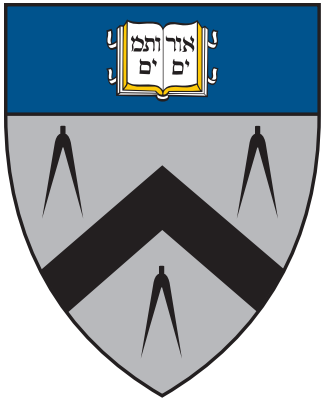
School of Architecture 2025–2026



BULLETIN OF YALE UNIVERSITY

Series 120 Number 11 August 5, 2025

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The university reserves the right to amend or supplement the information published in this bulletin at any time, including but not limited to withdrawing or modifying the courses of instruction or changing the instructors.

Inquiries
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School of Architecture 2025–2026

BULLETIN OF YALE UNIVERSITY
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Contents

CALENDAR

FALL 2025

July 14	M	Incoming first-year M.Arch. I 1000c classes begin, 9 a.m.
July 21	M	Fall-term course registration begins
Aug. 4	M	Incoming first-year M.Arch. II 1062c classes begin, 9 a.m.
Aug. 15	F	Registration period ends, 5 p.m. 1000c class ends
Aug. 18	M	Course waiver, substitution, and 21-credit forms due, 4 p.m. Add/Drop period begins Shop orientation for incoming students begins, 9 a.m.
Aug. 22	F	1062c classes end, 5:20 p.m.
Aug. 27	W	Shop training for incoming students ends Core III-studio lottery, 9 a.m. University orientation for incoming students, 10:30 a.m.–12 p.m. Bus tour and picnic for incoming students, 2–8:30 p.m.
Aug. 28	TH	Mandatory registration for all students begins, 9 a.m. Advanced-studio lottery, 11 a.m. Fall-term studio classes begin, 2 p.m.
Aug. 29	F	Fall-term non-studio classes begin, 8:30 a.m. Friday classes do not meet; Monday classes meet instead
Sept. 1	M	Labor Day; classes do not meet
Sept. 12	F	Last opportunity for students to add courses, 4 p.m.
Sept. 27	SA	Advanced-studio travel period begins
Oct. 5	SU	Advanced-studio travel period ends
Oct. 6	M	Seminar make-up day; advanced studios do not meet
Oct. 17	F	Last opportunity to drop courses without grade of W, 4 p.m Spring course waiver and 21-credit forms due, 4 p.m.
Oct. 20–24	M–F	Midterm week
Oct. 30	TH	Visitor Day for prospective students
Nov. 4	T	Last date to submit spring 2025 independent-study requests, 4 p.m.
Nov. 7	F	Summer-travel lottery
Nov. 14	F	Spring-term course registration opens, 9 a.m.
Nov. 21	F	Fall recess begins, 5:20 p.m.
Dec. 1	M	Classes resume, 8:30 a.m.
Dec. 5	F	Fall-term classes end, 5:20 p.m. Last day to withdraw with a grade of W, 5:20 p.m.
Dec. 8–12	M–F	Design Studio jury week
Dec. 15–19	M–F	Non-studio-course examination period
Dec. 18	TH	Spring-term registration closes, 5 pm
Dec. 19	F	Winter recess begins, 5:20 p.m.

SPRING 2026

Jan. 2	F	Closing date for applications for admission in 2026
Jan. 7	W	Core IV-studio lottery, 9 a.m.

Jan. 8	TH	Registration for all students begins, 9 a.m. Advanced-studio lottery, 11 a.m. Spring-term studio classes begin, 2 p.m.
Jan. 9	F	Spring-term non-studio classes begin, 8:30 a.m. Friday classes do not meet; Monday classes meet instead
Jan. 16	F	Last opportunity to add courses, 4 p.m.
Jan. 19	M	Martin Luther King, Jr. Day; classes do not meet
Feb. 7	SA	Advanced-studio travel period begins
Feb. 15	SU	Advanced-studio travel period ends
Feb. 16	M	Seminar make-up day. Advanced studios do not meet.
Feb. 23–24	M–T	Career Fair and reception
Mar. 2	M	Last opportunity to drop courses without grade of W, 4 p.m.
Mar. 2–6	M–F	Midterm week
Mar. 6	F	Spring recess begins, 5:20 p.m.
Mar. 23	M	Classes resume, 8:30 a.m.
Apr. 2	TH	Open House for accepted applicants
Apr. 3	F	Last date to submit fall independent-study requests, 4 p.m. Staff holiday. Offices closed.
Apr. 24	F	Last opportunity to drop courses with grade of W, 4 p.m. Spring-term classes end, 5:20 p.m. Summer-visualization-elective lottery, 9 a.m.
Apr. 27–May 1	M–F	Design Studio jury week
May 4–8	M–TH	Non-studio final examination period, except for 2022b
May 8	F	Final examination period for 2022b
May 11	M	Portfolios due, for those required, 4 p.m.
May 18	M	University Commencement 2017c, Building Project II, and 1019c classes begin for first-year M.Arch. I students
June 26	F	M.Arch. I first-year 1019c and 2017c classes end, 5:20 p.m.

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Francesca Hughes, Vincent Scully Visiting Professor of Architectural History
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Amin Taha, Norman R. Foster Visiting Professor of Architectural Design
Caitlin Taylor, Louis I. Kahn Visiting Assistant Professor of Architectural Design
Michael Young, William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design

Spring 2026

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VISITING PROFESSORSHIPS

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
Alan Ricks, Spring 2018
Julie Snow, Fall 2018
Pier Vittorio Aureli, Spring 2013–2014, Spring 2017–2019
Anupama Kundoo, Spring 2020
Marc Tsurumaki, Fall 2020
Heather Roberge, Fall 2021
Xu Tiantian, Fall 2022
Zhu Pei, Spring 2023
Dan Wood, Fall 2023
Sara Caples and Everardo Jefferson, Spring 2021, Spring 2024
Francis Kéré, Fall 2019, Fall 2024

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
Simon Hartmann, Fall 2018
Thomas Phifer, Spring 2019

Teddy Cruz and Fonna Forman, Fall 2019
Kevin Carmody and Andy Groarke, Fall 2020
Alan Ricks, Fall 2021
Joe Day, Spring 2022
Andy Bow, Fall 2022
Ray Winkler, Spring 2023
Kim Holden, Fall 2023
Adib Cúre and Carie Penabad, Spring 2024
Amélia Brandão Costa and Rodrigo da Costa Lima, Fall 2024
Sunil Bald, Spring 2025

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
Adam Yarinsky, Fall 2018
Yolande Daniels, Spring 2019
David Gissen, Fall 2019
Cazú Zegers, Spring 2020
Deborah Saunt, Fall 2020
Sandra Barclay and Jean Pierre Crousse, Spring 2021
Rossana Hu and Lyndon Neri, Spring 2022
Mabel Wilson, Spring 2023
Nader Tehrani, Spring 2024
Ma Yansong, Fall 2024
Chris T. Cornelius, Spring 2025

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
Brigitte Shim, Spring 2019
Francine Houben, Spring 2020
Marlon Blackwell, Spring 2021
Lina Ghotmeh, Fall 2021
Frida Escobedo, Spring 2022
Francis Kéré, Fall 2022
Billie Tsien, Fall 2023
Alan Ricks, Spring 2024
Mauricio Pezo and Sofía von Ellrichshausen, Spring 2023, Fall 2024
Benedetta Tagliabue, Spring 2025

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
Omar Gandhi, Fall 2018

Todd Reisz, Spring 2019
Fernanda Canales, Fall 2019
Stella Betts, Spring 2020
Luis Callejas and Charlotte Hansson, Fall 2020
Chris T. Cornelius, Spring 2021
Abeer Seikaly, Fall 2021
Rodney Leon, Spring 2022
Rachaporn Choochuey, Fall 2022
Carrie Norman and Thomas Kelley, Spring 2023
Chat Travieso, Fall 2023
Dominic Leong, Fall 2024
Kabage Karanja and Stella Mutegi, Spring 2025

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
Rafael Birmann, Spring 2015
Jonathan F.P. Rose, Fall 2015
Jonathan Emery, Fall 2016
Janet Marie Smith, Fall 2017
Michael Samuelian, Fall 2018
John Spence, Fall 2013, Fall 2019
Abby Hamlin, Fall 2020
Nnenna Lynch, Fall 2021
Marc de la Bruyère, Fall 2022
Carlos Zedillo Velasco, Fall 2023
Isaäc Kalisvaart, Spring 2013, Spring 2024
Issa Diabaté, Fall 2024
Antonia Devine, Spring 2025

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, Fall 2018
Esther da Costa Meyer, Spring 2019
Mary McLeod, Fall 2019
Joan Ockman, Spring 2020–Spring 2024
Francesca Hughes, Fall 2024
Michael Osman, Spring 2025

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, Fall 2018, Spring 2019
Anthony Acciavatti, Fall 2019–Spring 2022
Ana María Durán Calisto, Fall 2023–Spring 2025

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
Lyndon Neri and Rossana Hu, Fall 2018
Sandra Barclay and Jean Pierre Crousse, Spring 2019
Elia Zenghelis, Fall 2019
Hitoshi Abe, Fall 2021
Caroline Bos, Fall 2022
Tatiana Bilbao, Spring 2017–2018, Spring 2020–2022

Brigitte Shim, Fall 2022
Momoyo Kaijima, Spring 2023
Marina Tabassum, Fall 2023
Vo Trong Nghia, Spring 2024
Anupama Kundoo, Fall 2024
Akihisa Hirata, Spring 2025

The Charles Gwathmey Professorship in Practice

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. Since 2009, the following architects have held this professorship:

Peter Eisenman, Fall 2014–Spring 2020
Pier Vittorio Aureli, Spring 2020–Spring 2021
Todd Williams and Billie Tsien, Fall 2021, Fall 2022
Tatiana Bilbao, Spring 2022, Spring 2023, Spring 2024, Spring 2025
Sandra Barclay and Jean Pierre Crousse, Fall 2023, Fall 2024, Fall 2025

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 2016, 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
Paul Florian, Spring 2019
Norma Barbacci, Spring 2020
Melissa DelVecchio, Spring 2021
Todd Saunders, Fall 2021
Michael Imber, Spring 2022
Ann Beha, Spring 2023
George Knight and Bryan Fuermann, Spring 2024
Julia Treese, Spring 2025

A MESSAGE FROM THE DEAN

The Yale School of Architecture educates architects, scholars, teachers, and leaders who will shape the future through design. The school emphasizes an architectural education based in the real world and strives to build more just design professions. Founded in 1916 as an architecture program rooted in the Beaux-Arts tradition, the school became one of the leading institutions for modern architecture in the United States, before becoming an incubator for cultural postmodernism later in the twentieth century. Today, our focus is on engaging with the world beyond the academy to create an ethical, relevant architecture that supports a sustainable, resilient planet through design.

The Building Project, founded in 1967, allows students in the professional Master of Architecture (M.Arch. I) degree program to design and construct a building in New Haven, giving them on-site experience that fosters connections to our community. Students in the post-professional Master of Architecture (M.Arch. II) degree program pursue a series of design research seminars and studios, building on their previous studies to reenter the professional world as leaders in their respective fields. Students in both M.Arch. programs work closely with a renowned full-time and tenured faculty together with a visiting faculty of internationally recognized designers to develop an individual professional practice. Our Master of Environmental Design (M.E.D.) students pursue interdisciplinary and individually determined courses of study, culminating in thoroughly researched thesis projects.

This bulletin details the requirements of the N.A.A.B.-accredited M.Arch. I program, as well as those of the post-professional M.Arch. II program and the M.E.D. In addition to our core studios and seminars, wide-ranging elective offerings are available within the School of Architecture across our four curricular study areas: Design and Visualization, Technology and Practice, History and Theory, and Urbanism and Landscape. Students in all three programs are encouraged to also explore course offerings from Yale's many other schools and departments, as well as its world-class museums, archives, and collections.

The Yale School of Architecture is a deeply collaborative learning environment, nestled within Paul Rudolph's intricate and expressive masterpiece, the Yale Art & Architecture Building (now Paul Rudolph Hall). Our studio spaces are open areas where students learn from each other as well as from the faculty, and surround the review spaces so that pin-ups, critiques, lessons, and social events can include and benefit everyone. We believe in open discussion and in the multiplicity of approaches to designing the built environment.

Welcome.

Deborah Berke, FAIA, LEED AP
Edward P. Bass Dean and J.M. Hoppin Professor of Architecture

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, which moved into the Yale Art and Architecture Building (A&A) in 1963. In 1972 Yale designated the School of Architecture as its own separate professional school. In 2008, after an extensive renovation, the A&A building was rededicated Paul Rudolph Hall.

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 also supports the Yale College undergraduate Architecture major and Urban Studies major. 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 the Environment offer a joint-degree program leading to the degrees of Master of Architecture and Master of Environmental Management (M.E.M.).

Chairs and Deans of Architecture at Yale

Everett Victor Meeks, Chair 1916–1947, Dean 1922–1947
Harold D. Hauf, Chair 1947–1949
George Howe, Chair 1950–1954
Paul Schweikher, Chair 1954–1956
Henry Pfisterer, Interim Chair 1956–1957
Paul Rudolph, Chair 1958–1965
Charles Moore, Chair 1965–1969, Dean 1969–1971
Herman D.J. Spiegel, Dean 1971–1976
Cesar Pelli, Dean 1977–1984
Martin Gehner, Acting Dean 1984–1985
Thomas H. Beeby, Dean 1985–1991
Alexander Purves, Acting Dean 1992
Alfred Koetter, Dean 1993–1998
Robert A.M. Stern, Dean 1998–2016
Deborah Berke, Edward P. Bass Dean 2016–

Objectives

The mission of the Yale School of Architecture is to educate architects, scholars, teachers, and leaders who will shape the future through design. Through the design process, architecture addresses the interrelated environmental, behavioral, social, and cultural issues that underlie the organization of built form. The student of architecture is called upon to direct sensitivity, imagination, empathy, and intellect to respond to these fundamental issues in designing the built environment. 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 both a core expertise and a broad mode of engaging with the world. The program, therefore, is based on the following intentions:

1. to foster creativity and innovation, stretching our modes of study by drawing upon the forward-thinking, future-focused, scholarly ethos of the larger university in which we are situated;
2. to foster a culture of collaboration and inclusion that welcomes many perspectives and backgrounds and integrates architecture with other disciplines;
3. to act on our intellectual curiosity and spirit of inquiry to explore, research, experiment, and invent solutions to real design challenges and opportunities;
4. to engage with the world beyond the academy to create an ethical, relevant architecture that supports a sustainable, resilient planet.

The school offers an integrated curriculum and programming that respond to the needs and conditions of building in the twenty-first century. It aspires to sustain a school culture that is rooted in collaboration.

The Yale School of Architecture offers graduate-level professional education and advanced research opportunities in architecture and allied design professions. Undergraduate majors in Architecture and Urban Studies are 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 the core of the school's curriculum, a laboratory to explore interrelationships between social and environmental purpose, material form, and technical knowledge. Design is emphasized as a process that weaves together collaboration, innovation, risk-taking, and experimentation. The studio fosters a generative environment of open discussion. Students come together to present and discuss projects and proposals with fellow classmates, faculty, visiting critics, professionals, activists, researchers, potential occupants, and the general public. The design studio combines individual and group instruction, varying from desk crits with individual faculty members, to pinups with several faculty members and fellow students, to more formal midterm and final reviews with 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 collaborative skills, individual creativity, and the understanding of architectural problems and the ability to solve them. 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. Core courses in each of these study areas strategically parallel work in the design studio, encouraging students to make connections between what they are making in the studio and what they learn outside it.

The area of design and visualization includes 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, computational modeling, 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, ecological, 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. The global diversity of architectural practice and the interrelated environmental and urban challenges the world faces are directly engaged in studios and classes that collaborate with scholars, clients, consultants, and stakeholders.

The diversity of course offerings in the school 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.

While advanced studies and research in architecture and urbanism are supported throughout the M.Arch. I curriculum, 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 research studios. Students develop individual research projects that are developed through a structured set of seminars and culminating studio. These projects address important social, cultural, and environmental issues of the built environment. The M.Arch. I students share studios and classes with those from the M.Arch. II and M.E.D. programs, creating opportunities for lively exchange.

MASTER OF ARCHITECTURE I DEGREE PROGRAM

FIRST PROFESSIONAL DEGREE

Brennan Buck, Director of the Professional Master of Architecture program

The Master of Architecture I curriculum provides disciplined instruction in the fundamentals and contemporary state 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, conceptual, analytical, and representational skills are developed through a rigorous and structured four-term core design studio sequence that embraces and integrates the multifaceted complexities of architectural design. Architectural design problems in the first-year fall term focus on the interrelationship of representation, space, and form. Spatial and form-making skills are further developed in the spring term with the integration of materiality, site, and inquiries into dwelling. The first year concludes with the Building Project, where students work with an institutional client to undertake the design of an affordable single or multi-family dwelling that is further developed until mid-June, and then realized over the summer. This provides a unique opportunity for carrying the design through the building process to realization. In the fall term of the second year, students explore the interplay of context, community, and architecture through a single term-long project: the design of a public building. The spring term of the second year is devoted to exploring the multi-layered systems that constitute the built environment through an urban design project, where design thinking can extend beyond a single building. In the fall and spring terms of the third year, students, through a lottery system, choose from a variety of advanced design studios, offered by a diversity of leading practitioners, educators, and theoreticians.

The design studios are supported, augmented, and expanded on through required and elective courses from the four area studies that compose the curriculum: design and visualization, technology and practice, history and theory, and urbanism and landscape. In addition, students are encouraged to take elective courses offered by other schools and departments.

Course of Study

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

M.Arch. I: Total Requirement: 114 credits

FIRST-YEAR REQUIRED COURSES

Pre-First Year (Summer)		
ARCH 5090	Architectural Foundations [1]	0
ARCH 5091	Fundamentals of Modeling and Fabrication	0
Fall		
ARCH 5001	Architectural Design 1	9
ARCH 6006	Structures I	3
ARCH 7001	Architecture and Modernity: Theories & Projects	0
Visualization elective [2]		3
Spring		
ARCH 5002	Architectural Design 2	9
ARCH 6003	Building Project I: Research and Design	3
ARCH 6007	Structures II	3
ARCH 7002	Architecture and Modernity: Sites & Spaces	0
Early Summer		
ARCH 5092	Visualization and Computation [3]	3
ARCH 6004	Building Project II [3]	3

SECOND-YEAR REQUIRED COURSES

Fall		
ARCH 5003	Architectural Design 3	9
ARCH 6005	Environmental Design	3
ARCH 8001	Introduction to Urban Design	0
Elective [4]		3
Spring		
ARCH 5004	Architectural Design 4	9
ARCH 6002	Architectural Practice and Management	3
ARCH 6008	Systems Integration and Development in Design	3
Elective [4]		3

THIRD-YEAR REQUIRED COURSES

Fall		
Advanced Design Studio		9
Elective [4]		3
Elective [4]		3
Elective [4]		3

Spring	
Advanced Design Studio	9
Elective [4]	3
Elective [4]	3
Elective [4]	3

[1] 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 ordinarily begins in mid-July and concludes in mid-August.

[2] Students are offered a selection of course options in the fall term of their first year that satisfy the first-term visualization requirement. Selection is made through a student-run lottery.

[3] This course typically concludes in late June.

[4] One elective must be a qualified Visualization elective (in addition to the required Visualization elective taken during the first year of study), one elective must be in the History and Theory studyarea#and must require one or more research papers totaling at least 5,000 words, one elective must be in the Urbanism and Landscape studyarea, and one elective must be in the Technology and Practice studyarea. Students may not substitute independent elective course work to fulfill these requirements.

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 ARCH 6002), 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 of incoming M.Arch. I students.

1. Architectural Foundations (ARCH 5090). 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 (ARCH 5091). 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 Foundations (ARCH 5090); 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 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 professional degree programs in architecture offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year term, an eight-year term with conditions, or a three-year term of initial accreditation, depending on the extent of its conformance with established education standards.
>
> Doctor of Architecture and Master of Architecture degree programs may require a non-accredited undergraduate degree in architecture for admission. However, the non-accredited degree is not, by itself, recognized as an accredited degree.

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

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

The date of the next accreditation visit is 2030.

MASTER OF ARCHITECTURE II DEGREE PROGRAM

POST-PROFESSIONAL DEGREE

Jordan H. Carver, 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 to give shape to their own future disciplinary and professional direction. 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.

Students develop their own independent design research projects over four terms, beginning with two required preparatory seminars and culminating in two independent design research studios in their final year. Within this common framework, students take an advanced design studio, selected by lottery, in each of the first two terms; these are led by leading designers, urbanists, and theoreticians drawn from the architecture profession worldwide.

Students also take elective courses and are encouraged to explore a diversity of elective seminar 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.

With a number of courses available within the School of Architecture, 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, and publications. 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.

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 REQUIRED COURSES

Pre-First Year (Summer)		
ARCH 5091	Fundamentals of Modeling and Fabrication	0
ARCH 5093	Resources for Design Research	0
Fall		
Advanced Design Studio		9
ARCH 7003	Design Research I: Design as Research	3
Elective		3
Elective		3
Spring		
Advanced Design Studio		9
ARCH 7004	Design Research II: Cross-Disciplinary	3
Elective		3
Elective		3

SECOND-YEAR REQUIRED COURSES

Fall		
ARCH 5005	Independent Design Research Studio I	9
Elective		3
Elective		3
Elective		3
Spring		
ARCH 5006	Independent Design Research Studio II	9
Elective		3
Elective		3
Elective		3

Summer Preparation Courses for Incoming M.Arch. II Students

In the three weeks before the beginning of the fall term, the school offers an integrated set of preparatory workshops required for incoming M.Arch. II students.

1. Summer Shops Techniques Course (ARCH 5091). 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 (included in ARCH 5093). This two-part workshop, which occurs during the same week as Summer Shops Techniques, 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 (included in ARCH 5093). 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

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

The Master of Environmental Design program is a two-year, tuition-free research-based program of advanced architectural studies culminating in an independent project. This full-residency program leads to a degree of Master of Environmental Design (M.E.D.) – a nonprofessional degree that does not fulfill prerequisites for licensure.

The program is intended for students, including postgraduate and mid-career professionals, who seek an academic setting to redirect their practice, acquire rigorous research skills, build interdisciplinary activist coalitions, craft a voice for advocacy, implement experimental design forms, and research pointed episodes in the history and theory of architecture and urbanism. The program provides the foundation for careers in design, 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 resources in the School of Architecture and the university including: teaching, symposia, exhibitions, grants, and other interdisciplinary collaborations and coalitions.

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 capacity for independent research. The main criterion for admission to the program is a well-defined research proposal for independent study that engages one or more of the study areas listed below. The proposal should outline a study plan that the candidate can accomplish in four academic terms with the faculty support available to students in the program.

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 addresses the aggregate of objects, networks, and socio-political influences that shape spatial environments. The program supports research at the intersection of research and practice. Those studying in the M.E.D. program are encouraged to position their work within both deep histories and contemporary cultural milieus. The M.E.D. program fosters an interdisciplinary approach to architectural research which takes advantage of the extensive array of resources at Yale University. Students are encouraged to engage in a wide array of methodologies, tools, and topics. The four areas below reflect recurring research interests:

SPATIAL ACTIVISM AND ADVOCACY

Developing documents and modes of organizing to support activist partners in the field, crafting an advocate's voice for opinion and long-form journalism pieces that foreground spatial practices, studying the impacts of cultural persuasions on political climates.

DESIGN ECOLOGIES

Studying contemporary and historical forces shaping climate change, inequality, racial injustice, land tenure, socio-technical infrastructures, and environmental justice; developing and advocating for innovative forms of design to reverse environmental/social abuse.

HISTORY, THEORY, AND CRITICISM OF ARCHITECTURE AND URBANISM

Studying the history and theory of architecture, urbanism, and landscape and their intersections with broader cultural aesthetics and politics; developing a voice for architectural criticism and public scholarship.

MEDIA STUDIES AND DESIGN

Contributing spatial evidence to studies of media and infrastructure; using digital tools for mapping, visualizing data, and fabricating building components; developing exhibitions and curatorial strategies.

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 27 credits is assigned to electives, of which one course must satisfy the research methods elective requirement and one course must satisfy the theory elective requirement. A maximum of 45 credits is assigned to independent research (ARCH 7007). 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 and a course in architectural theory. With approval from the director, these requirements may be fulfilled by courses taught within the university. 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 ARCH 7007 each term to develop their independent project. Requirements for this course include regular meetings with advisers, participation in three workshops per term, and presentation at a roundtable discussion each term. Graduating students defend their final project during the fourth term of study.

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 Required Courses

Fall		
Electives [1]		15
ARCH 7007	Independent M.E.D. Research	3
Spring		
Electives [1]		15
ARCH 7007	Independent M.E.D. Research	3

Second-Year Required Courses

Fall		
ARCH 7007	Independent M.E.D. Research	3
Spring		
ARCH 7007	Independent M.E.D. Research	3

[1] One course must fulfill the research methods elective requirement and one course must fulfill the theory elective requirement, with approval of the M.E.D. program director.

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.

Keller Easterling, chair
Eeva-Liisa Pelkonen
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

David Gissen, Director of Doctoral Studies

Fields of Study

The doctoral program in Architecture offers two tracks of study: History and Theory of Architecture and Ecosystems in Architectural Sciences. Both tracks offer rigorous grounding in their respective fields of specialization while giving future scholars and educators a broad awareness of issues currently facing architecture in its relations with society and the world at large.

The History and Theory track provides training in the historiography and culture of architecture and the built environment. It prepares candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing, among others. Students focus on a diverse range of topics, often drawing on related disciplines, ranging from art history to the history of science and technology and beyond. The program aims to foster both a deep knowledge of the past and a strong spirit of critical inquiry.

The Ecosystems in Architectural Sciences track provides preparation in interdisciplinary scientific inquiry in support of both academic and professional research careers, qualifying students to collaborate across disciplines and to incorporate experimental research methods within new design frameworks. Doctoral thesis work involves the investigation, development, and testing of novel material and information systems. Students in this track engage in research related to the behaviors of living ecosystems, emphasizing their interconnection with built environment processes.

