight, 2015
 Trattie Davies, 2016
 Kyle Dugdale, 2016
 Emily Abruzzo, 2017
 Miroslava Brooks, 2018

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.

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

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

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

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

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



School of Architecture Students

DEGREES CONFERRED, 2018

Master of Architecture

Azza Alaaeldin Aboualam
Caroline L. Acheatel
Caitlin Elizabeth Baiada
Filipp Blyakher
Abena Akyiaa Konadu Bonna
Dimitri Brand
Andrew Wayne Busmire
Denisa Ana-Maria Buzatu
Guillermo Ignacio Castello Oliva
Heewon Choi
James Douglas Coleman
Dakota Anderson Cooley
Timon Covelli
Karen Guerzon Delgado
Jolanda DeValle
Ian Cameron Donaldson
Patrick Thomas Doty
Daniel Xu Fetcho
Valeria Flores Vargas
Spencer Joseph Fried
Christian Ireland Golden
Jacqueline Elizabeth Hall
Claire Louise Haugh
Zachary Kyle Hoffmann
John Cameron Holden
Yue Hou
Kevin Ting-yu Huang
Hunter T. Hughes
Alexis Renee Hyman
Amanda Lara Iglesias
Jeremy P. Jacinth
Matthew Charles Kabala
Alexandra Mikaela Maria Karlsson-Napp
Sunwoo Kim
Hyeree Kwak
Justin Kitsing Lai
David Alston Langdon
Aryeon Lee
Xiaomeng Li
Yifei Li



Jack Lipson
 Ziyue Liu
 Michael A. Loya
 Tara Suzanne Marchelewicz
 Margaret F. Marsh
 Shannon Elizabeth McGoldrick
 Tess Kathleen McNamara
 Stephanie Medel
 Adam Thomas Meis
 Jiajian Min
 Jonathan Charles Arthur Molloy
 Elizabeth Nadai
 Ronald Vasile Ostezan
 Laura Yue Quan
 Meghan Stratton Royster
 Benjamin Frank Rubenstein
 Ajin Ryu
 Nadeen Safa
 Danielle Schwartz
 Matthew Dean Shaffer
 Radhika Singh
 Gentley Noelle Smith
 Robert Charles Smith Waters
 Jeongyoon Isabelle Song

Xiao Tan
 Phineas Urban Taylor-Webb
 Pierre Thach
 Alexandra M. Thompson
 Christine Thi Vang-Y Tran
 Julie Turgeon
 Istvan van Vianen
 Liyang Wang
 Dylan K. Weiser
 Francesca Xavier
 Samuels Franklin Zeif
 Alison M. Zuccaro

Master of Environmental Design

Jia Weng
 Shuyi Yin

Doctor of Philosophy

Awarded by the Graduate School of Arts and Sciences
 Anna Bokov
 Michael Surry Schlabs



Awards

The following awards were made in the academic year 2017–2018. The date each award was established is shown in parentheses.

AWARD

Professor King-lui Wu Teaching Award (2006) Awarded each year to a faculty member who combines architectural practice with outstanding teaching. Recipients are selected by the vote of graduating students. Awarded to Miroslava Brooks.

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 Claire Louise Haugh

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 Samuel David Bruce, Menglan Li

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 ideas in written and verbal form. Awarded to Miguel Sanchez-Enkerlin, Melissa Weigel

David M. Schwarz/Architectural Services Good Times Award (2000) Awarded to a graduating student for travel in Europe. Awarded to Jeongyoon Isabelle Song

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 Tess Kathleen McNamara

Alpha Rho Chi Medal (1914) Awarded each year to that graduating student who has shown an ability for leadership, performed willing service for the school and department, and given promise of real professional merit through attitude and personality. Awarded to David Alston Langdon

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 Jolanda Devalle

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 Jack Lipson.

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 Hsin-Ju Lai

Sonia Albert Schimberg Prize (1981) Awarded to a graduating woman student for outstanding academic performance. Awarded to Margaret F. Marsh

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 Radhika Singh

Moulton Andrus Award (1984) Awarded to a graduating student who has achieved excellence in art and architecture. Awarded to Istvan van Vianen

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 architectural ideas with a strong personal graphic style of presentation. Awarded to James Douglas Coleman, Timon Covelli

Gene Lewis Book Prize (1986) Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Meghan Stratton Royster

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

INTERNSHIPS

Takenaka Corporation Summer Internship (1987) Awarded to Iven Sze Kiat Peh

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000) Awarded to Benjamin D. Olsen

The Work of Yale University

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

Yale College Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <http://admissions.yale.edu>, e-mail student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Advanced Study (M.A.S.), Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit <http://gsas.yale.edu>, e-mail graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208236, New Haven CT 06520-8236.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program and the Physician Assistant Online Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, e-mail medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <http://divinity.yale.edu>, e-mail div.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit <http://law.yale.edu>, e-mail admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the

Graduate School of Arts and Sciences. For additional information, please visit <http://law.yale.edu>, e-mail gradpro.law@yale.edu, or call the Graduate Programs Office at 203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://seas.yale.edu>, e-mail grad.engineering@yale.edu, or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, e-mail artschool.info@yale.edu, or call the Office of Academic Administration at 203.432.2600. Postal correspondence should be directed to Office of Academic Administration, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma (A.D.), Doctor of Musical Arts (D.M.A.).

For additional information, please visit <http://music.yale.edu>, e-mail gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

School of Forestry & Environmental Studies Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://environment.yale.edu>, e-mail fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://publichealth.yale.edu>, e-mail ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://architecture.yale.edu>, e-mail gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-0974.

School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please visit <http://drama.yale.edu>, e-mail ysd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

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© Yale University. Map not to scale

Travel Directions

to Yale University School of Architecture Administrative Offices

Paul Rudolph Hall (formerly Art & Architecture Building), 180 York Street, 3rd Floor

By Air

Tweed-New Haven Airport is served by American Airlines. 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 Go Airport Shuttle (866.284.3247) to the Study at Yale and walk to 180 York Street (corner of York and Chapel streets); or take Connecticut Limousine Service (800.472.5466) to their New Haven terminal. From Connecticut Limousine terminal, take taxi (Metro Cab, 203.777.7777) to 180 York Street (corner of York and Chapel streets).

By Train

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

By Car

Interstate 95 (from New York or Boston)

Take Downtown New Haven Exit 47 (Route 34). Proceed to Exit 1 (North Frontage Road). At the third traffic light turn right onto York Street. Proceed three blocks to the corner of York and Chapel streets. Parking facilities are located on York Street between Crown and Chapel streets. Rudolph Hall is on the northwest corner of York and Chapel streets.

Interstate 91 (from points north or west)

Take Downtown New Haven Exit 1 (Route 34). Proceed to Exit 1 (North Frontage Road). Continue as above.

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

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans.

Inquiries concerning these policies may be referred to Valarie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 4th Floor, 203.432.0849. For additional information, see www.yale.edu/equalopportunity.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the University's Title IX Coordinator, Stephanie Spangler, at 203.432.4446 or at titleix@yale.edu, or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, fax 617.289.0150, TDD 800.877.8339, or ocr.boston@ed.gov.

In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Vice President for Human Resources and Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students and employees may visit <http://publicsafety.yale.edu>.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

Applications are submitted online. For all other matters related to admission to the School of Architecture, please telephone the Office of Admissions, 203.432.2296.

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