History and Theory Track

ADMISSION REQUIREMENTS

Applicants must have a master's degree or equivalent in architecture, urban planning, environmental design, or, exceptionally, 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 also required to take the Internet-based Test of English as a Foreign Language (TOEFL iBT), which 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 another institution.

In addition to meeting the 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 their chosen 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 20 Mb and will need to be uploaded as part of 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.

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

THE APPLICATION PROCESS

The online application can be accessed at http://gsas.yale.edu/admission when it is available. Applications for the program beginning in the 2026–2027 academic year must be submitted no later than January 2, 2026. Applicants will not be allowed to submit applications after the deadline has passed.

TRACK REQUIREMENTS

Students are required to be full-time and in residence in the New Haven area during their first three academic years. Students may be asked to attend summer orientation courses before their first term. (See Degree Requirements under Policies and Regulations in the Bulletin of the Graduate School of Arts and Sciences.)

During the first two years, students engage in a concerted course of study that leads directly to work on the dissertation. In all, they are required to take twelve graduate-level seminars for credit. These include a Ph.D. seminar taught in each of the first two terms by a standing or visiting faculty member of the School of Architecture. The Ph.D. seminars, ARCH 9901, ARCH 9902, ARCH 9903, and ARCH 9904, constitute the program's methodological foundation and introduce students to an array of historiographic approaches and areas of study. While the content of the two seminars varies from year to year, they tend to involve primary research on a specific topic, a survey of critical approaches, or the reading of a body of texts.

For purposes of fulfilling their remaining course requirements, students are encouraged to take one or more courses outside the School of Architecture that are related to their specific area of interest. For example, a student working on architecture in Brazil would likely take courses in Latin American history and culture. Students may also opt to do independent readings with individual faculty in their area.

Not later than the end of the second year, students are 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 literature in the chosen language; competency may be demonstrated by a grade of B or better in a full-year intermediate-level language course or through examination. By the end of the second year, all course and language requirements are normally completed, and the student's field of interest is defined. At this point the director of doctoral studies

(DDS) works with the student to identify a thesis adviser, who may or may not be from the School of Architecture.

In the fall term of the third year, students are required to take oral examinations on three topics relevant to their field of doctoral research. The three field exams are administered by the thesis adviser and two additional examiners selected by the student. Following their successful completion, the DDS, in consultation with the student's principal adviser, appoints the student's dissertation committee, which consists of the student's principal adviser plus two additional faculty members. It is typical for one of the dissertation committee members to come from outside the School of Architecture, with selection based on the student's area of interest.

At the end of the third year or, at latest, the beginning of the fourth, students are expected to defend their dissertation prospectus, a preliminary proposal of their dissertation topic. The prospectus comprises a description of the topic, an outline of a detailed program of research, and an annotated bibliography. Upon passing all pre-dissertation requirements including the field exams and prospectus defense, students are admitted to candidacy for the Ph.D. and are "ABD" (all but dissertation). At this point, they embark on their dissertation research and writing, submitting drafts of the dissertation chapters as they are completed. The dissertation committee guides and monitors the student's progress through the course of writing and evaluates the dissertation upon completion.

The Ph.D. program is designed to be completed in five years. However, if the dissertation has not been completed by the end of the fifth year and if, 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 to take a teaching position in the School of Architecture or elsewhere in the University and extend funding for up to an additional nine months.

GRADUATE RESEARCH ASSISTANT AND TEACHING FELLOW EXPERIENCE

Teaching is an important part of the doctoral program in History and Theory of Architecture. Students in the program are expected to teach or serve as research assistants (Ecosystems in Architectural Science Track only) for four terms, normally in their third and fourth years. During these four terms, it is anticipated that a student in the History and Theory track will teach in two 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. All teaching assignments are carried out under the direct supervision of senior faculty.

Ecosystems in Architectural Sciences Track

Anna Dyson, Program Director

The Ecosystems in Architectural Sciences Track supports students to innovate the means and methods of architectural systems. This track provides preparation in interdisciplinary scientific inquiry, qualifying students to incorporate rigorous scientific methods in the research, development, and deployment of novel material and informational ecosystems for the built environment. Students in this track engage in

research related to the behaviors of living ecosystems, emphasizing the interconnections between the built environment process and health, equity, and justice across both human and nonhuman living systems.

ADMISSION REQUIREMENTS

Applicants must have 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 also required to take the Internet-based Test of English as a Foreign Language (TOEFL iBT), which 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 another institution.

In addition to meeting the 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 their chosen 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. 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 20 Mb and will need to be uploaded as part of 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.

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THE APPLICATION PROCESS

The online application can be accessed at http://gsas.yale.edu/admissions when it is available. Applications for the program beginning in the 2026–2027 academic year must be submitted no later than January 2, 2026. Applicants will not be allowed to submit applications after the deadline has passed.

TRACK REQUIREMENTS

The Ecosystems in Architectural Sciences is housed within the Yale Center for Ecosystems in Architecture (Yale CEA) at the Yale School of Architecture. As a lab-based program, this track requires students to be full-time and in residence in the New Haven lab during the duration of their program, with the exception of a maximum of four semesters that might be undertaken in field research related to their area of inquiry. Students may be asked to attend summer orientation courses before their first

term. (See Degree Requirements under Policies and Regulations in the Bulletin of the Graduate School of Arts and Sciences.)

This Ph.D. track supports two areas of specialization: built environment (BE) systems modeling and environmental control systems (ECS) design and development. The two proposed areas of specialization are complementary and have considerable overlap in terms of curriculum. However, they differ in terms of the dissertation deliverables: (1) The modeling specialization requires the development of novel contributions to computational methods for quantifying and qualifying the behavior and performance of built environment systems, and (2) the experimental specialization requires the design, physical prototyping, and experimental observation of a novel environmental systems concept within the context of architectural design research.

All students are encouraged to take courses related to their specific areas of interest outside the School of Architecture. For example, a student working on biodiversity in urban contexts might take courses in the School of the Environment. 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 related to their specific areas of interest.

For the Ecosystems in Architectural Sciences track, not later than the end of their second year, students are also expected to demonstrate competence in the pertinent bioclimatic and architectural modeling languages. Computational design competence is more than a formality and requires some acquaintance with the software languages that are current in the chosen area of inquiry. Competency may be demonstrated by a grade of High Pass in at least two of the related required courses and/or seminars.

The student's field of interest within the Ecosystems in Architectural Sciences track is defined by the end of the second year, by which point all course requirements are normally completed, although further options courses that deepen interdisciplinary expertise may be pursued beyond second year. At this time, the program director assigns the student a thesis adviser, who may or may not be from the School of Architecture, and typically many students may be co-advised by an additional member of their committee depending on the area of inquiry. During the fall term of the third year, students undergo an examination on topics relevant to their doctoral research in the presence of the thesis adviser. Following successful completion of the examination, the program director, in consultation with the student's adviser, appoints a dissertation committee for the student. The dissertation committee consists of the student's adviser plus a minimum of two additional faculty members. One of the dissertation committee members typically comes from outside the School of Architecture, with selection based on the student's area of interest. Upon appointment of the committee, the student will undertake a qualifications exam, which includes an oral component with the committee and a written component. Upon successful completion of the qualification exam, a student is ready to prepare for the candidacy exam and final dissertation.

Field, Qualifying, and Candidacy Examinations

Each Ph.D. student in the Ecosystems in Architectural Sciences track is required to undergo three stages of evaluations that determine whether they are prepared to proceed to the next stage in the Ph.D. course of study. The proposed timelines are typical but may be adjusted in exceptional cases in consultation with the Graduate

School of Arts and Sciences. During the first three terms of coursework, the student will undertake three oral field examinations in the presence of their adviser, typically taking the standard format of architectural design review juries. Between the second and third year of doctoral studies, the student undergoes a qualification examination with their appointed committee that contains both written and oral components. Finally, between the third and fourth year, the student takes the candidacy examination with their committee.

FIELD EXAMINATIONS

Purpose The field examinations are designed to test the basic knowledge in the chosen field of inquiry, as accumulated within the student's first terms of coursework, including topics in building physics, energy modeling, passive and active building systems, history and theory of ecology and environmental design, and material systems and production. Students undertake an oral exam with external reviewers sometime after the first year of coursework, and successful completion is required in order to continue on to further doctoral studies within the Ecosystems in Architectural Sciences track.

Descriptions and Procedures The field exam is given as an oral exam by a minimum of three master's-sequence course instructors in which the candidate presents their work and is asked a series of questions by the reviewers. Usually, this process takes place during the period of mid-term and end-of-term reviews. The review takes sixty to ninety minutes with articulated responses to questions in which a variety of topics as listed above may be covered.

Evaluation Following the reviews, instructors meet to discuss the student's performance on the exam and determine whether the student warrants a pass or fail grade. Pass: student proceeds without conditions; Fail: student may not be considered for continuing acceptance into the Ph.D. program.

QUALIFYING EXAMINATION

Purpose The qualifying examination is the prerequisite for preparing the candidacy proposal and writing a dissertation. It is designed to examine the knowledge acquired by the student in their proposed field of inquiry. In this context, knowledge of the field not only entails a mastery of the subjects related to the field but also requires the ability to formulate and elaborate on both theoretical and practical problems related to the chosen field of inquiry. Both aspects are tested with the oral and written formats of the qualifying examination. The qualifying examination in the Ecosystems in Architectural Sciences track is typically taken after the conclusion of coursework and must be completed before admission to Ph.D. candidacy. Preparation for the qualifying examination comprises a combination of coursework and supplementary individual readings as discussed with advisers throughout the course of doctoral studies. Typically, students are recommended to take the examination at the end of their second year of doctoral studies, depending on the required coursework and preparation as agreed upon by the student and their primary adviser. The scope and focus of each examination is a matter for discussion and negotiation with individual examiners. In preparation, the student should strive for a level of knowledge and expertise such as would be required to construct and teach a course on the subject and to be able to conduct independent scholarship in the field.

Descriptions and Procedures The qualifying examination is divided into two parts: an oral examination and a written examination. The examination format is intended to strike a balance between comprehensive knowledge of the related field(s) that are pertinent to the proposed dissertation and the requisite tools for critical scholarship in the chosen area within Ecosystems in Architectural Sciences. The specific format of each examination is tailored to individual student needs, interests, and background.

For the preparation of both parts of the examination, the student prepares and submits a comprehensive bibliography in support of their dissertation proposal and related to the preparatory literature review that they have accumulated during coursework and independent readings in support of their proposed dissertation topic. This comprehensive bibliography should be submitted alongside their proposal (two to five pages) to their adviser and eventual examiners two months prior to taking the qualifying examinations. Responsibility for formulating exam questions rests with faculty members specializing in the related fields of inquiry, and others who are appropriate in specific cases as deemed by the examination committee members. The committee is made up of at least two examiners who are not the principal adviser to the student and at least one examiner who is from a department outside of the School of Architecture.

The oral examination, which does not exceed two hours, concentrates intensively on a precise cluster of problems specifically related to the body of literature as presented by the student's qualification proposal summary and bibliography.

The written examination is also formulated by the committee in response to the student's proposal summary and bibliography and is designed to examine the student's facility in carrying out research in the chosen field. The examiners present the student with three relevant questions to be answered in essay format. Two of the questions can be answered with access to books, notes, and any other available resources and are to be completed within five days, comprising no more than thirty typewritten, double-spaced pages. The third question is prepared during a six-hour session at the end of the five-day period within the Ecosystems in Architectural Science lab space, without the aid of supporting materials.

Evaluation There are four possible categories of evaluation on the qualifying exam.

1. *Pass:* The student will proceed to prepare the candidacy exam and the doctoral committee will be confirmed.
2. *Pass with conditions:* The exam was generally acceptable and the student will begin preparations for candidacy but minor specific recommendations on further evaluation are needed, and a doctoral committee will be confirmed to set a date for further evaluation of additional requirements.
3. *Re-examination required:* The scheduling of another examination date to be determined.
4. *Fail:* The committee doesn't think that the candidate will be able to accomplish the proposed dissertation project. The student receives an M.Phil. degree upon graduation of this phase, provided that the units of academic credit on all coursework have been successfully completed.

CANDIDACY EXAMINATION

By the end of the third year, students are required to present and defend their preliminary proposal of a dissertation topic. This prospectus should consist of a topic statement, an outline of a detailed program of research, and an annotated bibliography. Students are admitted to candidacy for the Ph.D. upon completion of all pre-dissertation requirements, including the prospectus, oral examinations, and qualifying exam with the committee. At this point, they begin dissertation research and writing, submitting drafts of the dissertation chapters as they are completed. The dissertation committee guides and monitors the student's progress in writing the dissertation and evaluates the dissertation upon completion.

Procedures Following the successful completion of the qualifying examination and acceptance of the summary dissertation proposal, the committee is confirmed for the development of the dissertation proposal itself. The dissertation proposal, accompanied by a working bibliography, is prepared and submitted to the committee three months prior to the candidacy exam. It is worked out in consultation with the advising faculty and submitted to the committee, who then meet with the student for a two-hour colloquium to assess the scope, significance, and feasibility of the topic and the student's preparation to accomplish it within the standard doctoral time frame. After approval by the committee, a two-page, single-spaced summary of the proposal is submitted to the director of doctoral studies for approval to proceed. Once accepted, this proposal becomes the basis for the eventual assessment of the completed dissertation. After acceptance of the proposal, the student is admitted to candidacy for the Ph.D. Students must be admitted to candidacy by the beginning of the fourth year of study, unless exceptional circumstances are approved by the director of graduate studies and the Graduate School of Arts and Sciences.

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 are expected to teach or serve as research assistants for four terms, normally in their third and fourth years. Students in the Ecosystems in Architectural Sciences track are expected to serve as both teaching fellows in the School of Architecture and research assistants in the school's Center for Ecosystems in Architecture. All assignments are carried out 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 requirement for this degree is the completion of all requirements for the Ph.D., with the exception of the teaching or research assignments and the dissertation.

Required Courses

HISTORY AND THEORY OF ARCHITECTURE TRACK

ARCH 9901, Ph.D. Seminar: History/Theory I 1 credit. (Required in, and limited to, Ph.D. first year, fall term.) Content to be announced. Faculty

ARCH 9902, Ph.D. Seminar: History/Theory II 1 credit. (Required in, and limited to, Ph.D. first year, spring term.) Content to be announced. Faculty

ARCH 9903, Ph.D. Seminar: History/Theory III 1 credit. (Required in, and limited to, Ph.D. second year, fall term.) Content to be announced. Faculty

ARCH 9904, Ph.D. Seminar: History/Theory IV 1 credit. (Required in, and limited to, Ph.D. second year, spring term.) Content to be announced. Faculty

ECOSYSTEMS IN ARCHITECTURAL SCIENCES TRACK

ARCH 9906, Ph.D. Seminar: Ecosystems in Architecture I: Discourse Analysis 1 credit. (Required in, and limited to, Ph.D. first year, fall term.) Faculty

ARCH 9907, Ph.D. Seminar: Ecosystems in Architecture II: History/Theory of Environment 1 credit. (Required in, and limited to, Ph.D. first year, spring term.) Faculty

ARCH 9908, Ph.D. Seminar: Ecosystems in Architecture III: Scientific Methods in Bioclimatic Analysis 1 credit. (Required in, and limited to, Ph.D. second year, fall term.) Faculty

ARCH 9909, Ph.D. Seminar: Ecosystems in Architecture IV: Visualization and Environmental Visual Analytics 1 credit. (Required in, and limited to, Ph.D. second year, spring term.) Faculty

SUMMER PREPARATION COURSES

In the week before the beginning of the School of Architecture fall term, the school 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

Phillip G. Bernstein, Coordinator

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 two advanced studios and the post-professional research studios (ARCH 5005 and ARCH 5006). 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. Joint-degree students in the three-year first professional M.Arch. program may not participate in the Silver Scholars 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 THE ENVIRONMENT

Mae-ling Lokko, Coordinator

The Yale School of Architecture and the Yale School of the Environment 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 the Environment in ecosystem ecology, land change science, environmental economics, industrial ecology, and ecological anthropology, this program fosters students who can innovatively merge ecological knowledge with architecture at the site, city, and regional scales.

The joint-degree program offers a focused 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 the Environment 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-degree 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 of Architecture cannot be deferred. Those who apply simultaneously should indicate their desire to be considered for the joint-degree program on both applications. Students may also apply to the joint-degree program once they have enrolled in one of the schools. At the School of Architecture, students may apply to the School of the Environment prior to their final year. Students enrolled at the School of the Environment 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 the Environment.

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 outlined in the example 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 at the School of Architecture.

Joint-degree 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 first-year building project at the School of Architecture and a summer internship or project required for the M.E.M. degree.

Withdrawal or dismissal from the School of the Environment 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.

COURSE OF STUDY [1]

96 credits from School of Architecture and 36 credits from School of the Environment. If beginning the joint-degree program at the School of Architecture, the course of study is as follows:

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 the Environment: Perspectives course, Basic Knowledge course, summer technical skills training (MODS)

Third Year
At School of Architecture: one advanced studio[2]
At School of the Environment: Basic Knowledge course, Specialization core and electives, general electives, summer internship

Fourth Year
At School of Architecture: one advanced studio[2]; ARCH 6002, Architectural Practice and Management
At School of the Environment: Specialization and general electives, Capstone course, Integrative Project

[1] 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.

[2] Please see below for advanced studio sustainability requirements.

Master of Architecture II—Master of Environmental Management

Those interested in the joint program for the second professional Master of Architecture (M.Arch. II) and the Master of Environmental Management (M.E.M.) must be admitted to both the School of Architecture and the School of Environment (simultaneous admission is recommended), with a course of study approved by both schools. Joint-degree students admitted to the second professional Master of Architecture (M.Arch. II) program must complete all requirements for this degree as outlined in the example 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 two advanced studios, the post-professional design studios (ARCH 5006 and ARCH 5006) with a project that fulfills requirements for 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 [1]

54 credits from School of Architecture and 36 credits from School of the Environment

First Year
At School of Architecture: all required courses of the first-year M.Arch. II program[2]
At School of the Environment: summer technical skills training (MODS)

Second Year
At School of Architecture: all required courses of the second-year M.Arch. II program[2]
At School of the Environment: Perspectives course, Basic Knowledge courses, summer internship

Third Year
At School of the Environment: Specialization core and electives, general electives, Capstone course, Integrative Project

[1] 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.

[2] Please see below for advanced studio sustainability requirements.

Advanced Studio Requirements

All M.Arch./M.E.M. joint-degree students must use one of their two advanced studios to earn a "sustainability credit." This is a new graduation criterion for this program; it does not result in course credits toward graduation, but it must be completed in order to graduate with dual M.Arch. and M.E.M. degrees. In order to earn this credit, students must fulfill the following requirements:

1. Prior to the studio lottery in the term in which they wish to fulfill the sustainability credit, students must choose a specific studio offering and submit a 300-word application stating why that studio brief aligns with their academic trajectory as a joint-degree student. The application must also state specifically how the studio work relates to their YSE concentration and/or capstone research. The application must be submitted at least one week before the lottery and will be reviewed by the M.Arch./M.E.M. joint-degree program coordinator and the associate dean. If the application is approved, the student will be placed into that specific studio.
2. During the course of the term, the student must organize and curate two additional assessments of the student's studio work:

   a. A midterm evaluation of the work with the M.Arch./M.E.M. program coordinator and at least one other member of the faculty.

   b. A final jury completed prior to final reviews and comprised of participants invited by the student, including the M.Arch./M.E.M. program coordinator, during which the student's studio project is assessed based on the student's own environmental research.

   Two weeks before each jury, the student must submit to the program coordinator a written description of the upcoming jury, listing jurors and outlining topics to be covered. The program coordinator must approve the jury in order for the student to proceed. In order for the student to receive the sustainability credit, both of these assessments must be completed by the end of the term, and the program coordinator must approve the work. This assessment is independent of the student's studio grades/evaluations. Involvement by the studio head is optional. If the student fails this assessment, the student does not receive the sustainability credit for that studio. If this occurs during the first advanced studio, the student can make another attempt during the remaining advanced studio. If this occurs during the final advanced studio, the student will be required to undertake remedial course work set by the program coordinator and the Curriculum Committee.

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

The school offers an undergraduate major in Architecture and an undergraduate major in Urban Studies exclusively to students enrolled in Yale College. Students who desire either major must apply directly to Yale College. For additional information and full course descriptions, see *Yale College Programs of Study*, online at http://catalog.yale.edu/ycps.

Architecture Major

Michael Surry Schlabs, Director of Undergraduate Studies, Architecture

Architecture is a humanistic endeavor. The purpose of the undergraduate 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 urbanism, and leads to a bachelor of arts degree with a major in Architecture. As a liberal arts major in Yale College, it is not an accredited professional degree program. For accredited professional degree programs, refer to the requirements of the National Architectural Accrediting Board (NAAB).

INTRODUCTORY COURSES

The introductory courses to the study of architecture are ARCH 1001, ARCH 2000, and ARCH 2600. They are open to all Yale College students and are required for those interested in the Architecture major prior to submitting a Declaration of Intent to Major. Interested students may also consider courses such as ARCH 1300, ARCH 1600, ARCH 2001, ARCH 2003, ARCH 2103, or ARCH 2601.

DECLARATION OF INTENT TO MAJOR

Yale College students interested in the Architecture major must submit a Declaration of Intent to Major during the spring term of their sophomore year, after taking ARCH 1001, ARCH 2000, and one of the following: ARCH 2600, ARCH 2103, or ARCH 2601. The Declaration of Intent to Major must be submitted to the office of the DUS (contact DUS for deadlines) and must include the following information: name, address, telephone number, courses related to architecture already taken, and a statement of purpose. Students should also indicate their desired concentration at this time. Additionally, students must submit an electronic portfolio representative of course work for ARCH 1001, ARCH 2000, and a paper from ARCH 2600 (or another course approved by the DUS). Upon the successful completion of these requirements, students are notified in writing regarding their acceptance to the major.

REQUIREMENTS OF THE MAJOR

Students majoring in Architecture are required to take fifteen course credits, including prerequisites and the senior requirement. Majors are expected to take the three prerequisites by the end of their sophomore year and to complete a core of four courses, for five course credits, by the end of their junior year. They must also base their studies in one of two areas of concentration: the Design concentration or the History, Theory, Criticism of Architecture, and Urbanism concentration. Majors are also required to complete three orientation sessions: advanced technology orientation, library orientation, and shop orientation. Within the concentrations, electives are categorized under four broad subject areas: history and theory of architecture and the city; urbanism and landscape; materials and design; and structures and computation.

1. Design, which explores the role of architecture in shaping the world around us. It introduces complex processes involved in solving spatial and programmatic problems. Creative work is grounded in the study of history and culture, and in the analysis of social conditions influencing architecture. Design studios provide a forum for production and discourse. Studio projects address issues of architectural

form, space, composition, site, tectonics, and programs within broader humanistic ideals.

2. History, Theory, Criticism of Architecture and Urbanism, which is intended to establish a broad historical and intellectual framework for the study of architecture and the city. An interdisciplinary approach is encouraged through additional courses taken in various fields of humanities and social sciences. Such courses may include archaeology, urban studies, aesthetics, philosophy, or visual culture. Permission of the director of undergraduate studies (DUS) is required if the courses fall outside the specified course of studies. During their senior year students complete a senior essay or project on a topic approved by the faculty.

For the senior requirement, seniors in the Design concentration take ARCH 4000 in the fall term and ARCH 4001 in the spring term. Seniors in the History, Theory, Criticism of Architecture and Urbanism concentration take ARCH 4900 in the fall term and ARCH 4910 in the spring term. Proposals for senior projects and essays are submitted in the fall term for review and approval by the senior project coordinator; they are then distributed to faculty members for review. Upon successful review, students may ask faculty members to act as senior advisers. Senior essays and projects for ARCH 4910 are due in the office of the DUS by early April. Design projects for ARCH 4001 are due as specified by the course instructor. All seniors must submit a portfolio of their work to the office of the DUS by late April. For all Architecture majors, this portfolio must be representative of the student's design work including prerequisites and the senior project. History, Theory, Criticism of Architecture and Urbanism majors must also include a copy of the senior essay and other appropriate texts.

Urban Studies Major

Elihu Rubin, Director of Undergraduate Studies, Urban Studies

Urban Studies is an interdisciplinary field grounded in the physical and social spaces of the city and the larger built environment. The Urban Studies major is situated within Yale's liberal arts framework and draws on the broader academic context and expertise of the Yale School of Architecture, including the areas of urban design and development, urban and architectural history, urban theory and representation, globalization and infrastructure, transportation and mobility, heritage and preservation, and community-based planning. The major introduces students to the following bodies of knowledge: history, theory and contemporary analysis of urban morphologies, spaces, societies, and political economies; conceptual tools and analytical methods to understand urban environments and issues through spatial terms; and practices of and speculative approaches to urban planning and design.

The major prepares undergraduates for a variety of future careers and fields of graduate study related to urban planning, design, and development. These include professional and practice-oriented fields such as urban planning, law, nonprofit management, public policy, real estate development, and architecture; as well as research-oriented fields such as geography, sociology, anthropology, urban planning, and architecture.

DECLARATION OF INTENT TO MAJOR

Students are encouraged to declare their intent to major by the end of their second year, but applications to the major are accepted on a rolling basis. The intent to major

process includes submission of an Intent to Major form with requested materials followed by a meeting with the DUS to discuss the intended course of study. Schedules for majors must be discussed with, and approved by, the DUS in Urban Studies.

REQUIREMENTS OF THE MAJOR

Thirteen course credits are required for the major, including the senior requirement. Each student, in consultation with the director of undergraduate studies (DUS) or a departmental faculty adviser, bears the responsibility for designing a coherent program, which must include the following elements: three surveys; three methods courses; four, five, or six electives (depending on the credit value of the courses); and a one- or two-term senior requirement.

SENIOR REQUIREMENT

All majors must satisfy a senior requirement undertaken during the senior year. Students have the option of pursuing a yearlong senior project, which includes URBN 4900, Senior Research Colloquium, in the fall and URBN 4910, Senior Project, in the spring. The senior project may be a written paper (minimum 7,500 words in the body of the document) or a project that could encompass a variety of media with permission from DUS and the adviser. The primary adviser must be a member of the architecture faculty. Students not choosing a yearlong project may enroll in an advanced seminar in a relevant discipline and produce a final paper of 6,000 words, minimum, in addition to existing coursework. The seminar should be selected in consultation with the DUS. Note that students pursuing this option must also take an additional elective.

STUDY AREAS AND COURSE DESCRIPTIONS

In course titles, *a* designates fall term, *b* designates spring term, and *c* designates summer. [Bracketed courses are not offered in 2025–2026.] The school reserves the right to change the prescribed course of study as necessary.

Design and Visualization

Brennan Buck 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 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, two advanced studios, and two visualization elective courses; one of these visualization electives must be completed in the fall term of the first year. The core studio sequence begins with spatially abstract exercises and progressively engages and integrates scales, sites, and concerns of increasing complexity that integrate material, tectonic, contextual, ecological, and urban demands. Architectural Foundations (ARCH 5090) is a summer course required for entering students who have not had significant prior architectural training. A further visualization course (ARCH 5092)—in the early summer of the first year—focuses on computational tools and is required of all M.Arch. I students.

For the M.Arch. II program, required courses in this study area include two advanced studios and the design research studios (ARCH 5006 and ARCH 5006), completed in the final two terms of study.

REQUIRED COURSES

ARCH 5001a, Architectural Design 1 Violette de la Selle, Michael Szivos, Brennan Buck, Can Bui, Nicholas McDermott, and Maria Rius Ruiz
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. 9 Course cr

ARCH 5002b, Architectural Design 2 Anne Barrett, Talitha Liu, Laura Briggs, and Eeva-Liisa Pelkonen
(Required of first-year M.Arch. I students.) This second core studio continues to extend spatial exploration into the conception and design of a building through studies of scale, site, program, and materiality. The term is organized by a series of projects that culminate with the design of a building that engages both public and private space. Prerequisite: ARCH 1011. 9 Course cr

ARCH 5003a, Architectural Design 3 Sharon Betts, Martin Cox, Karolina Czeczek, Peter de Bretteville, Martin Finio, Aniket Shahane, and Abigail Chang
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. Prerequisite: ARCH 1012. 9 Course cr

ARCH 5004b, Architectural Design 4 Emily Abruzzo, Elihu Rubin, Anthony Acciavatti, Alexa Tsien-Shiang, and Andrei Harwell
(Required of second-year M.Arch. I students.) This fourth and final M.Arch I core studio expands on the fundamental architectural skills introduced in the previous three terms to examine the role of architecture and the architect at the scale of the city. Extending beyond the bounds of a building, this course examines a variety of forces —architectural, urban, social, economic, ecological, political, and other—that shape and order our built environment, emphasizing and cultivating a range of architectural themes and skills. Prerequisite: ARCH 1021. 9 Course cr

ARCH 5005a, Independent Design Research Studio I Bimal Mendis and Deborah Garcia
This course is the first in a two-part culminating studio sequence of the PostProfessional curriculum. It allows students the opportunity to build on individual and group work on contemporary issues studied in the first year research seminars by proposing and developing a final design project informed by that research. Projects aim to reach substantial completion by the end of the fall term for dissemination/implementation in the spring term. The independence of each student and project in the studio grants agency to pursue individual interests and brings a wide array of content and approaches into dialogue. At the same time, the semester is not a pure thesis format: the studio is intended to provide structure and common cause. In addition to individual critiques we have group pinups and occasional shared deliverables. While each project has specific content and an area of research, the studio pedagogy is focused on the means of translating ideas into spatial, social, and political form. While projects may originate in each student's interests, they are expected to address and impact the broader world. Students are expected to meet regularly with their individual advisers and with both studio critics per the schedule in the syllabus. While the roles of critics and advisers often overlap, the adviser typically has more expertise in the content of the project, and the critics focus somewhat more on methodology: how to develop concepts and content from the research seminars into some form of concrete manifestation through design. In some cases, shared discussions between advisers and critics may be possible, but it is up to the student to synthesize feedback from multiple sources (including colleagues). The development of each project is ultimately up to its author. 9 Course cr

ARCH 5006b, Independent Design Research Studio II Bimal Mendis and Deborah Garcia
(Required of and limited to second-year M.Arch. II students.) This course is the culmination of the post-professional curriculum and allows students the opportunity to build on individual and group work around contemporary issues by proposing a final design thesis project. 9 Course cr

[ARCH 5090, Architectural Foundations]
(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. 0 Course cr

[ARCH 5091, Fundamentals of Modeling and Fabrication]
n/a 0 Course cr

[ARCH 5092, Visualization and Computation]
(Required of first-year M.Arch. I students, early summer. No waivers allowed.) This seven-week intensive course covers the fundamentals and implications of four specific sets of digital software and skills: building information modeling (BIM); virtual realities; image making; and scripting and algorithmic design. Each section is taught by a different instructor who brings specific experience to both tutorials and discussions on the broader impact of computation on the field. 3 Course cr

[ARCH 5093, Resources for Design Research]
This course is intended to introduce students to the academic, digital, and fabrication resources at the School and University. Through a handful of exercises, the course provides an in-depth orientation to the Yale University Library system, the latest software and digital solutions employed at the School, and the rich fabrication facilities available to students. Teaching fellows lead workshops and orientation sessions, as well as assist the various instructors throughout the three-week period. 0 Course cr

ADVANCED DESIGN STUDIOS (FALL)

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

ARCH 5007, Advanced Design Studio 9 credits. Janet Marie Smith and Alan Plattus.

ARCH 5008, Advanced Design Studio 9 credits. Michael Young.

ARCH 5009, Advanced Design Studio 9 credits. Amin Taha.

ARCH 5010, Advanced Design Studio 9 credits. Sandra Barclay and Jean Pierre Crousse.

ARCH 5011, Advanced Design Studio 9 credits. Marlon Blackwell.

ARCH 5012, Advanced Design Studio 9 credits. Caitlin Taylor.

ARCH 5013, Advanced Design Studio 9 credits. Patrick Bellew and Henry Squire.

ADVANCED DESIGN STUDIOS (SPRING)

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

ARCH 5020, Advanced Design Studio 9 credits. Faculty

ARCH 5021, Advanced Design Studio 9 credits. Faculty

ARCH 5022, Advanced Design Studio 9 credits. Faculty

ARCH 5023, Advanced Design Studio 9 credits. Faculty

ARCH 5024, Advanced Design Studio 9 credits. Faculty

ARCH 5025, Advanced Design Studio 9 credits. Faculty

ARCH 5026, Advanced Design Studio 9 credits. Faculty

ARCH 5027, Advanced Design Studio 9 credits. Faculty

ELECTIVE COURSES

ARCH 5100a, Animal Houses Trattie Davies
Animal Houses is a research-based visualization seminar. The class studies the nature of animal occupation on earth and then focus into close study of a method or system of occupation by a single species. Species selection and methods of representation are governed by individual interests based on an introductory series of exercises focused on the primary categories of land, sea, and air. Work is realized in the form of visualizations that collect and re-present discoveries. Given the nature of the research, visualizations push the boundaries of traditional and contemporary architectural drawings and imagery by incorporating process, time, and change into the presentation of spatial language. The seminar allows for in-depth individual research, practice in the transformation of ideas into form, and informed understanding of the material nature of occupied space through the study of animal space. Students have access to both specialists in animal life as well as specialists in representation technologies and processes to strengthen and facilitate representational ambitions. The research further allows for an expanded understanding of alternate building practice and methodologies. 3 Course cr

ARCH 5101b, Beauty, Wonder & Awe Mark Gage
This seminar explores the role of beauty, wonder, and awe in the design and experience of our world. For most of the 20th century, these subjects were either entirely ignored in academia, or worse, cast exclusively as nefarious mechanisms of control used only by those in power. And yet who among us has not been uplifted by a scene in a film, a piece of music, an object, a work of art or architecture—or perhaps even something as unassuming as a beautifully cascading pile of laundry? This course will work under the assumption that such positive human experiences are needed more now than ever in a world increasingly defined by pessimism, criticism, and division. As such we will work under the assumption that beauty, wonder, and awe exist, and that they are worthy of a contemporary re-assessment, especially in the context of creative practices that are interested in producing a more equitable, beautiful, and just human future.Through both philosophical and popular readings, the study of physical objects, and engaged discussion and lively debate, we will examine beauty, awe, and wonder

from all possible angles- what they mean today, their history, why they are desired, how they might be produced, the motivations of those that promote them, and how they are being reconsidered not as the nefarious enemies of function or equality, but rather essential and ethically significant aspects of human experience.In order to address these subjects beyond an abstract academic setting, we will have visitors from various creative industries come to class to discuss these subjects relative to their own work and disciplines- including Jessica Diehl, the former creative director of Vanity Fair magazine, and Michael Young, a practicing architect deeply engaged with the subjects of aesthetics and representation. Students in the course will also (pending confirmation) visit New York City to explore and discuss these subjects at multiple scales, live and in person with the instructor, by viewing everything from architectural facades and urban monuments to medieval armor and Faberge eggs.This course will resist the inherited lore of academia that casts beauty, wonder, and awe only elitist or oppressive, in favor of asking how they can be better understood and incorporated into the design of a more humane world. In doing so we will explore the work of contemporary thinkers who offer nourishment to this endeavor including but not limited to Elaine Scarry, Jane Bennett, Timothy Morton, bell hooks, Nick Zangwill, Dacher Keltner, Georgio Agamben, Susan Magsamen, and others, including recent writings on aesthetics by the course instructor. Limited enrollment 3 Course cr

ARCH 5102a, Books and Architecture Luke Bulman
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. 3 Course cr

ARCH 5103a, Cartographies of Climate Change Joyce Hsiang
Climate change disproportionately affects the people and places with the least power and resources. As our sea levels have risen, so too has the extreme socioeconomic disparity of specific communities and countries, creating a drowning class of climate refugees. Entire countries on the front lines of sea-level rise face the specter of nationhood without territory, despite the undeniable fact that their contribution to this global problem is negligible. And if climate change is in fact "the result of human activity since the mid-20th century," it is in actuality a largely male-made phenomenon, if we unpack the gender dynamics and underlying power structures of the proto-G8 nations, the self-proclaimed leaders of industrialization. These power dynamics become even further exacerbated as we consider the implications of the particularly American interest in doubling down on investing in the heaviest piece of infrastructure

ever—climate engineering. The architectural community appears to be in agreement. Climate change is a fundamental design problem. And yet calls to action have been ineffectual, responses underwhelming in the face of this overwhelming challenge. As the architectural community is eagerly poised to jump on the design bandwagon, this course seeks to reveal, foreground, empower, and give physical form to the spatial dimensions and power dynamics of the people and places most impacted by climate change. More broadly, the course aspires to help students develop their own critical stance on climate change and the role architects play. 3 Course cr

ARCH 5104a, Composition and Form Peter de Bretteville and Emily Abruzzo
This seminar addresses issues of architectural composition and form as the translation of ideas into three dimensions in four exercises each of three weeks duration. Project 1, Building Assemblies, Partis and Form; Project 2, Section Structure and Form; Project 3, Elevation. Project 4, Composite, an assembly of ideas and elements from each of the previous three projects. 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 ideas, words, briefs, written descriptions or requirements, can be translated into three dimensions. Each subject is introduced by a lecture on organizational paradigms in works of architecture from various periods and cultures. Though the medium for exploration is sketches as well as 3D models, both physical and digital, the final is always a physical model except for Project 4. Multiple iterations emerging from the first week's sketches and finalized in the following week are the basis for the generation of multiple, radically differing strategies each with their own unique possibilities and consequences. The required final report, containing drawings, model photos and narrative, is intended to be a manual of organizational strategies and principles for your continuing use. It is to be a focused edited and annotated summary of the projects with commentary. Limited enrollment. 3 Course cr

ARCH 5105a, Drawing and Architectural Form Victor Agran
The practice of architecture has been undergoing the most comprehensive transformation in centuries. Drawing, historically the primary means of generation, presentation, and interrogation of design ideas, is ill-defined and under stress. This course examines the historical and theoretical development of architectural drawing and artistic practice. 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 architectural drawing and artistic practice. The course includes visits to the Yale Art Gallery Study Room, the Yale Center for British Art and Manuscripts and Archives. The goal is to engage in a focused dialogue about drawing practice and methods of spatial and conceptual inquiry. Limited enrollment. 3 Course cr

ARCH 5106a, Geometric Translations Sunil Bald
This course investigates drawing as a generative instrument of formal, spatial, and tectonic discovery. Principles of two- and three-dimensional geometry are studied through a series of exercises that foreground seeing, thinking, and translation. In short, students "draw from drawing," working fluidly between manual drawing, computer drawing, and material construction to investigate a range of interrelated topics including tiling, lattices, compound surfaces, orthographic translation, symmetry operations, and stereotomy. All exercises are designed to enhance the ability to

conceptualize and visualize architectural form and space, understand its structural foundations, and provide tools that reinforce and inform the design process. Fulfills first-term M.Arch. I Visualization requirement. 3 Course cr

[ARCH 5107, Inclusive Design for the Built Environment I]
Also counts as Viz elective. 3 Course cr

[ARCH 5108, Inclusive Design for the Built Environment II: Design Clinic]
This class, Inclusive Design for the Built Environment II: Design Clinic (IDBE 2) is the second part of a two-semester practicum that teaches students an Inclusive Design approach by working with a client on an actual project. This year we're partnering with Columbus House, a non-profit that runs homeless shelters in Connecticut, and Gray Organschi Architecture on the renovation and expansion of a shelter in New Haven which provides beds, meals, and case management for 81 adult men and women. The course builds on the work produced during, Inclusive Design for the Built Environment I: Participatory Design (Fall 2024), where students used engagement tools (surveys, interviews, and workshops) to identify the spatial barriers and solutions faced by Columbus House staff and residents using their existing facility. The outcome was the Inclusive Design Brief (I.D. Brief), a report that included project objectives, design recommendations and a detailed space program. In this second class, IDBE 2, students visualize the recommendations outlined in the I.D. Brief through a two-step process. During weekly Desk Crits, students working in Cohorts present and receive feedback about their developing designs from professors and students. Over the course of the term there will be Milestone Presentations where students present their work to a group of Columbus house staff and residents to ensure their design proposals fulfill the aspirations outlined in the I.D. Brief. The outcome is a Final Report that collects material gathered over the two semesters, including architectural drawings that document design recommendations which the Client and Gray Organschi Architecture will incorporate into the final design. Students are not required to have taken IDBE 1 to take this class. Instructor permission is required based on the submission of an Expression of Interest with the following info: Name, Class year, Major/Concentration, Email and a paragraph describing relevant experiences that would allow you to make a meaningful contribution to the class. 3 Course cr

ARCH 5109a, Ink Michelle Fornabai
Course Introduction Ink proposes a creative and critical inquiry into ink's instrumentality in architecture to delineate a subtle story—a latent history of architecture in ink—placing ink in our world with the purpose of gaining knowledge within and for the architectural discipline. A close consideration of the varied conceptual and material aspects of ink acts as a medium to reflect upon the means by which architectural knowledge is generated, articulated, and applied. Course Structure The course will be structured by the abecedary, ink or "V is for Vermilion as described by Vitruvius" An A to Z of Ink in Architecture. Composed from various material forms of ink found in studio, an alphabet in 26 images was created and sent as an invitation to 26+ architects, artists, historians, theorists, scholars, inventors and poets to write a brief entry on a discrete ink object. On the first day of class, 13 of the 26 letters will be selected at random and a single letter assigned to each week of the course. Each week, the class will closely examine the ink objects described by diverse voices in the entries written under the assigned letter— conceptually and materially—by reading, in discussion and in drawings. Reading: Each entry describing a discrete ink object

is typically brief—generally 500 to 1000 words; the 26 letters contain between 1-5 entries each on average. Weekly reading will be assigned by letter to be discussed in class. Discussion: Each week the class will discuss the ink entries under a single letter to create collective word images. Drawing (in-class/in-studio): Students will spend time each class period using drawing to explore material and conceptual aspects of the ink objects. [These drawings may provide material for the weekly out-of-class assignments. Students will keep a folio of A3 loose-leaf sheets that can be pinned up and compiled for reference and review. In addition, there may be collective in-class drawings, done on larger paper that will be in response to discussion in class. They will be due at the end of the class period. Supplemental ink materials may be provided by the instructor.] Drawing (out-of-class assignments): Students will construct an architectural drawing(s) each week for the letter discussed in class, due at the beginning of the next class (for pin-up/discussion). [Students will determine four parameters for each architectural drawing: scale (ie. measured drawing), view (ie. projection: parallel, oblique, orthographic, isometric, perspective), set (format), and sequence. These architectural drawings may be manual and/or digital. The Beinecke Rare Book and Manuscripts Library, a container formed of ink that contains ink, will form the basis of these drawings.] Pin-ups: Weekly drawing assignments will be reviewed weekly. Before each week's discussion, you should pin-up with the rest of your studio group to facilitate an efficient discussion. Reviews: For Mid review, architectural drawing of a single entry from ink by the student's choice (not covered in the 13 assigned letters) will be constructed. For Final review, students may delineate a new entry for the abecedary, ink. Mid and Final reviews will include outside critics. Evaluation: Each drawing assignment will be evaluated for a) technique and b) completion. After each pin-up and during the in-class exercise the professor will give an evaluation that will then be recorded by the TF. If a drawing needs improvement to satisfactorily meet the requirements of the assignment, the student will be asked to make these improvements for re-evaluation. All assignments must meet this standard to successfully pass the course. Course Requirements Attendance at all class sessions is mandatory, in accordance with YSoA policy. More than two unexcused absences constitute failure of the class. Out-of-class drawing assignments must be completed by 6pm on the Thursday before the date they are reviewed. Drawings are to be saved for comprehensive review at the end of the term and submitted digitally as directed by the Teaching Fellow. 3 Course cr

ARCH 5110a, Small Objects Timothy Newton and Nathan Burnell
This course will be offered to graduate and undergraduate students who wish to pursue their own special talents, follow their passions, and expand possibilities and creative impulses to create a small object of their own design. The course is cross-listed with Architecture, Neuroscience, and Engineering & Applied Science (SEAS) and will intentionally bring together students with different backgrounds and experiences. The course explores the ideation, design processes, and fabrication of a functioning prototype. A "small object" is defined as something that is able to fit comfortably through a standard doorway. Potential areas of exploration include, but are not limited to: jewelry, furniture, experimental scientific instruments, electronic devices, architectural objects, lighting, cutlery, packaging, and musical instruments. Student selection is competitive and through application only. Proposal submissions are due by Aug. 18 (mid-night), with preference given to graduate students in Architecture, Neuroscience, and SEAS. Previous experience building your small object is not

required. Passion for your object—and for building it—are critical for a successful proposal and for success in the course. (Example proposals will be provided with course description material.) Each student will be able to follow their own path as they acquire professional-level competencies in designing and creating their small object, with an understanding that design disciplines are increasingly expanding and converging. As such, students will be encouraged to explore as many university resources as possible to achieve the desired outcome. The methodology used to complete tasks in this course will give students an understanding of a typical industrial design process while equipping them with skills, concepts, and tools used to create scientific-grade instrumentation. The course will encourage creative and scientific exploration, while fostering an interdisciplinary nexus for fabrication technology, design pedagogy, and problem-solving. While each student will pursue an individual project, true innovation often results from cross-pollination between disciplines. To facilitate interdisciplinary interaction and expand possibility, students from different disciplines will work together as they explore the development and fabrication of their small object. Weekly reviews will be coupled with training and seminars. Students will also have access to multiple state-of-the-art design and fabrication facilities that include manual and computer-controlled manufacturing machines, electronic equipment, rapid prototyping tools, and computer aided drafting (CAD) and rendering programs. Students will be exposed to design drawing techniques, physical modeling methods, and the concept of designing for manufacture. Students will acquire professional-level competence in two- and three-dimensional design—using aesthetic sensibility, digital/analog tools, and critical thinking—combined with a working knowledge of materials and methods in an environmentally responsible context. The course will be structured around teaching modules, studio time, and critique periods. During class sessions, students will be encouraged to actively engage in critiquing their fellow students' work. Technique workshops covering different project-related types of fabrication will be held during the second half of the semester. Enrollment is limited to no more than 9 students. 3 Course cr

[ARCH 5111, Ad Hoc Trash]
3 Course cr

[ARCH 5112, Space-Time-Form]
This seminar explores key concepts, techniques, and media that have affected the design, discussion, and representation of architecture in the twentieth century. The seminar aims to develop a particular type of disciplinary knowledge by crossing experience and act with historical and theoretical engagement. The class foregrounds reciprocity of practice and context, believing the exchange provides an invaluable tool for understanding the origin of ideas and thereby capitalizing on their full potential. Each class is organized around a single concept (form, structure, space, time); technique (drawing, material, color); or media (typography, photography, weaving). Sessions require both a visual/material exercise and close reading of seminal texts. Particular attention is paid to working with different tools and techniques, registering, observing, and analyzing formal and material techniques and effects. Limited enrollment. 3 Course cr

ARCH 5113b, The Chair Timothy Newton and Alyse Guild
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. 3 Course cr

ARCH 5114a, The Plan Brennan Buck
The architectural plan is an index of architectural values. It expresses the underlying ethics and ideologies of the architecture; evinces the background environment of building technologies, rules, regulations, conventions, and customs; and traces the power relations that buildings enact. This course sketches the history of plan-making during the nineteenth and twentieth centuries, from Beaux Arts composition to modern "non -composition," before focusing on the scattershot discourse about the plan today. Rather than positing a single grand thesis about the contemporary plan, the course foregrounds the countless threads of plan making evident today and asks students to identify the underlying ideas, histories, and implications of specific plans. 3 Course cr

ARCH 5115a, Virtual Futures Jason Kim
Virtual Futures is an investigation into how new spatial computing technologies, which now mediate data through space, have altered our relationship with the built environment and to examine the architect's role in the development of these new digital horizons. This interdisciplinary seminar challenges students to critically examine the pervasive influence of technology and media culture in contemporary architectural practice through the lens of Mixed Reality (XR) and spatial computing. Rather than celebrating these tools solely for their immersive and representational potential, the course interrogates their role in shaping architectural perception, design processes, and the broader cultural narratives that surround space and the public sphere. 3 Course cr

ARCH 5116a, Ruins, Ruination, and Reuse Mark Gage
Architectural ruination indexes not only the failure of individual buildings but also of technologies, economies, communities, or, at times, entire civilizations. And yet architecture is rarely discussed in these terms—as a framework of human reality that itself can be damaged or destroyed, thereby producing significant effects on individuals, communities, and nations. This course engages in the study of various forms of ruination 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 interest in apocalyptic themes. The concept of ruination also be used as a philosophical tool to study architecture at its most essential qualities through speculating on where it can be made to fail—and yet still maintain its identity. For instance, would Le Corbusier's Villa Savoy remain iconic had its piloti been replaced with thin bronze metal Doric columns? Or giant garden gnomes? Students, accordingly, "ruin" architectural icons through visual design interventions. Tutorials are offered on professional matte-painting Photoshop techniques that allow students to produce such visual arguments. The goal of the course is not to convey to the students an existing body of architectural knowledge but to unearth a new architectural discourse that considers architecture in reverse—emphasizing its destruction and decay rather than its creation in an effort to reveal new territories of architectural impact. 3 Course cr

[ARCH 5190, Continuity and Change: Rome]
(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. All program travel plans will be made in accordance with University and national travel policies. Limited enrollment. 3 Course cr

[ARCH 5999, Independent Course Work]
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.) 3 Course cr

Electives Outside of the School of Architecture

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. Students must have the permission of the design and visualization study area coordinators in order for a course to count as a visualization elective.

Technology and Practice

Mae-ling Lokko 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, building carbon footprint, 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.

Students in the M.Arch. I program are also required to complete one elective seminar in this study area.

REQUIRED COURSES

ARCH 6001a, Advanced Building Envelope Design Anna Dyson
(Required of second-year M.Arch. I students who waive ARCH 2021.) This course is geared toward graduate students in Architecture who already have an advanced background in bioclimatic analysis and design and who wish to pursue an area of design research in conjunction with their studio projects. The core content of the course is a hybrid lecture/seminar format that focuses on an overview of emerging critical theory and technology in the areas of environmental and energy systems. The deliverable is a design research project that runs in parallel to design studio and considers an aspect of the studio project that gets pushed in a highly developed and experimental direction toward new methods of metabolizing energy, water, air, or living systems through the building envelope. We reconsider fundamentally novel ways of redirecting energy and water flows toward the fulfillment of various social mandates to transform the relationship between the built environment and extended ecosystems. 3 Course cr

ARCH 6002b, Architectural Practice and Management Susana La Porta Drago, Claudia Carle, Joshua Kuhr, Melinda Agron, Dov Feinmesser, and Cristian Oncescu
(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. 3 Course cr

ARCH 6003b, Building Project I: Research and Design Adam Hopfner, Alexander Kruhly, Beka Sturges, and Ming Thompson
(Required of first-year M.Arch. I students.) This course explores the conception and construction of dwelling space in the city. Through a term-long process of collaborative research, analysis, design, and technical documentation, student teams examine the specific relationship of the human body to its environment, the elemental concerns of inhabitation, and the physical, spatial, and technical formation of building. A series of iterative analytical exercises, conducted at a range of scales using various analytical tools and design media, address the building site, its enclosure, apertures, interior surfaces, and its fixtures and fittings, and their roles in mediating our experience of private and social space, of weather, and of climate. This collaborative process begins at the start of the term with the formation of design teams and the introduction of our Building Project partners: our clients at Columbus House of New Haven, a New Haven-based shelter and permanent supportive housing provider for the homeless, and the New Haven city officials who administer the city's zoning, building, and life-safety laws and regulations under the auspices of New Haven's Livable City Initiative. Over the course of the term and in conjunction with a series of lectures, field trips, and workshops,

each student team develops and documents a distinct and technically detailed design proposal for a two-family house, one of which is selected at the end of the term. This work sets the stage for the second phase of the course and the subsequent work of the summer: the construction of the Jim Vlock Building Project house in New Haven's Hill neighborhood. 3 Course cr

[ARCH 6004, Building Project II]
(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 more information, see the section on the Building Project online at http://architecture.yale.edu/academics/building-project. Prerequisites: ARCH 1011, ARCH 1012. 3 Course cr

ARCH 6005a, Environmental Design Mae-Ling Lokko
(Required of second-year M.Arch. I students.) The act of building is one of the world's most powerful drivers of environmental processes, emissions and resource flows – from the extraction and processing of building materials, to the energy consumed over its lifetime and its generation of waste for eventual degradation. This has always been part of a changing, interconnected and larger ecological system. The seminar examines how the design of buildings in the 21st century are linked to ecological health, indoor environmental health and carbon life cycles. Across all three areas, students will examine key ecological theory and principles, bioclimatic design across various climate contexts and thermal comfort standards; followed by an introduction to fundamental scientific principles governing the design and control of thermal, luminous, and acoustic environments of buildings. Material properties are explored in detail, and students are exposed to the various technologies for producing and controlling light, heat and moisture. The overarching premise of the course is that the understanding and creative application of key principles by the architect must respond to and address the larger issues surrounding energy, environmental health and well-being at multiple scales and across domains beyond the single building. The course is presented in a hybrid lecture and interactive lab format. Labs and the final design competition project will be carried out as group work. Labs in the first part of the semester will focus on the study and analysis of case study buildings in both real-world environments and digital energy simulation programs; while the remainder of the semester will broaden the application of environmental design principles in a group competition. The Environmental Design Competition is designed for students to both communicate their understanding of dynamic environmental conditions and develop multiscalar design strategies in response to an ever expanding array of energy and environmental performance standards and broader design goals. 3 Course cr

ARCH 6006a, Structures I Kyoung Moon
(Required of first-year M.Arch. I students.) An introduction to the analysis and design of building structural systems and the impact of the evolution of these systems on architectural form. Lectures and homework assignments will cover structural classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, beams, columns, and simple framework systems. Homework, discussion sections, quizzes, and final examinations are required. 3 Course cr

ARCH 6007b, Structures II Kyoung Moon
(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: ARCH 2011. 3 Course cr

ARCH 6008b, Systems Integration and Development in Design Martin Finio
(Required of second-year M.Arch. I students.) This course is an integrated workshop and lecture series in which students learn to 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 reinform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses, along with the sustained use of BIM software, are required. Prerequisites: ARCH 1021, ARCH 2011, ARCH 2012, ARCH 2021. 3 Course cr

ELECTIVE COURSES

ARCH 6100b, Scales of Intelligence: AI, Agency, and Architecture Phillip Bernstein, Brennan Buck, and Samuel Omans
Architecture is not immune to the opportunities and threats of artificial intelligence, emergent technologies that will change the nature of design and practice in myriad ways. Unlike predecessor tools like CAD or BIM, this new class of tools acts with independence, challenging the roles, responsibilities, processes, and fundamental agency of architects and the systems in which they operate. Through direct experimentation, reading and discussion, and lectures from experts in the field, this course develops an understanding of the trajectories of AI technology, interrogates the process implications of autonomous generative algorithms, and explores larger socio-economic and ethical questions as machines fill larger roles in the discipline and the society it serves. This course may, at the student's discretion, fulfill area study requirements in Visualization, History/Theory, or Technology and Practice. 3 Course cr

ARCH 6101a, Bad Buildings: Decarbonization Through Reuse, Retrofit and Proposition Tess McNamara

Current sustainability discourse labels many existing buildings as 'bad.' Hooked on fossil fuels, leaky, and inefficient, existing buildings are penalized for their carbon footprint by cities and policymakers to provoke energy renovations and upgrades. New 'Net Zero Carbon' buildings have been the sustainability focus of the AEC industry—all-electric, highly efficient, and technologically advanced, these ground up buildings have been heralded as climate saviors. This seminar presents the opposite as true: new 'Net Zero' buildings are a distraction, not our salvation. It is the existing 'bad' buildings, the messy fabric all around us, that do pose a carbon challenge, but also hold a profound solution to achieving a low carbon future. In pursuit of new solutions grounded in practice, this seminar follows two tracks: the technical and theoretical. The technical side covers reuse (embodied carbon) and retrofit (operational carbon) through lectures, guest speakers, and short assignments. The theoretical track covers case studies and readings on adaptive reuse and architectural proposition. The seminar culminates in student-initiated proposals for decarbonizing and reinventing an existing building in New York City. 3 Course cr

ARCH 6102a, Building Disasters: When Things Go Wrong John Jacobson

Building Disasters: When Things Go Wrong This seminar flips the traditional approach to architectural education by focusing not on celebrated successes, but on failures – spectacular, sobering, and instructive. Through detailed case studies of structural and architectural disasters, the course examines how miscalculations, human error, design flaws, mismanagement, and unforeseen conditions can lead to catastrophic outcomes. More than a technical postmortem, these failures are also considered within their broader political, cultural, environmental, and professional contexts. What went wrong? Why did it happen? What were the consequences—not just for the buildings themselves, but for the people who used, built, and designed them? The course also looks at how these failures have prompted changes in building codes, engineering standards, professional ethics, and architectural practice. By studying what did not work, students gain critical insight into what it means to build responsibly, learning to anticipate risk, question assumptions, and navigate the complex realities of the practice of architecture. Each student selects a building failure to research and presents their findings in class. Through this process, the course aims to develop more thoughtful, critical, and ethically grounded designers – aware not only of how things are built, but of how things can go wrong. 3 Course cr

[ARCH 6103, Demo: Demonstration Projects for the Viable Reuse of Aging Buildings]

In the United States, "obsolescence" has been adopted as an economic attribute of buildings for nearly a century. In the tax code since 1931, it sets the average useful life of a buildings at thirty years. The definition might be disregarded since the devaluation aims to lower tax liability for building owners and does not reflect any meaningful material change to the building. Yet this designation has placed buildings into the realm of disposable consumer goods, inciting an appetite for new structures, and creating financial stimulus that anticipates each building's replacement. While this dynamic supports a cyclical real estate system, it normalizes the impulse to tear down buildings which could endure much longer. This economic mechanism has also given way to a slackening of material and construction quality, which seems justified if a

building is vowed to be wrecked in just three decades. Today, as we strive to limit our carbon emissions and curb global warming, the material existence of a building may in fact prove to be a distinct advantage, given that new construction accounts for 11 percent of global carbon emissions. Nevertheless, buildings of the last fifty years in the northeastern United States have generally been built to meet the urgencies of their day and have seldom been maintained or updated to ensure their longevity. How can we content with these aging buildings and their spatial constraints or material shortcomings, while transforming them for continued use and evolving environmental conditions? In this seminar, students work collaboratively to offer demonstration projects that avoid the demolition of specific buildings. 3 Course cr

ARCH 6104b, Design Computation Michael Szivos
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 email 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 composing a unified, term-long project. Limited enrollment. 3 Course cr

ARCH 6105a, Exploring New Values in Design Practice Phillip Bernstein
An architectural education is a hard-won and expensive proposition, and architects have unique skills, work hard, and contribute widely to the built world. Is this contribution understood, acknowledged, or appreciated? Is the value of the architect's contribution clear to clients, the public, or in the economy? If so, why isn't architectural practice more profitable? How do we make the value of design explicit, increasing the efficacy of the profession and converting our value to a more remunerative profession? This course is a chance to reimagine and re-design the value proposition of architecture practice, explore strategies used by better compensated adjacent professions and markets, and investigate methods and models by which architects can deliver--and be paid for-- the value they bring to the building industry. Using the platform of business plans—where value generation is defined through specific business parameters including profitability —we will compare and contrast value generation strategies and tactics. Students will form firms and propose new practice paradigms as a final project. 3 Course cr

ARCH 6106a, Introduction to Architectural Robotics Hakim Hasan
This course introduces students to robotic fabrication and assembly techniques and their evolving role in architecture and construction. Students will explore the practical implementation of robotic workflows while developing critical design and fabrication

thinking. The course emphasizes design-through-making, empowering students to prototype robotic assemblies in the Yale School of Architecture's Robotics Lab. This version of the course adopts a new AI-assisted scripting approach, enabling students to generate robotic workflows without requiring prior parametric modeling experience. Instead of manual script-building, students will learn how to craft effective prompts and iteratively refine AI-generated Grasshopper scripts. This shift lowers the barrier to entry while preserving the rigor of robotic logic, tooling, and physical realization. Through lectures, lab sessions, and hands-on projects, students will explore how automation, robotics, and artificial intelligence are reshaping the future of architectural production and leave the course with a portfolio of robotic workflows, physical artifacts, and prompt-based scripting strategies. Prerequisite: ARCH 5091; students must complete shop training before enrolling in this course. 3 Course cr

[ARCH 6107, Introduction to Robotic 3d Printing]
This course provides an introduction to the field of robotic 3D printing. Students will learn about the principles and techniques of 3D printing, as well as the role of robotics in the 3D printing process. The course will cover a range of topics, including Designing, 3D modeling, Simulating, and Postprocessing for Robotic 3D Printing. Students will also explore the use of robotics in 3D printing, including the use of robotic fabrication techniques. Prerequisite: ARCH 5091; students must complete shop training before enrolling in this course. 3 Course cr

ARCH 6108a, Regenerative Building Research Alan Organschi
As we approach "the climate tipping point" and a host of interrelated and critical planetary thresholds, the seminar seeks to examine the environmental impacts of building sector activity and the agency of architects (and the building sector more broadly) in mitigating and potentially reversing the ecological and atmospheric impacts created through the building life cycle and its flows of material and energy. What if, instead of depleting our planet's forests, peatlands, and wetlands, the making of buildings and cities could incentivize their restoration and enhance biodiversity while rebalancing socioeconomic inequity? As both the science and technical means of biospheric management evolve, concurrent innovations in bio-based and circular economic construction and associated methods of impact assessment offer the possibility for a new and powerful symbiosis between healthy ecosystems and convivial urban growth. In an era of big data, bioregional synergies can be analyzed and predicted through extrapolative methodologies using broad datasets and powerful computational models. But they must also be explored, tested, and implemented through empirical means, simultaneously, in regional ecosystems and the urban areas that would rely on them and provide critical feedback. Through a range of readings, analytical exercises, and material and assembly tests, the seminar engages advanced concepts and methods of regenerative design and construction and posits system change for global building. 3 Course cr

[ARCH 6109, Slavery, Its Legacies, and the Built Environment]
This collaboration of the Law School and School of Architecture is taught in conjunction with the University of Michigan Law School's Problem Solving Initiative. The course examines the legal and social impact of modern and historic forms of slavery and involuntary servitude. Drawing from the disciplines of law, history, land use, architecture, and others, student teams assemble a final portfolio that will inform a spring 2022 School of Architecture studio course that will design a national

slavery memorial on the Washington, D.C., waterfront. This course satisfies the ABA Experiential Learning requirement. 3 Course cr

ARCH 6110b, Structuring Architecture: Form and Space Kyoung Moon
Structures are what primarily define the form and space of architecture. Structures for buildings are composed of various structural components such as columns, walls, beams, trusses, arches, cables, slabs, shells, etc. Studies on architectural structures (in basic structures classes) are typically based on these structural components in an attempt to deal with most major structural components in architecture. While this approach is good to understand various structural components, how to configure them to create desired forms and spaces of architecture can still be very challenging for architects. This seminar studies structures based on various overall configurations of forms and spaces of architecture. Based on certain forms and spaces, different structural design alternatives are investigated through cases studies and alternative design studies with due consideration of architectural design, structural efficiency and other related design issues. 3 Course cr

ARCH 6111a, Technology and Design of Tall Buildings Kyoung Moon
Architecture is a discipline that is actively engaged in the interests of both technology and art. In architecture, especially in modern architecture, functional and performance attributes as well as aesthetic aspects are produced through the functionalities and limitations of technology. The very products of modern technology – from form-making structures to surface-defining enclosures – are assembled to create architecture. Physical components of architecture are nothing but cold steel members, massive concrete, mass timber, aluminum panels, various kinds of glass panes, etc. However, once these elements are put together on a specific site in a certain way through the process of design and construction, they are no longer mere technological elements. They are transformed into the components of both the functional and the aesthetical. Tall buildings are, in a sense, the accumulation of the most advanced modern architectural technologies due to their extreme height. Because of their enormous scale, the impacts of their architectural aesthetic expressions are also significant in any context where they soar. This seminar investigates the dynamic interrelationship between technology and architecture in tall buildings. It reviews contemporary design practice of tall buildings through a series of lectures and case study analyses and presentations. While most representative technologies for tall buildings are studied, an emphasis is placed on more recent as well as emerging technologies, and their architectural potentials are explored. Finally, this course culminates in a tall building design project and presentation. 3 Course cr

ARCH 6112b, The Architect As: Recasting the Role of the Architect in the Development Lifecycle Antonia Devine
The course is an introduction to the real estate development lifecycle taught through the lens of the Architect. It follows the typical chronology of a multi-family residential project with each week focusing on one phase, starting from a developer's initial interest in a site to a resident moving into the fully realized building; in between, the course addresses feasibility and acquisitions, entitlements and zoning, financing, design, construction, marketing and branding, and operations and asset management. We employ this linear framework first to understand the underlying components of each phase, and second to evaluate: what is the role of the architect—past versus present, real versus perceived? Where the architect's role has been eroded or altered

over time, how can they rebuild it—leveraging their multifaceted skillset, taking on new responsibilities, learning new modes of analysis—to maximize agency, impact and compensation? Finally, we ask broader questions that cut across the development lifecycle: what does an enhanced architect mean for the other players along the value chain? What does it mean for the ability of the architect to impact development strategy, or to frame development as a series of design challenges? How does the dynamic between form and finance, design and development change? And, what does the rebuilt architect mean for the final product—the realized building—and the built environment? 3 Course cr

ARCH 6113a, The Mechanical Eye Dana Karwas
This course, based at the Center for Collaborative Arts and Media (CCAM), examines mechanized perception as a method of sensing the built environment, focusing on how both humans and human-like machines respond to their surroundings. From the physiological to the peripheral, students will explore these "mechanical eyes" and their ability to perceive, revealing biases and transforming our engagement with material spaces. Central to the curriculum are weekly études across various technical mediums that challenge conventional perceptions, encouraging students to rethink structure and form through themes such as inversion, cause and effect, and embodiment. The final project focuses on designing a mechanical eye for artificial or real life, creating an architectural stimulus that questions the underlying human perspectives in mechanical data. The project will serve as a critical social and cultural exploration of how mechanical perceptions can inform and revolutionize art and architecture workflows to accommodate the expanding state of human and human-like perception. 3 Course cr

[ARCH 6190, Civita di Bagnoregio]
3 Course cr

[ARCH 6191, Soil Sisters Senegal]
3 Course cr

ARCH 6999a, Independent Course Work Hakim Hasan
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*.) 3 Course cr

Electives Outside of the School of Architecture

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.

History and Theory

Eeva-Liisa Pelkonen and David Sadighian, 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 preliminary course (ARCH 5090) introduces students to key ideas and concepts of architectural history and theory. All M.Arch. I students are required to take a course in architectural theory (ARCH 7001) in the first term, followed in the second term by a required course on architectural history (ARCH 7002).

In addition, M.Arch. I students must satisfactorily complete one elective course from this study area that requires one or more research papers of at least 5,000 words. 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 5,000-word research paper is required, the elective courses ARCH 8107 and ARCH 8109 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.

For the M.Arch. II program, a sequence of two post-professional design research seminars is required (ARCH 7003, ARCH 7004). These focus on design as research and build to an individual project within a larger themed symposium in the final term of the program.

REQUIRED COURSES

ARCH 7001a, Architecture and Modernity: Theories & Projects Staff
This survey lecture course considers how theory activates new ways of making and imagining the built environment. Each week highlights a topic of architectural theory (e.g., Form, Site) and maps its development across historical periods, geographies, and fields of knowledge. Complementing the main lectures are presentations of recent projects by design faculty from the Yale School of Architecture and beyond. By challenging the familiar binary of theory versus practice, the course explores the past, present, and future limits of architectural knowledge. Moreover, by emphasizing the activating properties of theory, we will speculate on how the discipline's toolkit of ideas and practices might engage the urgent crises of our contemporary world. o Course cr

ARCH 7002b, Architecture and Modernity: Sites & Spaces Eeva-Liisa Pelkonen
(Required of first-year M.Arch. and available as an elective for M.Arch. II and M.E.D. students.) This course explores the history of Western architectural theory, from 1750 to the present, 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 theories of origin, type and character, the picturesque, questions of style and ornament, standardization and functionalism, critiques of modernism, as well as more contemporary debates on historicism, technology, and environmentalism. o Course cr

ARCH 7003a, Design Research I: Design as Research Jordan Carver
(Required of and limited to first-year M.Arch. II students.) In this course, students will develop technical and conceptual skills for expanding architectural design, design discourse, and critical design thinking. Design research is understood as a relational

process of transdisciplinary knowledge-making that advances existing and new forms of architectural representation to address myriad complex and important issues demanding our collective attention. The seminar will be run as part seminar (close reading and writing) and part workshop (case studies, research exercises, group work) with the goal of building robust theoretical, contextual, and methodological foundations for each students' individual thesis project. 3 Course cr

ARCH 7004b, Design Research II: Cross-Disciplinary Jordan Carver
(Required of and limited to first-year M.Arch. II students.) This seminar requires students to explore an assigned theme based on urgent contemporary issues in architecture and urbanism, both through individual projects and as a group. Students also select thesis projects adjacent to the course theme to take into the subsequent post-professional seminar and post-professional design studio. 3 Course cr

ARCH 7005b, A Land Reparations Network Keller Easterling
With support from Yale's ASCEND initiative, this seminar shares sessions with Morgan State and other HBCUs to explore precedents and potentials for land reparations in the U.S. The ownership of land as property has been a central mechanism for generating staggering wealth inequality. The seminar considers a broader history of mutualism, care, maintenance, and kinship that are at the heart of Indigenous, Black, abolitionist, feminist, and anarchist thinking. It pays particular attention to an underexplored, 150-year tradition of Black land cooperatives—from reconstruction to the civil rights era to today. Generating community economies that avoid the automatic harm of financial abstractions, cooperative land holding organs are treated as spatial infrastructures as worthy of public investment as those of concrete and conduit with compounding values that can begin to address the incalculable debt of reparations. Considering reparations and climate change as inseparable, the seminar also studies solidarities to deal with climate injustice at a planetary scale. Guest speakers, shared between MSU and YSOA, strengthen a consortium of HBCUs and prepare to pursue design studios at the northern and southern ends of a proposed spine of existing public land called the ATTTNT. The ATTTNT is created from the Appalachian Trail (AT), the water route of the Trail of Tears (TT) on TVA land, and the Natchez Trace Parkway (NT). Continuous from Maine to the Mississippi, this three-thousand-mile linear formation, often scripted by narratives of white supremacy, here receives another reckoning with the under-told histories of Black and Indigenous resistance and survival. 3 Course cr

ARCH 7007a or b, Independent M.E.D. Research Keller Easterling
(Required of and limited to M.E.D. students in each term; credits vary per term, determined in consultation with the director of M.E.D. Studies.) 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. 3 Course cr

ELECTIVE COURSES

[ARCH 7100, Adaptive Reuse in Karachi: History, Documentation, & Intervention]
This seminar will consider the challenges of adaptive reuse in a global mega-city and will explore and enact the potential of cultural preservation to resist mechanisms

of erasure that stem from capital-driven development. Karachi will be considered as an interdisciplinary case-study and working site, bringing together graduate students from History of Art, Architecture, and South Asian Studies. This multi-disciplinary collective of students and faculty with diverse backgrounds and skills in research, documentation, analysis, and design will work as a team to both learn from, and contribute to, ongoing work that is being led by The Heritage Foundation of Pakistan (HFP). The HFP, established by Sohail and Yasmeen Lari in 1980, has been documenting the British Colonial era buildings of Karachi and Lahore for several years. At present, Yasmeen Lari has designed a pedestrian pathway through Kharadar, with the help of local shop-owners, on the principals of community engagement and participatory design. Countering urban decay and climate change, the aim of this seminar is to consider how future architects, urbanists and historians may approach the issues facing the region. From this vantage point, we will consider the manners in which urban space is instrumentalized towards narratives of imperial and national identity; how gentrification and ex-urbanization effects historical city-centers; how revitalization projects must be understood ad critiqued; and what role collaborative and interdisciplinary study may play as a conduit and conveyer of positive solutions. Starting with a comparativist approach, the seminar will dig deep into the histories and cultures of Sindh, Pakistan, foregrounding how culture is made manifest through buildings and cities. We will then move to contemporary Karachi and how these histories confront the dynamics of a city of over 20 million inhabitants per the 2023 census. Finally, the group will take an in-depth look at Kharadar, its urban form and the forces that are shaping the context that HFP is working with and responding to. These three inputs will inform a mid-semester report integrating text and drawings collectively compiled by the student group in preparation for on-site fieldwork in Karachi. In Karachi, we will collaborate with the HFP, using the Kharadar pedestrian pathway project as both site and substrate to directly participate in an ongoing cultural preservation project. This fieldwork will include - collection of contextual documentation (architectural, oral, and historical); engagement with community stakeholders, policymakers, and urban designers; and collaboration with the shop-owners, craftspeople, and designers creating the pathway. Finally, we will work with HFP to outline envisioning a project that the students will undertake over the second half of the semester that contributes to the Kharadar pedestrian pathway, while also identifying strategies for its expansion in the old city. On return to New Haven, the student group will synthesize material from the fieldwork, articulate the scope of the project, and again work collectively to craft a design proposal, in text, drawings, and models, that is theoretically and materially responsive to the context of the old city and the contemporary forces that it is negotiating. The results will be presented to a group of academics, architect, preservationist, and Mrs. Lari herself, whose travel to Yale will be supported by the School of Architecture as part of a presentation and celebration of her career and work. 3 Course cr

[ARCH 7101, American Architecture and Urbanism]
An introduction to the field of American architecture and urbanism: the study of buildings, architects, designs, styles, and urban landscapes, viewed in economic, political, social, and cultural contexts. Organized chronologically, from pre-Colonial times to the present, as well as thematically, the course studies the formation and meaning of the built environment in America. The many topics encountered along the way include the public and private investment in the built environment; history

of housing in America; transportation and infrastructure; architectural practice; and the social and political nature of city building and urban change. Attention also paid to the transnational nature of American architecture—the role of colonialism, the global exchange of architectural ideas, and the international careers of some architects. We will take advantage of our local setting, New Haven, as a cross-section of American architectural and urban history and a storehouse of key examples of building types, urban landscapes, and architectural styles. Upon completion, students should be expected to grasp the basic periods, trends, and processes in American architectural history and their connection to urban patterns. This course aims to give students the tools to appreciate and interpret the built environments that surround them, from impressive monuments to ordinary structures. There are no prerequisites and the course is open to all Yale students and auditors who are interested in buildings and cities. 3 Course cr

[ARCH 7102, Architecture and Industry]
This course considers the role of industry in architecture's history. The aim of the class is to consider the persistent gap between these two forms of knowledge—industrial and architectural—as itself having history. Therefore, the course assumes a skeptical attitude toward a synthesis of architecture and industry. Nevertheless, the more industrial culture establishes work as the ubiquitous experience of modern life, the more it becomes the core motivator for defining future forms of architecture. 3 Course cr

[ARCH 7103, Architecture and Print: Techniques, Formats, Methods]
Architectural culture is unthinkable without the medium of print. Indeed, today architecture is printed in more and different ways than ever before. At the same time, we live at a moment when the demise of print is routinely proclaimed. Against the grain of such claims, this seminar highlights the specificity of print within the broad and multimodal communication landscape in which architects have operated. This research seminar introduces students to some of the key formats and techniques operative across 250 years of architectural publishing, beginning in the eighteenth century and continuing to the 1970s. The seminar investigates various approaches to the relationship between print history and architectural culture and asks students to develop their own approaches through the close examination of printed matter. The goal is to think critically about what role changing techniques and formats of printing played in the emergence of new concepts within architectural culture and new publics concerned with the built environment. The seminar also invites students to consider how the study of printed media might open new conceptual and material approaches to design culture today, together with new methodologies for engaging architectural history. The seminar is conducted as a semester-long course using special collections at the Beinecke Library, the Yale Center for British Art, and the Haas Library, among others. Due to collections usage, this class is capped at ten students. Priority is given to students in Ph.D. programs in the History of Art and the School of Architecture. 3 Course cr

ARCH 7104a, Capital Building: Histories of Design and Accumulation David Sadighian
How has design shaped the rise of global capitalism, ca. 1700 to present? Surveying a wide range of buildings, objects, infrastructures, and landscapes across the Atlantic World, our aim is to understand how the built environment evolved to guide practices of capital accumulation—from the plantations of the early modern Caribbean to the

"supertalls" of Billionaires' Row. Readings draw from a growing body of scholarly literature that approaches design as an agent of political economy as opposed to a reflection of pre-existing ideas and economic structures. The seminar's case studies therefore emphasize the reciprocity between themes of architectural and capitalist modernity (e.g., Circulation, Development) as well as the spatial forms and extractive processes that accompany them. Coursework results in new critical perspectives for the historical study of present-day spatial inequality. Moreover, moving beyond familiar narratives and geographies of modernity, we consider design's relation to not only the production of wealth but also counter-models of local autonomy, mutual aid, and redistribution. 3 Course cr

ARCH 7105a, The Automatic Promise: Architecture's Computer Dismembered
Francesca Hughes

If we are to rethink architecture now, as we must, we need also to rethink its relations to computation. In homage to Tony Vidler's "Architecture Dismembered", this seminar examines the historic, and now uncanny, doubling of architecture with not the body but with the long and inevitable project of computation, itself ironically a project to de-corporealize thought and render it automatic. In the sessions we consider the ideations of architecture and computation as ever-entangled, if not co-constitutive, arguing, tout court, that without architectural imagination the computer would not be the same, and vice versa. A historiographic dismembering of the architect's various discrete (and indiscreet) machines reveals shared: memory storage and retrieval systems; mechanisms for deletion and forgetting; windows, guns, pens, nozzles; universal languages, algorithms and other compressive strategies in the calculation of true products; taming of chance by prediction. Like Humpty Dumpty, once apart, they will not go back together again and thus complicate beyond retrieval the already waning platitudes of optimisation and digital solutionism. Instead they suggest potential new categories with which to mutually reconstitute architecture's relations to computation: the appetite; the mediocre; the alienated; the duped and the promise of the automatic. 3 Course cr

[ARCH 7106, Contemporary Archt'l Discourse]
3 Course cr

ARCH 7107a, Architecture Reconstructed David Gissen

This course examines histories, theories, and methods in the historic reconstruction of architecture – the drawn, modeled, and built representations that architects create to visualize the architectural past. We will explore this topic in three interconnected units: The first, "archaeologies," examines episodes in the modern history of architectural reconstructions. We will focus on ways that architects created reconstructions out of the surviving fragments of the past – from reconstructions of ancient architecture to modernist monuments. The second unit, "rehabilitations" explores the aesthetics and methodologies of reconstruction techniques. We will examine a range of approaches – ones that emphasize physical and temporal stability and wholeness as well as ones that embrace fragmentation and the differing experiences of a beholder. The final unit, "restitutions" explores the shifting political meaning and role of reconstructions. Here, we will examine the way reconstructions are embraced as tools of cultural supremacy, historic reckoning, and human rights, among other concerns. The seminar is project-based, and students will undertake an architectural reconstruction project of their own – developed each week and engaged with themes from each unit. 3 Course cr

ARCH 7108a, Domo Ludens: Modern Art and Architecture at Play Michael Schlabs
The notion of play occupies a special place in the history of modern art and architecture. Theorized in the 19th century by Friedrich Froebel as fundamental to the process by which children learn, play would form the basis of Froebel's kindergarten, now a model for early childhood education worldwide. The aesthetic intensity of Froebel's program would likewise contribute to a variety of radical educational projects in the 19th and 20th centuries, including the Bauhaus. Later, Johan Huizinga's seminal meditation on the "play element in culture," Homo Ludens, would provide an intellectual foundation for a number of 20th century aesthetic and political movements, among them the Situationist International. Finally, a generous focus on play has recently reemerged within the discourse on a range of 21st century art and design practices, characterized by a shared focus on participation and performativity, as in the work of Rirkrit Tiravanija and Lottie Child. This course, then, explores the place and problem of play in three ways: as a critical framework for understanding the aesthetic qualities of the human environment; as a mode of experience, giving meaning to that environment; and as a working method employed by artists and architects as a specific form of practice. 3 Course cr

[ARCH 7109, Field Methods in American Architectural and Urban History]
The built environment both reflects and (re)produces social, economic, and political relationships and indicates cultural values from the smallest lawn ornament to the most ambitious urban plans. Even the most modest individual structures and vernacular building types represent evidence in larger narratives about power, equity, and urban change. We can learn to read common or typical urban landscapes (a streetcar-era residential sub-division; lowrise commercial buildings on Main Street; central city office towers; parks and public spaces, for example) as a palimpsest of agency over time: who has the power to author and to rewrite the built environment, at what scale, and for what purposes? This graduate methods class examines theories and practices of research in the built environment with a focus on interdisciplinary field work and archival documentation in which we interrogate what information can be observed in the field and what must be gleaned from the archives. Mixed methods introduced include walking, durational observation, mapping, drawing, photography, video, sound, oral history, and survey. We learn to interpret historical and contemporary maps, city directories, public records, physical artifacts, and personal and institutional archives. Course readings include guidance on methodology as well as models of contemporary scholarship. Over the course of the semester, students develop a piece of public scholarship or academic journal article that advances a narrative framework drawing on original research. 3 Course cr

[ARCH 7110, Karkhana: Process and Collaboration in Design]
3 Course cr

ARCH 7111a, Knowledge Sharing Spaces Summer Sutton Adlparvar
This course explores the complexities of Indigenous architecture in the United States, not only as a study of historical and cultural influence on the built environment but also as a reflection of Indigenous sovereignty, articulated through spatial design. The seminar delves into the principles, philosophies and socio-political settings that shape a range of Indigenous architectural practices where themes of communication and "knowledge sharing" play a fundamental role in design. From the construction of schools and museums to cosmological structures and water management facilities,

the architectural function of exchanging or sharing knowledge through the built environment weaves a common narrative in Indigenous architecture. The premise of "knowledge sharing spaces" informs the critical lens in which to evaluate past and present architecture designed by and/or for Indigenous communities. Throughout the semester, case studies that both contest and contend with broad issues of colonialism, Eurocentric narratives of indigeneity, cultural appropriation, environmental stewardship, community engagement, and Indigenous recognition, are examined within the context of communicative architecture. Amplifying Indigenous voices and viewpoints in the practice of "knowledge sharing spaces" reveals new depth and layers to architectural design that is primed for informed analysis and discussion. 3 Course cr

ARCH 7112b, Laboring for Architecture Jordan Carver
Architecture—as a profession and pedagogy—has always had a complicated relationship to labor. As a practice, architecture requires inputs, time, and effort from many people with many different types of knowledge. From the design and development of architectural drawings in office settings, to the construction of buildings on site, to the production of architectural materials across the world, building projects are accumulations of different forms of labor, manufacturing capacities, and expertise. This seminar analyzes and investigates the labor(s) required to create architecture, from design through construction. We locate the laboring bodies that produce building projects and the knowledge that surrounds them. And we interrogate how the profession understands its past, present, and possible future relations to labor. 3 Course cr

[ARCH 7113, Landscape, Film, Architecture Landscape, Film, Architecture Landscape, Film, Architecture]
Movement through post-1945 landscapes and cityscapes as a key to understanding them. The use of cameras and other visual-verbal means as a way to expand historical, aesthetic, and sociological inquiries into how these places are inhabited and experienced. Exploration of both real and imaginary spaces in works by filmmakers (Wenders, Herzog, Ottinger, Geyrhalter, Seidl, Ade, Grisebach), architects and sculptors (e.g. Rudofsky, Neutra, Abraham, Hollein, Pichler, Smithson, Wurm, Kienast), photographers (Sander, B. and H. Becher, Gursky, Höfer), and writers (Bachmann, Handke, Bernhard, Jelinek). Additional readings by Certeau, Freytag, J.B. Jackson, L. Burckhardt. 3 Course cr

[ARCH 7114, Poetic Technologies: Luis Barragan's Modern Mexican Architecture]
This course looks at the work of the Mexican architect Luis Barragán focusing, principally, on his early works in Guadalajara and Mexico City. It aims to contextualize it within the broader architectural explorations occurring in Mexico at the time and in reaction and relation to architectural developments in the US and Europe. The intention is to closely study the work's theoretical and historical underpinnings, their architectural character and formal innovations, and the context of their production. The investigations will result in written documents, models, drawings, etc. that will form part of an exhibition of this work at the Barragán Gallery at the Vitra Design Museum in Germany. The class, as a result, will be in contact with the Barragán Foundation and archive and be partially responsible for helping organize the exhibition layout and curate the material to be presented. 3 Course cr

ARCH 7115a, Race and the Built Environment Jordan Carver
This seminar investigates the many relationships between racial formation and the built environment. That is, how the built environment—including infrastructure, housing, borders, segregation, taxation, and policing—are integral to processes of racialization, hierarchization, and inequality. The seminar focuses on the American context, but the definition of American boundaries is open to interpretation and contestation. We look at American expansion and political history to see how inequalities have been historically constructed and how they continue to persist. We analyze American internal and external imperialism, militarism, and securitization to better understand how the nation's myriad spatial entanglements structure life and social relations. The seminar reads a broad set of texts including Toni Morrison, John Locke, Cedric J. Robinson, Michael Omi and Howard Winant, Cheryl I. Harris, Charles Davis III, Mabel O. Wilson, Ruth Wilson Gilmore, and others. We engage with current discourses on race and architecture and link them to discussions on media, politics, and the contested project of the American nation. Students develop a semester-long research project locating a spatial strategy of their choosing and unpack the social, political, and racial histories and futures of their chosen subject. 3 Course cr

[ARCH 7116, Semiotics]
Digging into semiotics tradition, the seminar provides analytical tools for "close readings" of a vast array of objects and operations, from verbal texts to all sorts of images, from cultural practices to all sorts of manipulation. Semiotics' foundational goal consisted in retracing how meaning emerges in these objects and operations, how it circulates within and between different cultural environments, and how it affects and is affected by the cultural contexts in which these objects and operations are embedded. To revamp semiotics' main tasks, after an introduction about the idea of "making meaning," the seminar engages students in a weekly discussion about situations, procedures, objects, and attributes that are "meaningful," in the double sense that they have meaning and they arrange reality in a meaningful way. Objects of analysis are intentionally disparate; the constant application of a set of analytical tools provides the coherence of the seminar. Students are expected to regularly attend the seminar, actively participate in discussions, propose new objects of analysis, present a case study (fifteen–twenty minutes), and write a final paper (max. 5,000 words). Enrollment limited to fifteen. *Also FILM 833.* Students from Film and Media Studies and the School of Architecture have priority: they are asked to express their choice by August 25. Students from other departments are asked to send the instructor up to ten lines with the reasons why they want to attend the seminar by August 26. The seminar is aimed at bolstering a dialogue that crosses cultures and disciplines. 3 Course cr

[ARCH 7117, Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism]
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. 3 Course cr

ARCH 7118b, Tall Tales Ife Vanable
Architecture is a body of fantastic lies. Speculative and projective, architectural production corrals, traffics in, and concocts imaginaries; its histories and theories are steeped in myth and regimes of mythmaking. This course provides space to interrogate the particular, ongoing, and mutating narratives, fictions, and myths perpetuated around the design, development, and material realization/construction of high-rise residential towers from the turn of the century to the start of what has been referred to as the Reagan era, alongside the various political, financial, and social agendas that motivated their development. The course aims to nurture modes of recognition of "housing" as critical loci where architectural form, federal and state power, municipal interactions of zone (zoning envelope, building volume, and air rights), finance, body, law, rhetoric, aesthetics, real estate development, and conceptions of racial difference come into view. The course reckons with typology and the seeming difficulty with imagining subjects racialized as black holding a position up in the sky. 3 Course cr

ARCH 7119b, Challenging the Classical Kyle Dugdale
This course examines the problem of "the classical" in its contemporary context—not only as an exercise in the study of architectural history, but also as an attempt to come to terms with the claims of history upon the present, and of the present upon history. Recognizing that the unusually vivid architectural images that have impressed themselves upon the public imagination of America over the past few months are only the most recent evidence in a longer list of charges, the course examines accusations of Eurocentrism and elitism, of obsolescence, irrelevance, and historical naivete, and associations with totalitarianism and whiteness, along with questions of language, tectonics, and sustainability—aiming to introduce a range of new voices into a conversation that is, today, more critical than ever. 3 Course cr

[ARCH 7120, The Physiologies of Modern Architecture]
This seminar explores architectural histories and theories related to human physiology from the late nineteenth century to the present. Our explorations extend from nineteenth-century theories of architecture style and human physiognomy to recent discussions of immunology and architecture. Concepts of human physiology inform a broad spectrum of architectural discourses: the design and management of buildings and urban spaces; theories of architectural form and environment; and, most provocatively, the writing of architecture history itself. Physiological concepts in architecture are far from neutral: They intersect with pseudo-scientific racial and eugenic theories, debates on gender and sexuality, and evolving concepts of physical capacity, impairment, and disability. Our goal is to understand how architects, historians, and theorists have shaped and responded to conceptions of human-ness, environment, health, and physical capacity within their practices. Participants in this seminar are expected to complete weekly readings, complete a few weekly assignments, lead or co-lead one discussion, and complete a final research project. 3 Course cr

ARCH 7121a, Urban Century: Theorizing Global Urbanism Vyjayanthi Rao
Does the word "urban" describe a geographic location or a condition? Does urbanization describe a universal and ubiquitous process with uniform and inevitable outcomes? How does this process intersect with capitalism, colonization, decolonization and modernization? If indeed the process of urbanization is defined neither by uniform outcomes nor by an inevitable telos, what accounts for difference and divergence in the localities we recognize and describe as "urban"? By the late twentieth century, it became de rigeur to remark that more than half the world's population now lived in cities, a dramatic turning point in human history. Since then, a wealth of scholarship and policy documents have explored the many implications of this shift. Amongst others, these include a global housing crisis, dramatic increases in poverty, disease and conflict in densely packed urban locations and the impending environmental catastrophe to which urban growth has contributed significantly. These conditions also produce new social and political forms and actions, accelerating change, highlighting turbulence, uncertainty and flux. This course has three goals: 1. To provide students with the theoretical tools necessary to frame, locate and understand these conditions in a world where social and cultural life is now inextricable from the environmental and infrastructural conditions associated with urbanization. 2. To explore, through analyzing concrete case studies and real-life situations how to make sense of the tremendous complexity knotted into contemporary social life in and through its presumed overlaps with capitalist urbanization. 3. To situate and assess the links between the urban condition and architecture or, in other words between the analysis of uncertainty, speculation and flux and the praxis of designing, imagining and reshaping social life through material and virtual interventions. 3 Course cr

ARCH 7122b, Writing and Criticism: Architect as Author, Architect as Subject
Christopher Hawthorne
This course examines the relationship between practice and publication in architecture. Its foundation is a survey of architecture criticism over the last century. It also considers how a select number of architects have written about their own work and that of other practitioners; the focus in this section is on those architects who use writing not for its descriptive or promotional value but as a critic or historian might, which is to say as a means of sharpening or expanding their own architecture or of reframing or even unsettling their place in the profession or larger culture. Class discussions focus to a large degree on the intersection of these two tracks: the process by which the architect moves from subject to author and back again, and what is gained (and perhaps sometimes lost) by that traffic. 3 Course cr

ARCH 7123a, Sensing Space: Architecture, Technology and Human Embodiment
Joel Sanders
Although the built environment shapes multi-sensory experience, Western architects since antiquity have upheld the mind/body split, framing architecture as a medium primarily apprehended through vision and hearing—senses historically associated with male reason, abstract thinking, and the scientific method. Meanwhile, they have marginalized the so-called "lower" senses—touch, taste, and smell—linked to the abject physical body and the material world. And while buildings are constructed from solid materials extracted from the natural environment, architects have largely ignored the haptic sensations elicited when corporeal beings engage with the material world, considered a female principle, associated with Mother Earth. This course challenges

these problematic assumptions by situating them in a techno-historical context. We will examine the intertwined histories of architecture and sensory-enhancing technologies that privilege seeing and hearing—from the Renaissance camera obscura to 20th-century glass curtain walls to 21st-century smartphones. These technologies have shaped both the design of built environments and our sensory experience of space in ways that reinforce the mind/body split and exclude those who do not conform to able-bodied norms. Critically examining these techno-sensory developments through the lens of gender and disability will allow us to propose alternative futures. How can we learn from the experiences of people with physical and sensory disabilities, as well as from ethnic and religious communities whose engagement with the built environment draws on different senses, faculties, and customs? How can we harness technological innovations that augment sensory perception to design immersive, inclusive environments—spaces that promote meaningful human interaction among people with diverse embodied identities as they navigate both virtual and physical realms? 3 Course cr

ARCH 7124a, Architecture and Disability David Gissen
Architects have explored the topic of disability and human impairment well before and beyond contemporary practices of "accessible design." This seminar examines histories of architecture, disability, and human impairment through a range of case-studies from 1900 to the present. We will understand how disability transformed (and was transformed by) the practices of modern and late-modern architects and designers – from early 20th century theories of design to recent debates on the aesthetic character of urban monuments. To explore these histories, we will draw on an interdisciplinary range of readings, documents, films, and physical artifacts. The course will include a mix of lectures and discussion, guest presentations, and the development of a final research project related to the course case-studies and readings. 3 Course cr

ARCH 7125b, Environment Architecture David Gissen
Environment, broadly defined, may be one of the most enduring subjects within modern architectural history and theory – from architectural historical writing on buildings and weather in the 19th century to contemporary architecture histories inspired by environmental humanities. This course examines many of the key themes and methods within architecture histories and theories of environment. These include histories and theories of climate, nature, ecology, regions, ecosystems, urban metabolisms, and material toxicities, among many other topics. We will focus on methods as much as the specific theoretical and practical applications of these ideas, with the goal of developing additional formulations out of them. 3 Course cr

ARCH 7126a, Destruction, Continuation and Creation: Architecture and Urbanism of Modern Japan Yoko Kawai
This course examines how design philosophies and methodologies were developed in Japanese architecture during the 150 years from the Meiji Restoration until the post-modern era. Special attention is paid to how the country's cultural identity has been continuously relevant to modern society by evolving itself through natural disasters such as earthquakes, and political destruction such as wars. The methodologies and technologies for architecture and cities supported and were influenced by this constantly transforming, yet unchanging, Japanese culture. The course also compares the architecture of two International Expos in Osaka, one in 1970, signifying the end of metabolism, and another in 2025. Highlighted architects include Chuta Ito, Goichi

Takeda, Frank Lloyd Wright, Kameki Tsuchiura, Sutemi Horiuchi, Kunio Maekawa, Kenzo Tange, Arata Isozaki, Fumihiko Maki, Kisho Kurokawa, Kazuo Shinohara, Tadao Ando, and Sou Fujimoto. Students are required to make in-class presentations and write a final paper. 3 Course cr

[ARCH 7127, Body Politics]
COVID-19 underscores how public health and environmental justice are intimately related. This seminar explores the urgent need for transdisciplinary teams representing design, science, and the humanities to create safe, hygienic, accessible, and inclusive spaces that accommodate all bodies, including people of different races, genders, religions, and abilities that fall out of the cultural mainstream. Through in-depth analysis of everyday spaces—homes, workplaces, hospitals, museums—we look at how the conventions of architecture, transmitted through building typologies, standards, and codes, have marginalized or excluded persons who fall outside white, masculine, heterosexual, able-bodied norms. After analyzing each of these sites in their cultural and historical context, students generate innovative design proposals that allow a spectrum of differently embodied and culturally identified people to productively mix in a post-pandemic world. Limited enrollment. 3 Course cr

ARCH 7129a, Extrastatecraft: Global Infrastructure to Planetary Solidarity Keller Easterling
Recent surges in the last 500 years of colonizing, capitalizing, and globalizing may be more treacherous and untraceable than those of previous empires. This course exposes their infrastructures. While it begins with the global colonial extraction networks, most of the material circles around the spatial apparatus deployed toward the end of the twentieth century that accompanied what is often amnesically referred to as "globalization." This infrastructure is not only the infrastructure of pipes and wires underground but also the ubiquitous enveloping urban medium of repeatable formulas for space—a human/nonhuman socio-technical space that is rapidly producing a new layer of the earth's crust. Critiqued by both the left and the populist right this massive physical plant contains a spectrum of dangers: capitalism, fascism, racism, whiteness, settler colonialism, femicide, caste, xenophobia, psychotic leadership, and countless other ways of hoarding power, abusing people, and damaging the planet. The story resists and exceeds any easy ideological explanations or definitions of the neoliberalism with which this moment is associated—a moment when, not rational actors and nation states, but an often irrational extrastatecraft deploys stealthy, bullet-proof forms of power. Discussion is interspersed with heavily illustrated talks that encounter: instant free zone world cities, satellite urbanism and broadband from the perspective of Non-Aligned countries in South Asia and Africa, labor, conflict, and climate migration, an agripole in Southern Spain, automated ports, islands and offshore financial centers as the confetti of multiple empires, contagious spatial products of commerce and tourism, a cruise ship to the DPRK, the standards and management platforms of ISO, sweatshops, tax havens, and exploding urban peripheries among many other things. Going beyond the anointed legal, scientific, and econometric languages, the seminar also uncovers forms of spatially-embedded activism to meet this moment. The evidence returns to moments of worldmaking solidarity within newly independent colonies in the Global South—solidarities between the Pan-African, Non-Aligned, Tricontinental, and civil rights movements that the Global North broke by further tilting the playing fields in their own favor. And the seminar considers

the infrastructures that dominant infrastructures eclipsed—live infrastructures of land, water, atmosphere, and community—to be as worthy of public support as infrastructures of concrete and conduit. As reparations for patterns of harm that will otherwise only continue, these alternative infrastructures are inextricably linked to climate change and planetary concerns. If the global conjures associations with White Enlightenment modern universals, singular evils and singular solutions, planetary conjures the patchy, partial, multiple approaches in the pluriverse. Treating everyone as a designer, the course is an adventure in thinking as well as a mixing chamber for disciplines across the university: social sciences, arts, economics, business history, science and technology studies, history of science, organization studies, informatics, media and communication studies, architecture and urbanism. Cultural ephemera is screened as a prelude to each lecture. Weekly readings offer evidence, discursive commentary, and critique. Tutorials help to shape group work. 3 Course cr

[ARCH 7130, The Essay in Architecture]
This seminar examines the essay as form of writing, paying particular attention to its role in the field of architecture. It is also a writers' workshop. Close reading will focus on the structure and language of several essays, both about architecture and not. Some of the essays' authors will include Michel de Montaigne, Theodor Adorno, Aldo Rossi, Denise Scott Brown, Hannah Arendt, Jean Starobinski, Achille Mbembe, Sylvia Lavin, among others. Lessons from these readings will structure the terms for the workshop. Exercises will guide students as they produce and refine an essay on a topic of their choice over the course of the semester. 3 Course cr

ARCH 7999a, Independent Course Work Matthew Rosen
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.) 3 Course cr

Electives Outside of the School of Architecture

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. Students must have the permission of the History and Theory Study Area coordinators in order for a course to count as a history/theory elective.

Urbanism and Landscape

Elihu Rubin and Ife Vanable, 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 designed environment.

For the M.Arch. I program, required courses in this study area include an introduction to urban design (ARCH 8001) and the satisfactory completion of one of the elective seminar courses from this study area.

REQUIRED COURSE

ARCH 8001a, Introduction to Urban Design Staff
(Required of first-year M.Arch. I students.) This course provides an introduction to the theory and practice of urban design within the context of the broader fields of urbanism and urban history. That is to say that the design of the built environment will be considered in relation to patterns and practices of urban life and culture, and as a response to historical transformations of the political, economic and technological forces that have shaped cities since antiquity, but especially since the industrial revolution. The course will attempt to negotiate between the broader landscape suggested by these forces and the specifics of particular cities at critical moments in their development and the projects which represent the efforts of those cities and their designers to come to terms with the dynamics of urban change. Thus the lectures will include monographic treatments of specific cities and exemplary urban design projects, as well as the general issues and principles of city design suggested by those case studies, including consideration of their implications for contemporary practice. The weekly classes will provide opportunities for the introduction of supplementary examples from the wider field of international urbanism, as well as introducing techniques of urban representation and analysis relevant to the assignments and to student work in studios. Classes will also provide time for discussion of readings and lectures and issues of current interest. 0 Course cr

ELECTIVE COURSES

[ARCH 8101, Agroecological Urban Constellations]
3 Course cr

ARCH 8102b, Architecture for a World After Joyce Hsiang
This course is an urban research and design seminar. It explores the role of architecture in the aftermath and afterlives of seismic shifts that have dramatically reshaped societies and ecologies on a planetary scale, whether through loss/extinction or invention/innovation. The course invites students to examine new organizations, forms, spaces, and places that emerge and rehearse ways in which architecture can anticipate or respond. Readings from across disciplines prompt consideration and critique of various approaches including speculation, sci-fi, thought experiments, techno-futurism, world-making, and utopia/dystopia. The course explores text as an architectural project, referencing and generating creative work in response to readings to develop critical stances on the role of architecture. The semester-long research and design exploration Architecture for a World After _____ asks each student to fill in the blank with a subject grounded in the present that is disappearing or (re)appearing. Students experiment with creating drawings, images, films, and/or other novel media to speculate on the perils and possibilities of a world after. 3 Course cr

[ARCH 8104, Difference and the City]
"Given the choice between modernity and barbarism, prosperity and poverty, lawfulness and cruelty, democracy and totalitarianism, America chose all of the above." —Matthew Desmond in *The New York Times* (Aug. 14, 2019) for "The 1619 Project." Four hundred and odd years after colonialism and racial capitalism brought "twenty and odd" enslaved people from Africa to the dispossessed indigenous land that would later become the United States, the structures and systems that generate inequality and white supremacy persist. Our cities and their socioeconomic and built

environments continue to exemplify difference. From housing and health to mobility and monuments, cities small and large, north and south—such as New Haven and Baltimore—demonstrate intractable disparities. The disparate impacts made apparent by the COVID-19 pandemic and the reinvigorated and global Black Lives Matter movement demanding change are remarkable. Change is another essential indicator of difference in urban environments, such as disinvestment, disaster, or gentrification. Cities must navigate how such considerations as climate change and growing income inequality intersect with politics, culture, gender equality and identity, immigration, migration, and technology, among other conditions and forms of disruption. In this course, we explore together some key questions: How are cities and their environments shaped by difference, including the legacies and derivatives of colonialism and modernism? How do the structures and systems of difference operate in our spaces, places, and cities? How might we better understand and find agency in the past, present, and future of urban contexts using an antiracist and decolonial approach to design and urbanism? How can frameworks like cultural heritage, environmental conservation, and social equity and inclusion challenge dominant narratives or unjust past and present conditions? 3 Course cr

[ARCH 8105, Globalization Space]
This lecture course researches global infrastructure space as a medium of polity. More than networks of pipes and wires under the ground, this infrastructure space is a visible, enveloping urban medium filled with repeatable spatial formulas and spatial products. Lectures visit the networks of trade, communication, tourism, labor, air, rail, highway, oil, hydrology, finance, standard making, 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, ISO standards, and automated ports. More than a survey of physical networks and shared protocols, the course also repositions spatial variables in global governance. Infrastructure space may constitute a de facto parliament of decision-making—an intensely spatial extrastatecraft that often spins around irrational desires. Each week, readings, with both evidence and discursive commentary, accompany two lectures and a discussion section. 0 Course cr

ARCH 8106b, Historic Preservation in the Twenty-First Century Norma Barbacci
This seminar explores the evolution of historic preservation from a narrow focus on monumental properties to its broader, more complex, and more inclusive current purview. The course begins by learning about the history of the field of preservation through the understanding of its theoretical roots, definitions, professional practice, and the basics of material conservation. This introduction serves as a preamble to the second part of the course which focuses on the expanding role and potential future of historic preservation as it aligns its objectives with the principles of sustainability, social inclusion, and decolonization. 3 Course cr

ARCH 8107a, History of Landscape Architecture: Antiquity to 1700 in Western Europe Warren Fuermann
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. 3 Course cr

ARCH 8108a, Housing Connecticut: Developing Healthy and Sustainable Neighborhoods Andrei Harwell, Kate Cooney, Alan Plattus, and Anika Singh Lemar

In this interdisciplinary clinic taught among the School of Architecture, School of Management, and the Law School and organized by the Yale Urban Design Workshop, students gain hands-on, practical experience in architectural and urban design, development, and social entrepreneurship while contributing novel solutions to the housing affordability crisis. Working in teams directly with local community-based nonprofits, students co-create detailed development proposals anchored by affordable housing but which also engage with a range of community development issues including environmental justice, sustainability, resilience, social equity, identity, food scarcity, mobility, and health. Through seminars and workshops with Yale faculty and guest practitioners in the field, students are introduced to the history, theory, issues, and contemporary practices in this field, and get direct feedback on their work. Offered in partnership with the Connecticut Department of Housing (DOH) as part of the Connecticut Plan for Healthy Cities, proposals have the opportunity to receive funding from the state both towards the implementation of rapidly deployed pilot projects during the course period, as well as towards predevelopment activities for larger projects, such as housing rehabilitation or new building construction. Students interact with the Connecticut commissioner of housing and the Connecticut Green Bank. 3 Course cr

ARCH 8109b, History of British Landscape Architecture: 1500 to 1900 Warren Fuermann

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. 3 Course cr

[ARCH 8110, Introduction to Commercial Real Estate]

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. 3 Course cr

ARCH 8111a, Introduction to Planning and Development Joseph Rose
3 Course cr

ARCH 8112b, Labs and Landscapes of the Green Revolution Anthony Acciavatti
In 1968, the director of the US Agency for International Development, William Gaud, christened the decades-long experiments with agriculture and technology as the "green revolution." Juxtaposing it with the Red Revolution of the USSR and the White Revolution of the Shah of Iran, record harvests during the Cold War made the Green Revolution as much about food and hunger as it did geopolitics and diplomacy. This seminar explores the origins and development of the Green Revolution through its principal sites of experimentation: laboratories and landscapes. Whether hailed by some as a major turning point in the history of combatting hunger and food insecurity or castigated by others for perpetuating colonial and imperial asymmetries of power and environmental degradation, the legacies of the Green Revolution endure to this day. We attend to the global legacies of this color-coded revolution and how it reshaped the contours of the land, food distribution networks, settlement patterns, and cultures of eating and cooking, as well as reconfigured the habits and habitats of the human subject. Along with weekly readings and assignments that involve eating and cooking, we travel to one of the major laboratories and landscapes of the Green Revolution: India. 3 Course cr

ARCH 8113b, Port City: Transformations of Urban Networks Alan Plattus
Historically, port cities around the world have played a crucial role as the nodes of connection and exchange for both local and vast global networks of production, trade, culture, and power. Since the industrial revolution, rapid development of new technologies of transport and communication has challenged the planners and developers of these cities to both adapt and innovate, creating new and hybrid spatial typologies and transforming vast areas of urbanized waterfront and rural hinterland. And now, climate change and its impact on coastal and riparian geographies add an additional layer of complexity and challenge. This seminar considers the changing and persistent patterns, functions, and images of port cities, particularly in the context of their regional and global networks, researching, analyzing, and mapping the architectural and spatial manifestations of those systems. Limited enrollment.
3 Course cr

ARCH 8114b, The Agroecological Urban Constellations of Pre-Colombian Amazonia Ana Duran
In this seminar, we read the chronicles of the Pizarro-Orellana, Ursúa-Aguirre, and Teixeira expeditions. We also dive into the reports and letters of missionaries who

left testimonies related to the Jesuit Provinces of Peru (1568), the New Kingdom of Granada (1611, 1696), and Quito (1696). We oscillate between texts, drawings, and other mediums of representation as we speculate about the spatialities of the past through the window of early colonial documents. Because writings that offer the viewpoint of Amazonians are extremely rare, almost non-existent for this period, we engage—as proxies—the books of first generation mestizo intellectuals such as Felipe Guaman Poma de Ayala and Diego de Valadés. We also read the English translation of legal documents that were written (using the alphabet) in Maya, Nahuatl, Quechua, Aymara, and other American languages by elite members of First Nations. This allows us to gain insight into how this tumultuous chapter of the history of humanity was experienced by the original peoples and nations of the Americas. Ultimately, the objective of this seminar is to learn from the urban agroecologies of the deep past as we renew our imaginaries of more sustainable and just forms of urbanism today. 3 Course cr

[ARCH 8115, Reckoning Environmental Uncertainty]
This seminar will focus on a series of historical episodes since 1200 C.E. that present different approaches to reckoning environmental uncertainty to develop specific social and spatial configurations. Topics range from anthropogenic forests in southern China to seafaring across the Pacific Ocean and from patchworks of agriculture and urban centers throughout the Gangetic plains to the proliferation of observatories across the globe to monitor weather patterns. What ties these diverse places and histories together is but one goal: to understand how strategies for claiming knowledge are entangled with environmental uncertainty. The aim of this course will be to assemble, and consider spatially, a variety of approaches to how people have come to know the world around them and what they have done to account for change. 3 Course cr

[ARCH 8116, The (Built) Environment: Environmental Design and Urban Transformation in Practice]
Over the next decade, cities and human settlements will remain a critical lever for addressing the climate crisis and ecological collapse. Contemporary urbanization differs from historical patterns of urban growth in its scale and rate of global change, touching on such dimensions as food and agriculture, land use, biodiversity, water, energy, governance, and more. Large-scale urban expansion of new and growing cities as well as continued development of established cities present opportunities for a new conceptualization of the built environment in the context of sustainability. As cities dominate the globe, the intersection between architecture and environmental action must be redefined. This course is designed for students who seek new terrain for architectural thought within the context of evolving environmental challenges.The course is run as a colloquium and workshop. Invited guests forging new work in the built environment will share not only their current research and practice but also their methods of work. Student-moderated discussions with our guests will present the opportunity for students to build the skills to critically position themselves within the discourse of urbanization, architecture, and environmental action. Concurrently, students will workshop individual or group projects operating at the intersection of the built and natural environments resulting in a project proposal of each student's choosing. In the short-term, students will build research skills and cultivate critical thinking. In the long-term, students will build the foundations for their future professional / academic trajectory by forging new methods of practice or research in

urbanization and architecture.Students from all programs are encouraged to enroll and no design work is required. Projects can be historical, analytical, speculative, policy-oriented, etc. The only requirements is for the proposed project to interrogate the intersection between the built and natural environments and open new avenues for cross-disciplinary work about built form as a critical lever for global sustainability. 3 Course cr

ARCH 8117a, Out of Date: Expired Patents and Unrealized Histories Anthony Acciavatti

What if the US Army Corps of Engineers had developed "soft infrastructures" and "living systems" for dealing with the changing flows of the Mississippi in and around New Orleans? What if Henry Ford had used soy protein for automotive parts and synthetic meats in the 1940s? Or what if South Asian nation states had adopted the Ganges Water Machine model in the 1970s to address critical water shortages in urban areas? What do these three, seemingly disparate examples all have in common? Each is based on a patent or series of patents that were never adopted for one reason or another. This course is structured in three parts. First, we examine different techniques of conducting historical research using patents. Second, each week we read a primary and secondary texts as well as closely examine a specific patent related to the texts. We collectively hallucinate on what might have been had this patent been adopted. Third, in consultation with the instructor, participants choose a particular patent that they study carefully throughout the term and imagining what a city, a landscape, a block, or even an entire region might have looked like had such a patent been adopted. We carefully study why this particular patent was said to fail. 3 Course cr

ARCH 8118b, Ghost Town Elihu Rubin

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. 3 Course cr

[ARCH 8190, londonCALLING: London]

3 Course cr

[ARCH 8191, 'Housing' The Constitutional Right: Mexico]

3 Course cr

[ARCH 8999, Independent Course Work]

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.) 3 Course cr

Electives Outside of the School of Architecture

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. Students must have the permission of the Urbanism and Landscape Study area coordinators in order for a course to count as an urbanism elective.

ADMISSIONS

The admission process is designed to enroll a dynamic community of students with a wide range of backgrounds and experiences.

General Admission Requirements

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

Notifications of admission and of financial aid award, if applicable, are sent no later than March 15. Acceptance of the offer of admission, including a nonrefundable deposit of $750, must be made electronically by 5 p.m. on April 15. This deposit will be credited toward tuition.

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

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. For financial aid inquiries, contact archfinancialaid@yale.edu.

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 30 of the year matriculating:

1. A studio course such as freehand drawing, sketching, painting, sculpture, or basic architectural design. (Ceramics, photography, graphics, or film will not satisfy this requirement.)
2. Two courses in the history of art and/or architecture.

M.Arch. II: Two-Year Program Admission Requirements

Applicants to the M.Arch. II program must hold a professional five-year bachelor of architecture (B.Arch.) degree, or equivalent. A professional degree is one that allows for the practice of architecture in the country where the degree was attained without

additional educational requirements. *A bachelor of arts or bachelor of science degree with a major in architecture is not considered a first professional degree.* Students with international professional degrees should apply to the M.Arch. II program, even if they eventually plan to pursue licensure in the United States. Please check the NCARB website for information on U.S. reciprocity with international professional degrees: https://www.ncarb.org.

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.

Application Process: M.Arch. and M.E.D. Programs

Application to the school is an online process. While completing the online application form, applicants will be asked to supply information regarding themselves, their education, their test scores, and their references; upload their transcripts 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 2026–2027 academic year must be submitted no later than 5 p.m. Eastern Standard Time on January 2, 2026. 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

The application fee is $90. Applications will be considered submitted only when payment of a nonrefundable application fee has been received. However, an application fee waiver request will be considered based on the need and criteria outlined below. Please note that admissions to Yale School of Architecture is need-blind. Requests for application fee waivers have no bearing on your application for admissions.

To request a need-based application fee waiver, please complete and submit the followingwaiver form#and financial information before December 1, 2025. Our financial aid office will review and respond by email to your fee waiver application no later than December 15, 2025. If you are not granted a waiver, you must pay the $90 fee prior to the January 2, 2026 deadline. The fee must be paid or waived in order for your application to be reviewed by the Admissions Committee.

Waiver Criteria

If your family size and income fall within the levels listed below, you will qualify for an application fee waiver:

- A household size of one, with an annual income of less than $40,000
- A household size of two or more, with an annual income of $40,000–$80,000

Required Documentation:

- U.S. citizens: Submit most recent Federal Income Tax Return or employer income statement
- Non-U.S. citizens: Submit income documentation to verify financial hardship

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

An unofficial 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 their 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, official transcripts to the school at gradarch.admissions@yale.edu.

STANDARDIZED EXAMINATIONS

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 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 within two years of the application date and prior to application submission. IELTS is not accepted as a substitution for the TOEFL iBT examination.

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.

The Graduate Record Examination (GRE) is *optional* for applications to the M.Arch. I, M.Arch II, and MED programs. Applicants are welcome to submit scores if they feel it would support their application. If an applicant chooses not to take the GRE or submit scores, it will not affect the strength of their application and the school will review all other application materials comprehensively. For information regarding the GRE test, test dates and locations, and/or to arrange to take the test, visit https://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 to be considered.

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 9, 2026. 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' email 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' email 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 40MB) is required and must 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 that reflects the applicant's experience, interests, and accomplishments. Portfolios may not contain videos. Our applicants have a wide range of backgrounds, from those who have an undergraduate architectural degree and years of professional experience, to those who have educational backgrounds and experiences in different fields. Consequently, each portfolio is reviewed as a reflection of each applicant, and we encourage a diversity of creative work that demonstrates visual and spatial thinking. This may include architectural design, but also drawing, painting, sculpture, sketches, data visualization, product design, etc. Applicants without any architecture or visual arts background are encouraged to include work demonstrating creative thinking from their field, work, or life experience. Applicants may include work performed in an office setting, but such work will be considered a reflection of their experience more than their

creative abilities. Anything submitted that is not entirely the applicant's own work must be clearly identified as such, noting the applicant's role.

RESEARCH PROPOSAL

(for the M.E.D. program only) A full and specific description of the applicant's research proposal is required and must 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.

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

The tuition fee for the academic year 2025–2026 is $64,400. This tuition fee includes health care services under Yale Health, but it does not include the Hospitalization/Specialty Coverage insurance fee. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

Total Cost of Education

For a single student living off campus in the 2025–2026 academic year, a reasonable, albeit modest, estimate of total cost may be estimated by the following costs to be $92,997 for all students.

Tuition	$64,400
Yale Health Hospitalization/Specialty Coverage[1]	$3,422
Housing and Meals	$19,150
Books and Supplies	$4,575
Personal Expenses	$1,000
Transportation	$450
Total Budget	$92,997

[1] Students may receive a waiver of the $3,422 Hospitalization/Specialty Coverage 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 Billing

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

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, housing, meals, fees, and other academically related items assessed by offices throughout the university. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the university's online billing and payment system, YalePay (https://student-accounts.yale.edu/yalepay). At the beginning of each month, email reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale email address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the last day of the month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to print or save. The statements can be generated by term or for a date range and can be

submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see Proxy Access and Authorization (https://student-accounts.yale.edu/understanding-your-bill/your-student-account).

The Office of Student Accounts 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. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the university will not provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

PAYMENT OPTIONS

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- Check, money order, or online eCheck payments must be in U.S. currency. International payment options via Flywire are available in YalePay.
- Yale does *not* accept credit or debit cards for Student Account payments.
- Payments made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. Yale reserves the right to return any overpayments.

Online Payments through YalePay

Yale's recommended method of payment is online through YalePay (https://student-accounts.yale.edu/yalepay). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments at any time up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Office of Student Accounts, located at 246 Church Street and open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment will be made to see available payment methods. International payment via

Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see International Payments Made Easy at https://student-accounts.yale.edu/paying-your-bill/payment-options.

A processing charge of $25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, for every returned ACH payment due to insufficient funds made through YalePay, Flywire will charge a penalty fee of $30 per occurrence. Furthermore, 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 to settle an unpaid balance for purposes of receiving a diploma, the university may refer the account to an attorney for collection.

YALE PAYMENT PLAN

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is $50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the fifth of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see https://student-accounts.yale.edu/paying-your-bill/yale-payment-plan.

BILL PAYMENT AND PENDING MILITARY BENEFITS

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

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 Title IV 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 2025–2026, the last days for refunding Title IV funds will be October 30, 2025, in the fall term for all students. In the spring term the date is March 28, 2026.
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, 2025. In the spring term the date is January 19, 2026.
   b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term. In the fall term the date is September 23, 2025. In the spring term the date is February 3, 2026.
   c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm. In the fall term the date is October 19, 2025. In the spring term the date is March 1, 2026.
   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 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.

Interruption or Temporary Suspension of University Services or Programs

Certain events that are beyond the university's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the university. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war, terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and protest disruptions, strikes, work stoppages, or job actions. In the face of such events, the university may provide substitute services and programs, suspend

services and programs, or issue appropriate refunds. Such decisions shall be made at the sole discretion of the university.

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.

In order to determine a student's need-based eligibility, the Yale School of Architecture requires all financial aid applicants submit parental information (must be submitted on the CSS Profile) in order to be considered for financial aid. If you feel you have extenuating circumstances for which parental information should be waived, please contact the financial aid office. Unwillingness, age, marital status, and other standards of dependency are not conditions for which the School of Architecture waives the requirement of parental data.

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

U.S. citizens and permanent residents are eligible for federal loans, including a Federal Direct Unsubsidized Loan and/or a Federal Direct Graduate PLUS Loan. Non-U.S. citizens and non-permanent residents are eligible for the Yale Graduate and Professional International 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) the CSS Profile (School Code 3975); (2) the Free Application for Federal Student Aid (FAFSA); (3) and the School of Architecture Verification Form.

The Yale School of Architecture Application for Financial Aid Verification Form is available online at http://architecture.yale.edu/admissions/financial-aid. These forms must be received by the school no later than February 1, 2026 for prospective and new students, and no later than April 30, 2026 for students already enrolled. The forms may be sent via email to archfinancialaid@yale.edu.

The Free Application for Federal Student Aid (FAFSA) is available online at https://fafsa.ed.gov. For best results, the FAFSA application should be completed by February 1, 2026. The Yale School of Architecture's FAFSA code number is 001426.

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

Prospective students who are non-U.S. citizens and non-permanent residents and wish to apply for financial aid must complete and submit the following: (1) the CSS Profile (School Code 3975) and (2) the School of Architecture Verification Form. These forms can be obtained online at http://architecture.yale.edu/admissions/international-students.

The forms must be received by the school no later than February 1, 2026 for prospective and new students, and no later than April 30, 2026 for students already enrolled. The forms may be submitted via the school's online forms or by email to archfinancialaid@yale.edu.

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 provide documents for verification. For U.S. citizens or permanent residents, this process includes submission of the student's federal tax returns and asset information and parents' federal tax returns and asset information. For international students, this process includes submission of the School of Architecture Verification Form along with the student's tax returns and asset information, current bank statement, and submission (translated into English) of the parents' asset information and 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.

Students who have additional questions regarding financial aid should contact the financial aid office at archfinancialaid@yale.edu.

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 https://finaid.org.

The Connecticut Chapter of the American Institute of Architects also offer outside scholarships. Information about AIA scholarships can be found at http://aiact.org/connecticut-architecture-foundation-scholarship. Additionally, other states with an AIA chapter or foundation also offer AIA scholarships. They can be found online by typing AIA NY, AIA MA, AIA NJ, etc., into a search engine.

Other organizations offering outside scholarships include the Yale Club of New Haven (http://www.ycnh.org) and PEO International (https://www.peointernational.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 https://sfas.yale.edu.

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 $10,000 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 $10,000 will likely affect a student's need-based scholarship from the School of Architecture.

If a third party (employer or other sponsor) is to pay all or a part of the cost of education and requires a bill in its name, the student must provide documentation from the sponsor detailing the terms of the sponsorship, to include: what charges are covered, the duration of the sponsorship, and the sponsor's billing requirements and contact information. In addition, the student must submit written authorization allowing Yale University to communicate with and release student account billing information to the sponsoring third party as necessary. This information is due by June 1 and October 1 for the fall and spring terms, respectively. A copy of the award letter or scholarship notice, along with written authorization, should be emailed to yalepay@yale.edu.

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, spring, and summer terms. SAP is calculated three times per year, at the end of each term. 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 each term, the dean responsible for student matters will review the academic standing of each enrolled student and notify in writing any student who is not considered in good academic standing. A student is in good academic standing so long as the student is not on academic warning, academic probation, or has been required to withdraw. Students must maintain a cumulative minimum of a Pass at each evaluation point.

The following chart indicates the resulting academic standing for students who may receive grades of Pass with Concern, Low Pass, or Fail:

Studio Courses				
	First Occurrence	**Second Consecutive Occurrence**	**Third Occurrence**	**Outcome/ Comment**
Pass with Concern	Warning	Probation	Probation and Design Committee review	Three PwC in studio will be flagged for the Design Committee for their review of whether the student has met the competency criterion for graduation.
Fail	Probation; repeat studio in extra term	Withdrawal		Two studio failures requires mandatory withdrawal
Non-Studio Courses				
	First Occurrence	**Second Consecutive Occurrence**	**Third Consecutive Occurrence**	**Outcome/ Comment**
Low Pass		Warning, unless paired with Pass with Concern or Fail in studio, in which case, probation	Probation	Probation continues until all courses are High Pass or Pass

Fail	Warning, unless paired with Pass with Concern or Fail in studio, in which case, probation	Probation	Probation or withdrawal	This should occur in the final term; withdrawal may be necessary if credits cannot be achieved.

Foundations		
	First Occurrence	**Outcome/Comment**
Pass with Concern	Probation	
Fail	Withdrawal	Failure to pass Foundations requires withdrawal from the school.

Students who are placed on either academic warning or academic probation for the next term due to their grades during the prior term are not considered to be in good academic standing and accordingly 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 "good academic standing"). All other students meet the qualitative SAP standard.

Quantitative Standards A student meets the quantitative SAP standard if cumulative a pace is maintained of earning at least 67 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).

MAXIMUM TIME FRAME

The maximum time frame in which a student must complete degree requirements cannot exceed more than the specified minimum time by program for fulfilling degree requirements (refer to Section II.D. of the *School of Architecture Handbook*, http://architecture.yale.edu/academics/school-handbook). For the M.Arch. I (three-year professional) program, students must complete the degree requirements within five years. Any approved leave of absence cannot exceed two years. For the M.Arch. II and M.E.D. (two-year) programs, students must complete the degree requirements within three years and any approved leave of absence cannot exceed one year.

FINANCIAL-AID WARNING

At the conclusion of each term, the dean responsible for academic matters will provide the Financial Aid Office with a list of students who are not in good academic standing and therefore are failing to meet SAP. The Financial Aid Office will then notify these students that they have been placed 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 chair of the Rules Committee and the 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.

Benefits from the U.S. Department of Veterans Affairs

Eligible students are strongly encouraged to seek specific information about GI Bill® Education benefits from the Department of Veterans Affairs at 888.442.4551 or www.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 https://finaid.yale.edu/award-letter/financial-aid-terminology/yellow-ribbon-program.

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, photographers, receptionists, social media managers, 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 the term. 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

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 *Office of International Students and Scholars (OISS) Financial Certification Form for International Students Admitted for Fall 2026*. This form, accessible on our website (https://www.architecture.yale.edu/admissions/international-students), is due May 1 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.

All international student applicants for the 2026–2027 academic year at the Yale School of Architecture may choose to complete the General Test of the Graduate Record Examination (GRE) Program (see Standardized Examinations in the chapter Admissions).

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 https://oiss.yale.edu/immigration.

Office of International Students and Scholars

http://oiss.yale.edu
203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 8,000 international students, faculty, staff, and their dependents at Yale. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves 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 and scholars obtain and maintain legal nonimmigrant status in the United States.

OISS programs, like daily English conversation groups, the Understanding America series, DEIB workshops, 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) community, which organizes a variety of programs and events.

The OISS website 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 Yale Connect, Facebook, and Instagram.

OISS is a welcoming venue for students and scholars who want to check their email, grab a cup of coffee, and meet up with a friend or colleague. The International Center

is OISS's home on Yale campus and is located at 421 Temple Street. The International Center provides meeting space for student groups and a venue for events organized by both student groups and university departments. For more information about our hours, directions, and how to reserve space at OISS, please visit https://oiss.yale.edu/about/hours-directions-parking.

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 two hundred 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. A wide range of student clubs and extracurricular groups allows students to collaborate beyond the classroom.

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 the Environment, 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 2024, lecturers included:

Sunil Bald
Amélia Brandão Costa
Karla Britton
Dwight Carey
Francesco Casetti
Rocky Chin
Rodrigo da Costa Lima
Issa Diabaté
Kyle Dugdale
Sofía von Ellrichshausen
Jack Halberstam
Andrei Harwell

Francesca Hughes
Sue Ann Kahn
Yoko Kawai
George Knight
Whitney Laemmli
Dominic Leong
Mae-Ling Lokko
Ma Yansong
Josephine Minutillo
Miki Nakura
Mauricio Pezo
Sally Promey
Shayari de Silva
Alfredo Thiermann
Gary Tomlinson

In spring 2025, lecturers included:

Tim Anstey
Helen Brown Bechtel
Deborah Berke
Julio Bermudez
Sven Blume
Bong Joon Ho
Peter Christensen
Charmaine Chua
Kwesi Daniels
Billie Faircloth
Kabage Karanja
Dana Karwas
Yoko Kawai
Barbara Landau
Yasmeen Lari
Liu Thai Ker
Maurie McInnis
Stella Mutegi
Alan Organschi
Laurie Paul
Usha Satish
Beka Sturges
Benedetta Tagliabue
Julie Zimmerman

Symposia

During 2024–2025, the School of Architecture hosted one colloquium and three symposia.

The Mind and Space Colloquium, organized by Yoko Kawai, was held in a series of four events across the 2024–2025 academic year. The colloquium explored important

questions including how our mind perceives space and whether our spaces can influence mental health. The events reflected contemporary academic conversations on mind and space from the conceptual, such as the cultural definition of the self and space, to the scientific, which can be measured. Accordingly, invited speakers joined from the fields of philosophy, religion, neuroscience, cognitive science, environmental psychology, and behavioral science.

Building a Planetary Solution: Regenerative Architectural Strategies for a Planet in Crisis was held on February 20–22, 2025. The lifecycle of the built environment—the production, operation, and, ultimately, disposal of buildings and infrastructure (and their aggregation as towns and cities)—currently accounts for nearly half of all anthropogenic greenhouse gas emissions, more than half of solid waste generation, and nearly three quarters of energy consumption. These statistics fail to capture the range of systemic challenges we face as a consequence of our unique but ubiquitous capacity to produce and consume the artifacts of our industriousness. As we approach this critical planetary threshold, what scientists describe as a "climate tipping point," how can architects and their colleagues in the building sector mitigate or even reverse the ecological and atmospheric impacts of the work? What if, instead of continuing to deplete and degrade our planet's natural ecosystems—its forests, peatlands, wetlands—the making of global buildings and cities could become a force to incentivize their restoration, reverse climate change, and enhance biodiversity?

Speakers included Paul Anastas, Deborah Berke, Phillip G. Bernstein, Darrell Brooks, Stephanie Carlisle, Oswaldo Chincilla, Alison Cunningham, Ana María Durán Calisto, Anna Dyson, Christian Gäth, Eva Gladek, Adam Hopfner, Daniel Ibañez, Indy Johar, Micha Kretschman, Sara Kuebbing, Matti Kuittinen, Joshua Kuhr, David Lewis, Tanya Luthi, Maurie McInnis, Philipp Misselwitz, Kiel Moe, Alan Organschi, Marc Palahí, Vyjayanthi Rao, Barbara Reck, Chandra Robinson, Andrew Ruff, Jennifer Russell, Allyx Schiavone, Karen Seto, Noah Silvestry, David Skelly, Andrew Waugh, Lindsey Wikstrom, Mark Wishnie, Catherine De Wolf, and Julie Zimmerman.

Discrepant Circulations was held on March 27–28, 2025. As questions of mobility become more prominent in architectural theory and history it is time to rethink circulation, a term that has long shaped how the field conceptualizes movement. Circulation is more than a synonym for the spaces through which people and things pass; it locates tensions between movement and arrest, passage and capture, flow and containment. What the discipline of architecture calls circulation concerns more than ideals of fluid, elegant, or efficient mobility: it also names operations that organize, differentiate, and channel people and things by means of pathways and diversions, openings and closures. Over the last two decades, adjacent fields such as art history, anthropology, global history, and film and media studies have theorized circulation in a different manner, examining how the meaning of images, signs, knowledge, or commodities are transformed by their currency in global networks. These different theoretical traditions can be brought into productive dialogue to grasp points of complementarity and of friction. The symposium, organized by Craig Buckley, aims to refresh and expand attention to concepts of circulation by bringing together a leading group of historians, architects, theorists, and curators to think together about the opportunities and hazards of this pervasive, yet under-examined, concept in the discipline. Discrepant Circulations has been generously supported by the Edward J. and Dorothy Clarke Kempf Memorial

Fund at the Macmillan Center, the History of Art Department, and the School of Architecture.

Participants included Ross Exo Adams, Tim Anstey, Aleksandr Bierig, Craig Buckley, Jordan H. Carver, Francesco Casetti, Swati Chattopadhyay, David Gissen, Samia Henni, Francesca Hughes, Diana Martinez, Morgan Ng, Alena Beth Rieger, Kishwar Rizvi, David Sadighian, and Mark Wasiuta.

Supply Chain Equity: Modern Slavery, Architecture, and Construction was held on April 11–12, 2025. The ongoing legacy of chattel slavery and the persistence of modern slavery weigh on the architecture, construction, and engineering industries, from material supply chains to jobsites. While the professions recognize the necessity of this work, the inertial weight of current practice and systems have sidelined early efforts to confront slavery in contemporary society. Yet the momentum for change continues. Architecture and law students—along with colleagues from environmental, social work, business, and policy programs—seek connections to justice and exploitation-free practice. Building on this momentum, the symposium invites participants to work across disciplinary lines, harness expertise, and seek pathbreaking solutions together. Supply Chain Equity was supported by the J. Irwin Miller Endowment, the Stavros Niarchos Foundation, and the Gordon H. Smith Lectureship in Practical Architecture Fund, and was jointly organized with the University of Michigan Law School.

Speakers included Sheela Ahluwalia, Greg Asbed, Phillip G. Bernstein, David Blight, Bridgette Carr, Jordan H. Carver, Austin Choi-Fitzpatrick, Luis C.deBaca, Billie Faircloth, Seth Guikema, Kayleigh Houde, Alicia Ley, Shawn MacDonald, Chavi Keeney Nana, Randy Newcomb, Alan Organschi, Jacob Reidel, Amy O'Neill Richard, Nora Rizzo, Ana Tomic, and Ryan Welch.

Symposia at the Yale School of Architecture are supported in part by the J. Irwin Miller Fund.

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 2024–2025 included:

Geoffrey Bawa: It Is Essential To Be There
August 29–November 30, 2024

The Tuskegee Chapel: Paul Rudolph X Fry & Welch
January 9–July 5, 2025

STUDENT-CURATED EXHIBITIONS

Love Here: The Death and Life of Queer Public Space
August 29–October 5, 2024

Reading Sadu
October 10–November 7, 2024

The Wildest Show Behind Bars: Texas Prison Rodeo
November 14–December 14, 2024

A Repository of Black Knowledge
January 9–February 15, 2025

Home, Sweet Home: The Collective Nature in Material Reclamation, Redistribution, and Reuse of a Deconstructed House
February 17–March 29, 2025

From Utopia to Ubiquity: The Moving Walkways at Expo '70
March 31–May 10, 2025

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. The editors of *Perspecta* 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 www.architecture.yale.edu/publications/constructs.

The school maintains an active publications program (www.architecture.yale.edu/publications. Books published in 2024 and 2025 include:

Notes on Peter Eisenman: The Gradual Vanishing of Architecture, edited by M. Surry Schlabs (B.A. '99, M.Arch. '03, Ph.D. '17, designed by Pentagram and distributed by Yale University Press.

Peter Eisenman, who taught at YSoA for twenty-five years, has shaped the field of contemporary architecture through innovative design and thinking. His works include single-family residences such as the "House" series (1968–75 and cultural structures such as the Wexner Center for the Arts, in Columbus, Ohio (1989 and the Memorial to the Murdered Jews of Europe, in Berlin (2005. In both his writings and his buildings Eisenman has integrated architecture with philosophy in a manner that is playful and evocative. This volume brings together a distinguished group of architects and historians, teachers and students, and friends and colleagues to consider Eisenman's legacy and his many extraordinary contributions to the architectural discourse. The book features essays, interviews, and provocations by George Baird, Phil Bernstein (B.A.'79, M.Arch. '83, Preston Scott Cohen, Kurt W. Forster, Elisa Iturbe (B.A. '08, M.Arch. '15, M.E.M. '15, Wes Jones, Phyllis Lambert ('61, Ariane Lourie Harrison, Mary McLeod, Edward Mitchell, Rafael Moneo, Joan Ockman, Caroline

O'Donnell, Emmanuel Petit, Alan Plattus (B.A. '76), M. Surry Schlabs, Robert A.M. Stern (M.Arch. '65), and Sarah Whiting.

Stanley Tigerman: Drawing on the Ineffable, edited by George Papamattheakis (M.E.D. '23), designed by Miko McGinty (B.A. '93, M.F.A. '98) and distributed by Yale University Press.

This retrospective publication paints a new portrait of legendary architect Stanley Tigerman (M.Arch. '61) through his drawings, collages, and sketches. The book showcases a variety of creative documents and drawing styles representing the wide array of his projects and interests: master plans, urban designs, civic infrastructures such as museums and low-income housing, private residences, exhibition designs, furniture, and tableware as well as architectural cartoons, called "Architoons." From the pragmatic and technical to the symbolic and narrative-driven, Tigerman's drawings capture his creative process and unique blend of intellect, wit, and humanistic sensibility. Featuring previously unpublished drawings from projects including the Illinois Holocaust Museum, the Commonwealth Edison Energy Museum, the Anti-Cruelty Society in Chicago, the Kalamazoo City Plan, and homeware for Swid Powell, this generously illustrated volume highlights the skillful and explorative process behind each project's final output. In addition to providing a stunning example of hand-drawn postmodern architectural representations, this visual journey offers readers a deeper understanding of the working process and significance of drawing in Tigerman's office, as well as his enduring contribution to the field of architecture. The text features contributions by Deborah Berke, Patrick Burke, Deborah Doyle, Margaret McCurry, Emmanuel Petit, Rene Stratton, Surjan, Melany Telleen, and Stanley Tigerman.

North Gallery 7, edited by Andrew Benner (M.Arch. '03), production by Luke Bulman and designed by Davy Dai (M.F.A. '24) and Orlando Porras (M.F.A. '24).

This book collects photographs, statements, and archival materials from the fall 2023 and spring 2024 exhibitions curated by students and installed in the Yale School of Architecture's second-floor North Gallery, including Building a Collective Archive: A Yale Traveler's Mnemosyne; Third Party; Climate Crises and Contemporaries; The Head, The Heart & The House: Migration and Modernism in King-lui Wu's Domestic Architecture; Learning from Berlin (CT); and On Looking: An Exhibition of Sketches and Watercolors by Alec Purves.

Housing Connecticut: Designing Healthy and Sustainable Neighborhoods, edited by Elise Limon (M.Arch. '22) and Andrei Harwell (M.Arch. '06) and designed by Tomáš Hlava (M.F.A. '25).

This book collects projects and insights from two class years of the Housing Connecticut course and clinic, organized by the Yale Urban Design Workshop and taught between the School of Architecture, the Law School, and the School of Management. Project proposals for four Connecticut sites are documented with descriptions, drawings, and research imagery. Conversations between members of the teaching team and members of each class round out the book.

Yale Urban Design Workshop

Alan Plattus, Founding Director
Andrei Harwell, Executive Director
Matthew Rosen, Assistant Director
Elihu Rubin, Director of Advocacy and Planning
Faculty Affiliates: Robert Dubrow, Kate Cooney, Aicha Woods, and Anika Singh Lemar
Student Design Assistants, 2024–2025: Alan Alaniz, Samantha Almonacid, Pablo Perez Alonso, Soraya Ammann, Julie Chan, Cynthia Garibay, Tomáš Hlava, Claire Hungerford, Amelia Lee, Echo Li, Naomi-Jeanne Main, Paddy Mittag-McNaught, Melinda Mo, Kristen Perng, Mesut Sallah, Lauren Sexton, Aniruddh Sharan, Jasper Stiby, Aerin Washington, Yi Ming Wu, and Yue Zeng

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, 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 the Environment, 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 Haven, 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.

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 neighborhood resilience and adaptation that address climate change and urban inequality. These projects include the Resilient Bridgeport strategy and pilot projects, funded by HUD under the Rebuild by Design and National Disaster Resilience Competitions, which include major new blue-green infrastructure integrated with the public realm; and the Dwight Healthy And Just Neighborhood project in New Haven, funded by both an EPA and a Yale Planetary Solutions Project grant. The project studies the health impacts of air quality and urban heat on the Dwight neighborhood, and their relationship to urban conditions and climate change.

The YUDW also coordinates the interdisciplinary clinic "Housing Connecticut: Developing Healthy and Just Neighborhoods," now entering its fourth year and offered in collaboration with the Connecticut Department of Housing. The clinic brings together students from the Schools of Architecture, Management, Environment, and the Law School with nonprofit developers to create proposals for affordable housing. A proposal from the 2022 edition of the clinic is currently under construction in the Newhallville section of New Haven.

Student Organizations

Students at Yale have access to a wide range of activities within the School of Architecture and elsewhere in the university or the community. These focus on academic, cultural, political, and community-based interests. At the school, one may join the American Institute of Architecture Students (AIAS) and the National Organization of Minority Architecture Students (NOMAS). A student also has the opportunity to be elected to one of several committees, including the Admissions Committee and the Curriculum Advisory Committee.

Students have founded many organizations at the School of Architecture including *Paprika!,* the weekly independent student publication; Outlines, the LGBTQ+ student group; YSOA Christian Fellowship; Green Action in Architecture (GAIA); Latin YSOA; the Indigenous Scholars of Architecture, Planning and Design (ISAPD); Yale Women in Architecture; All Ball YSOA; and the YSOA Badminton League, among others.

Students have the opportunity to edit school publications. *Perspecta*, the Yale Architectural Journal, is the oldest student-edited architecture journal in the country, and each year gathers essays, articles, and projects from a range of leading scholars and designers. *Retrospecta* is the school's annual student-edited yearbook; students have the opportunity to edit *Retrospecta* as a team in the summer after their first year of study.

Outside the School of Architecture, there are many student organizations, including the Black Graduate Student Network (BGN), the Graduate and Professional Student Center at Yale (The Gryphon), 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, as well as the many Yale cultural centers. 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 offers a wide-ranging instructional program aimed at quickly initiating new members of the community into the complex world of information resources.

FABRICATION SHOPS

Graduate and undergraduate students use the school's fabrication shops in support of studio and course work assignments, as well as for independent projects. They include fully equipped facilities for building models, fabricating furniture, sculpting, and exploring building systems. Students work with a wide variety of materials, including wood and wood products, plastics, and ferrous and nonferrous metals. Beyond the normal fabricating equipment and tools usually found in wood and metal shops, the school's equipment includes both a high-power metal-cutting laser and a high-powered laser for woods and plastics, a water jet cutter, multiple large- and small-bed 3-axis CNC mills, 4-axis CNC mills, a jewelry-grade wax 3d printer, a 5-axis robotic 3d printer, and seven robots in the robotics lab. 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 (ARCH 5091, Fundamentals of Modeling and Fabrication) 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.

ADVANCED TECHNOLOGY FACILITIES

Advanced technology 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 able to print in plastic, plaster, clay, and resin; and dedicated printing rooms and plotting clusters outfitted with photocopiers and large-format plotters on each studio floor. Large-scale high-resolution display monitors on carts are available on all studio floors. 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. 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 studio courses earn nine credits and are graded Pass (P) or Fail (F). Credit will be given for any passing grade (P). 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.

All non-studio courses earn three credits and are graded High Pass (HP), Pass (P), Low Pass (LP), or Fail (F). Credit will be given for any passing grade (HP, 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 are available online on the School of Architecture's website, https://www.architecture.yale.edu. 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.

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 in 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.

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 to the Rules Committee no less than three weeks 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 should not assume requests for leave will be automatically granted.

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 a mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the school determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors, including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden university resources.

An appeal of such a leave must be made in writing to the dean of the School of Architecture no later than seven days from the effective date of the leave.

An incident that gives rise to voluntary or mandatory leave of absence may also result in subsequent disciplinary action.

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 many not miss more than one year of studio coursework. Taking a leave will result in limitations on participation in summer travel programs.

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, including all reviews and final examinations. In any course, more than two absences will result in a failing grade. Refer to the Attendance portion of the Academic Rules and Regulations section of the *School of Architecture Handbook* (https://www.architecture.yale.edu/academics/school-handbook#mmi-410) for details.
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.
6. The school reserves the right to photograph students in studio spaces, including at reviews, and to use those photographs in print and digital media. The school may also use images and text derived from student work in print and digital media, giving credit to the author.

EMERGENCY SUSPENSION

The dean of the School of Architecture, or a delegate of the dean, may place a student on an emergency suspension from residence or academic status when (1) the student has been arrested for or charged with serious criminal behavior by law enforcement authorities; or (2) the student allegedly violated a disciplinary rule of the School of Architecture and the student's presence on campus poses a significant risk to the safety or security of members of the community.

Following an individualized risk and safety analysis, the student will be notified in writing of the emergency suspension. A student who is notified of an emergency suspension will have twenty-four hours to respond to the notice. The emergency suspension will not be imposed prior to an opportunity for the student to respond unless circumstances warrant immediate action for the safety and security of members of the community. In such cases, the student will have an opportunity to respond after the emergency suspension has been imposed.

When a student in the School of Architecture is placed on an emergency suspension, the matter will be referred for disciplinary action in accordance with school policy. Such a suspension may remain in effect until disciplinary action has been taken with regard to the student; however, it may be lifted earlier by action of the dean or dean's delegate, or by the disciplinary committee after a preliminary review.

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 (five 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 (sixteen faculty members, ten students). Reviews and makes recommendations on admission policies; reviews all applications for admission and makes admission recommendations to the dean.
4. Curriculum Committee (dean, associate 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 (three faculty members, one student). Advises the Arts Library on acquisition and maintenance issues.
9. Dual Degree Committee (faculty members). Recommends to the Rules Committee student course of study proposals for the joint degrees with other professional schools of the university.
10. Awards and Prizes Committee (seven faculty members). Makes award and prize recommendations to the faculty.
11. Ph.D. Admissions Committee (faculty members). Reviews and makes recommendations on Ph.D. program admission policies; reviews all applications for admission to the Architecture Ph.D. program and makes admission recommendations.
12. Bass Scholars Committee (two faculty members). Selects students for the Bass Scholars program.
13. Student Advisory Committee (two representative members from each year of the M.Arch. I, M.Arch. II, and M.E.D. programs, one faculty member, and at least one representative of the Dean). Ensures a regular forum for communication and feedback concerning the views and interests of the student body. Implements general student grievance procedures of the grievance procedures of the university.

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

Global engagement is core to Yale's mission as one of the world's great universities. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

Yale's engagement beyond the United States dates from its earliest years. The university remains 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.

Yale's globalization is guided by the vice provost for global strategy, 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 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.

Teaching and research at Yale benefit from the many collaborations underway with the university's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the university's global strategy.

The Office of International Affairs (https://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. OIA also coordinates Yale's program for hosting scholars at risk.

The Office of International Students and Scholars (https://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 Alumni Association (https://alumni.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 (https://world.yale.edu), including resources for those conducting international activities abroad and links to international initiatives across the university.

Yale University Library

Yale University Library comprises collections, spaces, technology, and people. The collections contain fifteen million print and electronic volumes in more than a dozen libraries and locations, including Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, Marx Science and Social Science Library, and the Anne T. and Robert M. Bass Library. Yale Library's resources also include more than a billion licensed e-resources and special collections that represent the diversity of the human experience in forms ranging from ancient papyri to early printed books, rare film and music recordings, and a growing body of born-digital materials. More than five hundred staff members facilitate teaching, research, and practice, offering deep subject-area knowledge as well as expertise in digital humanities, geographic information systems, the use and management of research data, and emerging uses of artificial intelligence in research. Yale Library's preservation and conservation specialists develop and apply leading-edge technology to maintain collections, providing critical support for increased access to collections, an expanding exhibition program, and Yale's emphasis on teaching with primary sources. For more information, visit https://library.yale.edu.

Cultural and Athletic Resources

Keep up to date about university news and events by subscribing to the Yale Today e-newsletter (https://news.yale.edu/subscribe-enewsletter), YaleNews (http://news.yale.edu), the Yale Calendar of Events (http://calendar.yale.edu), and the university's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum (https://peabody.yale.edu), founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions. The Museum's galleries, newly renovated in 2024, display thousands of objects, including the first Brontosaurus, Stegosaurus, and Triceratops specimens ever discovered.

The Yale University Art Gallery (https://artgallery.yale.edu) is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles

from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more.

The Yale Center for British Art (https://britishart.yale.edu) is a museum that houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present.

More than five hundred musical events take place at the university during the academic year, presented by the School of Music (https://music.yale.edu/concerts), the Morris Steinert Collection of Musical Instruments (https://music.yale.edu/concerts-events-collection), and the Institute of Sacred Music (https://ism.yale.edu/events/upcoming-events), among others.

For theatergoers, Yale offers a wide range of dramatic productions at such venues as the Yale Repertory Theatre (https://yalerep.org); the University Theater and Iseman Theater (https://drama.yale.edu/productions); and Yale Cabaret (https://www.yalecabaret.org).

The religious and spiritual resources of the university serve all students, faculty, and staff of all faiths. Additional information is available at http://chaplain.yale.edu.

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students at no charge throughout the year. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. During the year, various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Tennis Complex, the Yale Outdoor Education Center (OEC), and the Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Information is available at https://myrec.yale.edu.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (https://recreation.yale.edu/club-sports). Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities, including 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 at https://myrec.yale.edu.

Identification Cards

Yale University issues identification (ID) cards to faculty, staff, and students. ID cards support the community's safety and security by allowing access to many parts of campus: dining halls and cafés, residential housing, libraries, athletic centers, workspaces, labs, and academic buildings. Cultivating an environment of public safety

requires the entire community to work together to ensure appropriate use of our spaces, as well as to foster a sense of belonging for all members of our community.

University policies, regulations, and practice require all students, faculty, and staff to carry their Yale ID card on campus and to show it to university officials on request. Yale ID cards are not transferable. Community members are responsible for their own ID card and should report lost or stolen cards immediately to the Yale ID Center (https://idcenter.yale.edu).

Members of the university community may be asked to show identification at various points during their time at Yale. This may include but not be limited to situations such as: where individuals are entering areas with access restrictions, for identification in emergency situations, to record attendance at a particular building or event, or for other academic or work-related reasons related to the safe and effective operation and functioning of Yale's on-campus spaces.

For some members of our community, based on the needs and culture of their program, department, and/or characteristics of their physical spaces, being asked to show an ID card is a regular, even daily, occurrence. However, for others it may be new or infrequent. For some, being asked to produce identification can be experienced negatively, as a contradiction to a sense of belonging or as an affront to dignity. Yale University is committed to enhancing diversity, supporting equity, and promoting an environment that is welcoming, inclusive, and respectful. University officials requesting that a community member show their ID card should remain mindful that the request may raise questions and should be prepared to articulate the reasons for any specific request during the encounter. In addition, individuals requesting identification should also be prepared to present their own identification, if requested.

Health Services

Yale Health operates a multispecialty group practice on campus through its state-of-the-art medical center, Yale Health Center, located at 55 Lock Street. Yale Health Center offers a wide variety of on-site health care services including primary care, specialty care, acute care, mental health and counseling, radiology, blood draw, pharmacy, eye care, infusion and medication administration center, and a seventeen-bed inpatient care unit. Nearly all care is provided by Yale Health staff; when a student's condition requires more specialized care or a hospitalization, there is an extensive network of specialists drawn largely from Yale School of Medicine or other in-network contracted providers. Yale Health's network hospital is Yale-New Haven Hospital. With Yale Health Hospitalization & Specialty Care Coverage, emergency care is covered anywhere in the world. Yale Health's services are detailed in A Student's Guide to Yale Health, available through the Yale Health Member Services Department, 203.432.0246, or online at https://yalehealth.yale.edu/resource/student-guide-yale-health.

ELIGIBILITY FOR SERVICES

The university provides eligible degree-candidate student enrolled half-time or more with primary care services at the Yale Health Center through Yale Health Basic Student Health Services. These services are free and automatically provided; no enrollment or forms are required. For new students and newly eligible students, basic services are available on the date the student is required to be on campus for orientation

and continue through July 31, providing they remain eligible. Basic Student Health Services includes preventive health, blood draw, and medical services in student health, gynecology, mental health and counseling, nutrition, acute care, and inpatient care. For returning students, access to Basic Student Health Services begins August 1 and ends July 31, providing they remain eligible. Please note that this is not an insurance plan. For full details, see Yale Health Basic Student Health Services at https://yalehealth.yale.edu/topic/health-care-overview-students-yale-health.

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

Students not eligible for Yale Health Basic Student Health Services 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.

Most students meet the university requirement for hospitalization and insurance coverage by subscribing to Yale Health Hospitalization & Specialty Care Coverage, which provides coverage for all approved hospitalizations, specialty care services, and prescription medications. If you are an eligible degree-candidate student enrolled half-time or more, you are automatically enrolled in and billed for this coverage. Full-year coverage dates are identical to those for Yale Health Basic Student Health Services. However, Yale Health Hospitalization & Specialty Care Coverage may also be purchased for either the fall term only or spring term only. All students who remained enrolled in and do not waive Yale Health Hospitalization & Specialty Care Coverage (https://yalehealth.yale.edu/student-coverage) can use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost, minus any applicable copayments, of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a non-Yale Health provider who accepts their alternate insurance.

HEALTH COVERAGE ENROLLMENT

A student's status as an eligible Yale University undergraduate, graduate, or professional student automatically makes them eligible for Yale Health Basic Student Health Services. If they are eligible for Yale Health Basic Student Health Services, the university requires them to obtain adequate insurance coverage for hospitalization and specialty care. A student may purchase their hospitalization, specialty, and prescription coverage through Yale Health or through another insurer. Students may remain enrolled in Yale Health Hospitalization & Specialty Care Coverage or waive the plan if they have other hospitalization coverage, such as through a spouse or parent. The waiver must be renewed annually, and the student must confirm receipt of the waiver by the university's deadlines noted below.

Yale Health Hospitalization & Specialty Care Coverage

For a detailed explanation of this plan, which includes coverage for prescriptions, see *A Student's Guide to Yale Health*, available at https://yalehealth.yale.edu/resource/student-guide-yale-health.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization & Specialty Care 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 Care Coverage on the day the dormitories officially open or when orientation requires students to be on campus. 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 Care Coverage Students can waive Yale Health Hospitalization & Specialty Care Coverage by completing an online waiver form that demonstrates proof of alternate coverage. Students are responsible for reporting any changes in alternate insurance coverage to the Member Services Department within thirty days. 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 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 Care 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 Student Health Services and Yale Health Hospitalization & Specialty Care 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/forms-and-guidelines) 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, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program;

students enrolled in the Broad Center M.M.S. program; students enrolled in the PA Online program; students enrolled in the M.S.N. Nursing Online program; and students enrolled in the EMPH program may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization & Specialty Care Coverage. Graduate and professional school students should use the Student Enrollment Change Application available from the Member Services Department or at https://yalehealth.yale.edu/student-coverage. It 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 Withdrawing from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of the student's withdrawal can impact whether they can get a refund for their health coverage or be billed for health services they used. Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the withdrawal policies. Students should contact Yale Health Member Services (203.432.0246; member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu) for guidance or questions about their specific situation.

For students who withdraw on or before the fifteenth day of classes:

- They will receive a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund since they were not billed for coverage.
- Their Yale Health membership will end retroactively to the start of the insurance term (fall or spring) in which they have withdrawn, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Health Services.
- They will not be eligible for any Yale Health coverage and unable to access services moving forward.
- If they have already used health services, those services will be billed directly to the student by Yale Health.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

For students who withdraw more than fifteen days after the first day of classes:

- They will still have access to Yale Health services for thirty days after their withdrawal date.
- During those thirty days, the student will have access to the same services they had before withdrawing.
- If they waived coverage, then they will still have access to Yale Health Basic Health Services for thirty days.
- If they did not waive coverage, they will remain insured by Yale Health with Hospitalization & Specialty Care with prescription benefits.
- However, fees for Yale Health Hospitalization & Specialty Care Coverage won't be refunded nor prorated. Students are responsible for the semester charge on their student account, even if their tuition has been refunded.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

If a student is unsure about their options or how these policies apply to their situation, contact Yale Health Member Services (member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu).

Leaves of Absence Taking a leave of absence (LOA) from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of a student's LOA can impact whether they can get a refund for their health coverage received or be billed for health services they used. Students granted a leave of absence (non-medical or medical) can purchase Student Affiliate Coverage. Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the LOA policies. Students should contact Yale Health Member Services (203.432.0246; member.services@yale.edu) or Student Heath Care Navigator (yhstudentnavigator@yale.edu) for guidance or questions about your specific situation.

If the registrar is notified of a student's LOA on or before the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage will end retroactively to the start of the insurance term (fall or spring) in which they have taken a LOA, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Student Health Services.
- The student will get a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund.
- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.
- If the student waived coverage and does not enroll in Student Affiliate Coverage, they will not be eligible for any Yale Health services and coverage moving forward, and if they have already used health services, those services will be billed directly to them by Yale Health.

If the registrar is notified of a student's LOA after the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage ends on the day the registrar is notified of their LOA.
- If the student waived coverage, then their access to Yale Health Basic Health Services ends on this date, and if they have already used health services, those services will not be billed directly to them by Yale Health.
- If the student did not waive coverage, then their insurance, Yale Health Hospitalization & Specialty Care with prescription coverage, ends on this date. If they have already used health services, those services will not be billed directly to them by Yale Health. However, any fees for Yale Health Hospitalization & Specialty Care Coverage will not be refunded nor prorated.
- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.

To enroll in Student Affiliate Coverage (enrollment isn't automatic), a student will need to complete and submit the enrollment/change form available from the Member Services Department or at https://yalehealth.yale.edu/student-coverage.

- Fees that have already been paid for Yale Hospitalization & Specialty Coverage will be applied to the cost of Student Affiliate Coverage; the full fee will still be charged to the student's account; however, they will only be charged the difference in the fee.
- Regardless of what point in the semester the student enrolls, fees will not be prorated or refunded.

For more information, contact Yale Health Member Services (member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu).

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 Care 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 Care 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/forms-and-guidelines). 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.

Per Course Per Credit Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization & Specialty Care Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of per course per credit enrollment. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization & Specialty Care 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/forms-and-guidelines). 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 online at https://yalehealth.yale.edu/resource/student-handbook and from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

REQUIRED IMMUNIZATIONS

All new students are required to complete these requirements by August 1, 2025. Key information and a description of student health requirements may be found at https://yalehealth.yale.edu/new-student-health-requirements. This page may be periodically updated and should be considered the most up-to-date source of information. All requirements are to be completed through Health On Track (https://healthontrack.yale.edu/s), Yale's portal for tracking health requirements. Specific requirements are outlined below.

Required of All Students

Requirement	Description	Alternate
MMR: measles, mumps, and rubella	MMR vaccine for anyone born after 1/1/1957 without evidence of immunity. Two doses of MMR vaccine at least 28 days apart. Dose 1 on or after first birthday	Laboratory documentation of immunity to measles, mumps, and rubella
Varicella	Varicella vaccine: two doses (age 12–15 months and 4–6 years). Adolescent catch-up: 2 doses, 4–8 weeks apart	Laboratory evidence of immunity or health care provider documentation of disease
Meningitis quadrivalent ACWY*	Menveo, Menactra, MenQuadfi and Nimenrix, Penbraya (single dose at or after age 16). Vaccine must be given within 5 years of matriculation	ACWY polysaccharide vaccine is acceptable if conjugate vaccine unavailable
Tdap	Single booster dose within the past 10 years	
TB screening questionnaire†	Complete the questionnaire. If identified as high risk, TB screening test must be submitted. If result is positive, a chest X-ray and record of any treatment must be submitted	

* only for students residing in university housing

† only for non-health-care-profession students

Additional Requirements for Health-Care-Profession Students

Requirement	Description	Alternate
Influenza	Single dose of seasonal flu vaccine annually between August 1 and December 1	

TB screening	Quantiferon or T-spot blood test within past 6 months. Positive test requires documentation of asymptomatic status and chest X-ray result	
Hepatitis B vaccine and titer	Heplisav-B (2 doses), Energix B, Recombivax HB (3 doses). Completion of series and quantitative titer demonstrating immunity following vaccination	Twinrix (Hep A and B) at appropriate intervals

Graduate Housing

https://housing.yale.edu
housing@yale.edu
203.432.2167

The Yale Graduate 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 254 and 276 Prospect Street and 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 graduate housing website 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 2 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 22. Room selection for all others begins April 23.

The Yale Graduate Housing Office also manages the Off Campus Living listing service (http://offcampusliving.yale.edu; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings from New Haven landlords. 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. Another resource is Elm Campus Partners, who manages Yale-owned apartments (http://www.elmcampus.com).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.

Student Accessibility Services

https://sas.yale.edu
sas@yale.edu
203.432.2324

To ensure that all students have an equal opportunity to make the most of their Yale education, the Student Accessibility Services office (SAS) facilitates individual accommodations for students with disabilities. SAS promotes equitable access to education and student life for students with disabilities and fosters a campus environment of belonging, inclusion, and respect. Students requesting accommodations should complete an accommodation request form (https://yale-accommodate.symplicity.com/public_accommodation). to initiate the interactive process. Students may upload supporting documentation regarding their condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at https://sas.yale.edu/students/documentation-guidelines.

Engagement with SAS is confidential. Faculty and staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. Generally, a student requiring reasonable accommodations needs to renew accommodations with SAS at the start of each term and should complete this step as soon as their schedule is finalized. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact SAS to discuss accommodation options.

Resources to Address Discrimination, Harassment, and Sexual Misconduct

Yale is a community committed to fostering an environment of mutual respect and intellectual discovery in which all members of the community can thrive. Acts of discrimination, harassment, and sexual misconduct are contrary to the community standards and ideals of our university. Staff in the following offices work within the Yale community to promote an environment free from discrimination, harassment, and sexual misconduct and are available to talk through situations you have witnessed or experienced, as well as to provide guidance.

When you have concerns or questions related to discrimination, harassment, or sexual misconduct, you have a wide range of choices for support. You can reach out to a discrimination and harassment resource coordinator, deputy Title IX coordinator or others, such as a residential college dean, dean of student affairs, the Office of Institutional Equity and Accessibility, or the Title IX office.

DISCRIMINATION AND HARASSMENT RESOURCE COORDINATORS

Office hours: 9 a.m.–5 p.m., M–F
https://oiea.yale.edu/contact-us/dhrc

Discrimination and harassment resource coordinators (DHRCs) have been identified by the deans of Yale College, the Graduate School of Arts and Sciences, and the

professional schools as community members with the responsibility to receive concerns and offer advice and guidance related to diversity and inclusion, discrimination and harassment, and equal opportunity. Discrimination and harassment resource coordinators may also help facilitate informal resolution. This may be an individual's best "first stop" in discussing a concern related to discrimination, harassment, or retaliation, particularly as discrimination and harassment resource coordinators will be knowledgeable about resources specific to their school or college.

OFFICE OF INSTITUTIONAL EQUITY AND ACCESSIBILITY

Office hours: 9 a.m.–5 p.m., M–F
203.432.0849
https://oiea.yale.edu

Any individual who would like to report a concern of discrimination, harassment, and/or retaliation may contact the Office of Institutional Equity and Accessibility (OIEA). OIEA staff are available to discuss concerns, university resources, and options for resolution, including informal resolution. Where appropriate, OIEA staff are also available to conduct investigations into complaints of discrimination, harassment, and/or retaliation. Talking with someone at OIEA about a concern or making a complaint does not generally launch an investigation. It can, however, be an important step to alerting the university about a concern and getting assistance to resolve it.

SHARE: INFORMATION, ADVOCACY, AND SUPPORT

55 Lock Street, Lower Level
Appointments: 9 a.m.–5 p.m., M–F
24/7 on-call service (for time-sensitive matters): 203.432.2000
https://sharecenter.yale.edu

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available to members of the Yale community who wish to discuss any current or past 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 individuals to the hospital or the police), as well as ongoing counseling and support for students. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX Office, the Yale Police Department, and other campus resources and can provide assistance with initiating a 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. 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.

TITLE IX COORDINATORS

203.432.6854
Office hours: 9 a.m.–5 p.m., M–F
https://titleix.yale.edu

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 or gender.

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated one or more deputy Title IX coordinators, who work closely with the university Title IX Office and university Title IX Coordinator Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to sex-based discrimination and sexual misconduct within their respective schools. Coordinators also work with pregnant and parenting students to coordinate needed accommodations and to respond to instances of discrimination. Discussions with a deputy Title IX coordinator are private and information is only shared with other university officials on a need-to-know basis. 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 sexual misconduct policy. The UWC is composed of faculty, senior administrators, and graduate and professional students drawn from throughout the university. UWC members are trained to observe strict confidentiality with respect to all information they receive about a case.

YALE POLICE DEPARTMENT

101 Ashmun Street
24/7 hotline: 203.432.4400
https://your.yale.edu/community/public-safety/yale-police-department

The Yale Police Department (YPD) operates 24/7 and is composed 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 the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the Title IX Office, 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 cafés, 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 international 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 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, College Street Music Hall, 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 Puerto Rican Festival of New Haven. 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.

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 Avelo Airlines 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 www.newhavenct.gov.

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.

SCHOLARSHIPS AND AWARDS

Doreen I. Adengo Scholarship Fund (2022). Established in memory of Doreen I. Adengo (M.Arch 2005) by her classmates, friends, colleagues, and family to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

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.

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 Class of 1989 Scholarship Fund (2024). Established by members of the Architecture Class of 1989 to support scholarships at the School of Architecture.

Architecture Class of 1996 Scholarship Fund (2024). Established by members of the Architecture Class of 1996 to support scholarships at the School of Architecture.

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.

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.

Frederick Bland Scholarship Fund (2018). 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.

Kent Bloomer Scholarship Fund (2019). Established by Robert "Buzz" Yudell (B.A. 1969, M.Arch. 1973), Christine "Tina" Beebe (M.F.A. 1974), Stephen W. Harby (B.A. 1976, M.Arch. 1980), and friends in honor of Kent Bloomer (M.F.A. 1959), longtime faculty member, to endow a scholarship fund for the benefit of one or more deserving students.

Paul Brouard Fund (2022). Established in memory of Paul Brouard (M.Arch 1959) and long-time faculty member heading the First Year Building Project for more than forty years by alumni, family, and friends to support the design-build curriculum and to provide fellowships for current students selected to work on such projects. The following students have been named Paul Brouard Fellows:

Alice Cochrane, 2023
Liam Nolan, 2024

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 Carrafiell Endowed Scholarship (2017). Established by John Carrafiell (B.A. 1987) to provide special scholarships for deserving students within the Yale School of Architecture who qualify for need-based financial aid.

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.

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.

Dean's Endowed 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.

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.

Virginia Dwan Endowed Scholarship Fund (2024). Established by Terry Dwan (M.Arch. 1984) in memory of her aunt Virginia Dwan, a noted art gallerist, to support scholarships in the School of Architecture.

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.

Peter Eisenman Scholarship Fund (2023) Established in honor of Peter Eisenman by friends, colleagues, and former students to support student scholarships in the School of Architecture.

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 Biczykowski, 2015
Luke Alan Anderson, 2016
Istvan van Vianen and Minquan Wang, 2017
Jack Lipson, 2018
Ryan Thomas Hughes, 2019
Camille Chabrol, Thomas Patrick Friesen Mahon, and Alexandra Louise Pineda Jongeward, 2020
Araceli Lopez, 2021
Isabel Li, Sally S. Chen, and Hannah Mayer Baydoun, 2022
Jia Ying Guan and Reem Nassour, 2023
Nabil Sulayman Haque and Reem Nassour, 2024
Meghana Ramesh and Sombo Sisay, 2025

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

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

Bryan Fuermann Scholarship Fund (2023). Established in honor of Bryan Fuermann, faculty member, by Brenda Shapiro to support student scholarships in the School of Architecture.

Frank Gehry Scholarship Fund (2018). Established by Richard D. Cohen in honor of architect Frank Gehry, who has been a visiting professor at the Yale School of Architecture throughout his career, to support fellowships in each incoming class for the duration of their studies.

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.

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

Gray Organschi Scholarship Fund (2024). Established by Lisa Gray (B.A. 1982, M.Arch. 1987) and Alan Organschi (M.Arch. 1988) to support scholarships in the School of Architecture.

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

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

Steven Harris and Lucien Rees-Roberts Scholarship Fund (2023). Established in honor of architect and faculty member Steven Harris and designer Lucien Rees-Roberts by Claire Creatore to support student scholarships in the School of Architecture.

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

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.

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.

Austin Kelly Scholarship Fund (2018). Established by Judith McBrien, Steven Harris, and friends in memory of Austin Kelly (M.Arch. 1993) to support student scholarships.

Francis Kéré Scholarship Fund (2023). Established in honor of visiting faculty member and 2022 Pritzker Laureate Francis Kéré by the Sidney E. Frank Foundation to support scholarships for students from Africa in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

Barbara DeGrange Kieran, Class of 1973, Scholarship Fund (2023). Established in memory of Barbara DeGrange Kieran (B.A. 1973) by Stephen J. Kieran (B.A. 1973) to support student scholarships in the School of Architecture.

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.

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

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.

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.

Raymond Liston Scholarship Fund (2019). Established as a bequest of Raymond Liston (M.Arch. 1960) to support student scholarships in the School of Architecture.

M.J. Long Scholarship (2020). Established by bequest of M.J. Long (M.Arch. 1964) 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.

Bryan Maddock '14 Summer Nomad Travel Fellowship (2024). Established by Bryan Maddock (M.Arch. 2014) to support student travel during the summer following their second year.

Anne Kriken Mann Scholarship Fund (2016). Established by Anne Kriken Mann to support student scholarships in the School of Architecture.

Gerald A. Marshall Scholarship (2020). Established by David M. Schwarz and friends in memory Gerald A. Marshall to support student scholarships in the School of Architecture.

Michael Marshall Scholarship Fund (2021). Established by Michael Marshall (M.Arch 1984) to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

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.

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
Gioia Connell, 2019
Ife Adepegba, 2020
Audrey Fisher and Christina Zhang, 2021
Sosa Erhabor and Joshua Greene, 2022
Annika Babra and Nicole Niava, 2023
Calder Birdsey and Karina Encarnación, 2024
Samuel Boakye and Tony Musleh, 2025

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.

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.

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.

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

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

Alec Purves Scholarship Fund (2024). Established by Phillip Bernstein (B.A. 1979, M.Arch. 1983) and Nancy Alexander (B.A. 1979, M.B.A. 1984) in honor of Professor Emeritus Alexander Purves (B.A. 1958, M.Arch. 1965) to support 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.

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.

Jaquelin Robertson Scholarship Fund (2022). Established in memory of Jaquelin Robertson (B.A. 1955, M.Arch 1961) by Anja Robertson and classmates, family, and friends to support support student scholarships in the School of Architecture.

Monica C. Robinson Scholarship Fund (2018). Established in honor of Monica C. Robinson by family, friends, and colleagues to support student scholarships.

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.

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.

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.

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.

Sonia Albert Schimberg Scholarship Fund (2021). Established by Carla Cicero and Anne Weisberg in honor of their mother Sonia Albert Schimberg (M.Arch 1950) to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

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

Lynda Spence and Robert Mittelstadt Scholarship Fund (2019). Established by bequest of Lynda Spence, wife of Robert Mittelstadt (M.Arch. 1964) to provide financial aid to students within the Yale School of Architecture.

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.

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.

Billie Tsien Scholarship Fund (2021). Established by Billie Tsien (B.A. 1971) to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

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.

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 Czeczek, 2015
Vittorio F. Lovato, 2016
Heather Jean Bizon, 2017
Claire Louise Haugh, 2018
Sharmin Yezdi Bhagwagar, 2019
Ryan Thomas Hughes, 2019
Rhea Isobel Schmid, 2020
Jerome John Tryon, 2020
Rebecca Commissaris, 2021
Leyi Zhang, 2021
Samar Halloum and Janelle Schmidt, 2022
Kyle W. Coxe and Inhwan Tae, 2023
Annika Monisha Kaur Babra and Tong Hsu, 2024
Alice Cochrane and Antonio Velasco Gonzalez, 2025

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 Quatrale, 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
Rhea Schmid, 2019
Rachel Mulder, 2020
Diana Smiljkovic, 2021
Tiana Kimball, 2022
Grace Brooks, 2023
Byron Cai, 2024
Julia Edwards, 2025

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.

WXY Studio Scholarship Fund (2021). Established by Claire Weisz (M.Arch 1989) to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

Ma Yansong Scholarship Fund (2023). Established by Ma Yansong (M.Arch 2002) to support student scholarships in the School of Architecture as part of the John Carrafiell Challenge Match initiative.

PROGRAMS

Annie Albers Sustainable Design Fellowship Fund (2023). Established by an anonymous gift to support postgraduate research that focuses on the application of new technologies and materials in the built environment bridging architecture and engineering.

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 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.

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
Francesco Casetti, Fall 2018
Ronald Rael and Virginia San Fratello, Fall 2020
Cruz García and Nathalie Frankowski, Fall 2021
Ross Exo Adams, Spring 2023
Esther Choi, Spring 2024

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.

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*.

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

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

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

Beatrix Farrand Fund (2019). Established by anonymous bequest in memory of Beatrix Farrand, Yale University's landscape architect from 1922 to 1945, to support teaching and research in the field of landscape architecture.

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

Alexander Garvin Teaching Fund (2011). Established by Professor Richard B. Peiser in honor of Alexander D. Garvin (B.A. 1962, M.U.S. 1967, M.Arch. 1967) to support teaching, research, course development, and related expenses in urban studies, with preference for the work of a practitioner/educator within the undergraduate and/or professional school curriculum.

Alexander Garvin Urban Planning and Development Teaching Fund (2015). Established by Alexander D. Garvin to support the teaching and research activities associated with courses in urban planning and development taught at the School of Architecture.

Alexander Garvin Urban Studies Resource Fund (2024). Established by friends and alumni in memory of faculty member Alexander D. Garvin (B.A. 1962, M.U.S. 1967, M.Arch. 1967) to support the undergraduate teaching and resources for urban studies.

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
Christopher Hawthorne, Fall 2018
Alexandra Lange, Fall 2019
Kate Wagner, Fall 2020
Joshua Jelly-Schapiro, Spring 2022
Deyan Sudjic, Fall 2022
Mark Lamster, Fall 2023
Josephine Minutillo, Fall 2024

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.

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.

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.

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

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

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.

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.

Edward R. Lambert Fund (1929). Established as a bequest of Edward R. Lambert (Ph.B. 1910, Cert.Eng. 1912) to be used for the encouragement of architecture as a fine art.

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

Timothy Egan Lenahan Memorial Fund (1994). Established by friends and family of Timothy Egan Lenahan (B.A. 1980, M.Arch. 1984) to support an annual lecture focusing on the relationship between landscape and architecture and to support the teaching of landscape. 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
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
Sou Fujimoto, Spring 2019
Margie Ruddick, Spring 2020
Kate Orff, Fall 2007 and Spring 2021
Douglas Spencer, Spring 2022
Christine Ten Eyck, Spring 2023
Sara Zewde, Spring 2024
Beka Sturges, Spring 2025

Anne Kriken Mann Hand Drawing Fund (2014). Established by Anne Kriken Mann to support instruction in hand drawing 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 Moore Building LAB Fund (2022). Established by Stephen Harby (B.A. 1978, M.Arch 1980) in memory of Charles Moore, former chair of the Department of Architecture (1965–1970), to support research and design-build projects expanding upon the pedagogy of the First Year Building Project initiated by Moore when he was chair of the department of architecture.

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

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.

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

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

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.*

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.

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.

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
Ananya Roy, Spring 2019
Wendy Chun, Spring 2020
Kathryn Yusoff, Spring 2023
Olúfẹ́mi Táíwò, Spring 2024
Charmaine Chua, Spring 2025

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
Julie Snow, Fall 2018
Marcio Kogan and Gabriel Kogan, Fall 2019
Enrique Norten, Spring 2024
Yasmeen Lari, Spring 2025

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.

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.

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
Timur Galen and Phillip G. Bernstein, Spring 2019
Liz Diller, Spring 2022
Ann Beha, Spring 2023
Paolo Tombesi, Fall 2023
Billie Faircloth, Spring 2025

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.

Tang Endowment for Environment and Architecture Fund (2025). Established by Dana Tang and the Tang Family Fund to support research and teaching in the area of sustainability in the built environment.

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.

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.

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
Esra Akcan, Spring 2019
Lizabeth Cohen, Spring 2020
Sarah Lewis, Spring 2021
Amber Wiley, Spring 2022
Oliver Elser, Fall 2022
Joan Ockman, Fall 2023
Francesca Hughes, Fall 2024

PROFESSORSHIPS

Diana Balmori Professorship (2018). Established by Cesar Pelli, dean of the School of Architecture from 1977 until 1984, in memory of landscape architect Diana Balmori, who was a longtime faculty member at the Yale School of Architecture in addition to her robust landscape architecture practice, to support a professorship in the field of landscape.

Edward P. Bass Deanship (2024). Established by Sasha C. Bass and friends in honor of Edward P. Bass (B.S. 1968, Arch. 1972) to support the deanship for 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.

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

Class of 1972 Fund (2023). Established by members of the Architecture Class of 1972 in celebration of their fiftieth reunion to support a professor of architectural history.

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.

Enid Storm Dwyer Professorship (2020). Established by bequest of Enid Storm Dwyer to endow a professorship at 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.

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.

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.

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.

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.

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
Anab Jain, Fall 2018

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.

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.

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
Michael Surry Schlabs, 2019
Elihu Rubin, 2020
Nikole Bouchard, 2021
Anthony Acciavatti, 2022
Bryan Fuermann, 2023
Aniket Shahane, 2024
Norma Barbacci, 2025

SCHOOL OF ARCHITECTURE STUDENTS

DEGREES CONFERRED, 2025

Master of Architecture

Naser Raed Ahmad Al Fakhouri
Ahmad Saad Alajmi
Edgar Orlando Alvarado
Renee Soraya Ammann
Nicholas George Arvanitis
Calder Mackintosh Malone Birdsey
Sofia Anna Borghese
Michael Brittenham
Sadie Clementine Bushara
Heng Sheng Cai
Charlotte S. Campbell
Julie Chan
Bohan Chen
Jessica Liu Chen
Thomas J.L. Chen
Alice Cochrane
Maximilian Erik Coolidge Crouthamel
Sharona Zelda Cramer
Yuki Leslie Creighton
Gabriel Dylan Darley
Louis Willem Anthony de Bruijn
Caitong Duan
Jiahui Duan
Grace M. Dube
Karina Patricia Encarnación
Timothy Michael Farina
Sarah Farley
Natalie Rose Fox
Ye Thi Ha
Deming Lee Haines
Stormy Quade Hall
Blake Harris
Wing Hei Ho
Olivia Grace Hoy
Qianyi Huang
Kurt Allen Huckleberry
Basel Hussein
Blue Austen Jo
Benjamin Johnson

Emilia Sands Johnson
Daniel Christopher Kelly
Sunwoo Kim
Sofia Camila Lambert Cortes
Mariah Allison Langlois
Jongseung Lee
Tommy Lee
Jiayue Li
Joyce Livy Li
Kewei Li
Omar Martinez Zoluaga
Peter John Martinka
Jessica Rose Mitchell
Padraic John Mittag-McNaught
Colin Michael Morse
Edona Murseli
Precious Chidolum Ndukuba
Ada Mae Newman-Plotnick
Ilha Niohuru
Danning Niu
Noel Ochieng Odhiambo
Nwando Onochie
Yotam Oron
Max Ostrow
Cornelius Frederik Pelzer
Kristen Perng
Tanvi Marina Rao
S. Massoud Sallah
U Jin Seah
Lauren Sexton
Aniruddh Sharan
Yiyuan Shen
Anastasia Shkolna
Noah Silvestry
Sombo Sisay
Bishrelt Solongo
Max Henry Stern
Jasper Robert Thomas Alan Stiby
Sida Tang
Maria Teleman
Alexander M. Thomas
Qananii Assefa Tolera
Antonio Velasco Gonzalez
Congming Wang
Hongyi Wang
Wenbo Xiang

Jany Xu
Yuval Yadlin
Zicheng Zhang
Yi Zhao

Master of Environmental Design
Shang Yuan Chiu

AWARDS

The following awards were made in the academic year 2024–2025. 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 Norma Barbacci.

Fellowships

William Wirt Winchester Traveling Fellowship (1895). Awarded each year to the graduating students in architecture whose academic performance has been consistently at the highest level, who have displayed the most promise and potential for a future professional role, and who have 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 Alice Cochrane and Antonio Velasco Gonzalez.

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 Julia Edwards.

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 Sam Boakye and Tony Musleh.

Bryan Maddock '14 Summer Nomad Fellowship (2024). Established by Bryan Maddock (M.Arch. 2014) to support student travel during the summer following their second year. Awarded to J.C. Ardila.

Medals and Prizes

American Institute of Architects Medal for Academic Excellence (1914). Awarded to the graduating student with the highest academic ranking in the first professional degree program. Awarded to Noah Silvestry.

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 Jessica Liu Chen.

William Edward Parsons Memorial Medal (1941). Presented annually to members of the graduating class who have done distinctive work and demonstrated the greatest professional promise in the area of city planning. Awarded to Kristen Perng.

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 Meghana Ramesh and Sombo Sisay.

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 Justin Levelle.

Sonia Albert Schimberg Prize (1981). Awarded to a graduating woman student for outstanding academic performance. Awarded to Precious Chidolum Ndukuba.

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 Jessica Rose Mitchell.

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

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 Caitong Duan and Renee Soraya Ammann.

Gene Lewis Book Prize (1986). Awarded to a graduating student who has shown promise for excellence in residential architecture. Awarded to Calder Mackintosh Malone Birdsey.

David Taylor Memorial Prize (1996). Awarded to a graduating student who has shown promise or demonstrated interest in architectural criticism. Awarded to Grace M. Dube and Basel Hussein.

Beatrice Shinn Reik Class of 1948 Memorial Prize (2020). Awarded to a graduating student who did the most to advance diversity, equity, and inclusion. Awarded to Aniruddh Sharan.

Independent Design Research Award (2023). Awarded annually to the post-professional student who completes the best independent design research studio project. Awarded to Sharona Zelda Cramer and Yotam Oron.

Internship

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000). Awarded to S. Massoud Sallah.

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 https://admissions.yale.edu, email student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit https://gsas.yale.edu, email 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.). Postgraduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program and the Physician Assistant Online Program.

For additional information, please visit https://medicine.yale.edu/edu, email 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 https://divinity.yale.edu, email 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 https://law.yale.edu, email 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 https://law.yale.edu, email 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 https://seas.yale.edu, email 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 208292, New Haven CT 06520-8292.

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, email 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 and composition. Certificate in Performance (CERT), 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 https://music.yale.edu, email 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 the Environment 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 https://environment.yale.edu, email admissions.yse@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 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 https://publichealth.yale.edu, email ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional and post-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 https://www.architecture.yale.edu, email gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to 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 (P.M.C.), 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 https://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 06516-0972.

David Geffen School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, Doctor of Fine Arts (D.F.A.).

For additional information, please visit https://drama.yale.edu, email ysd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to David Geffen School of Drama at Yale University, PO Box 208325, New Haven CT 06520-8325.

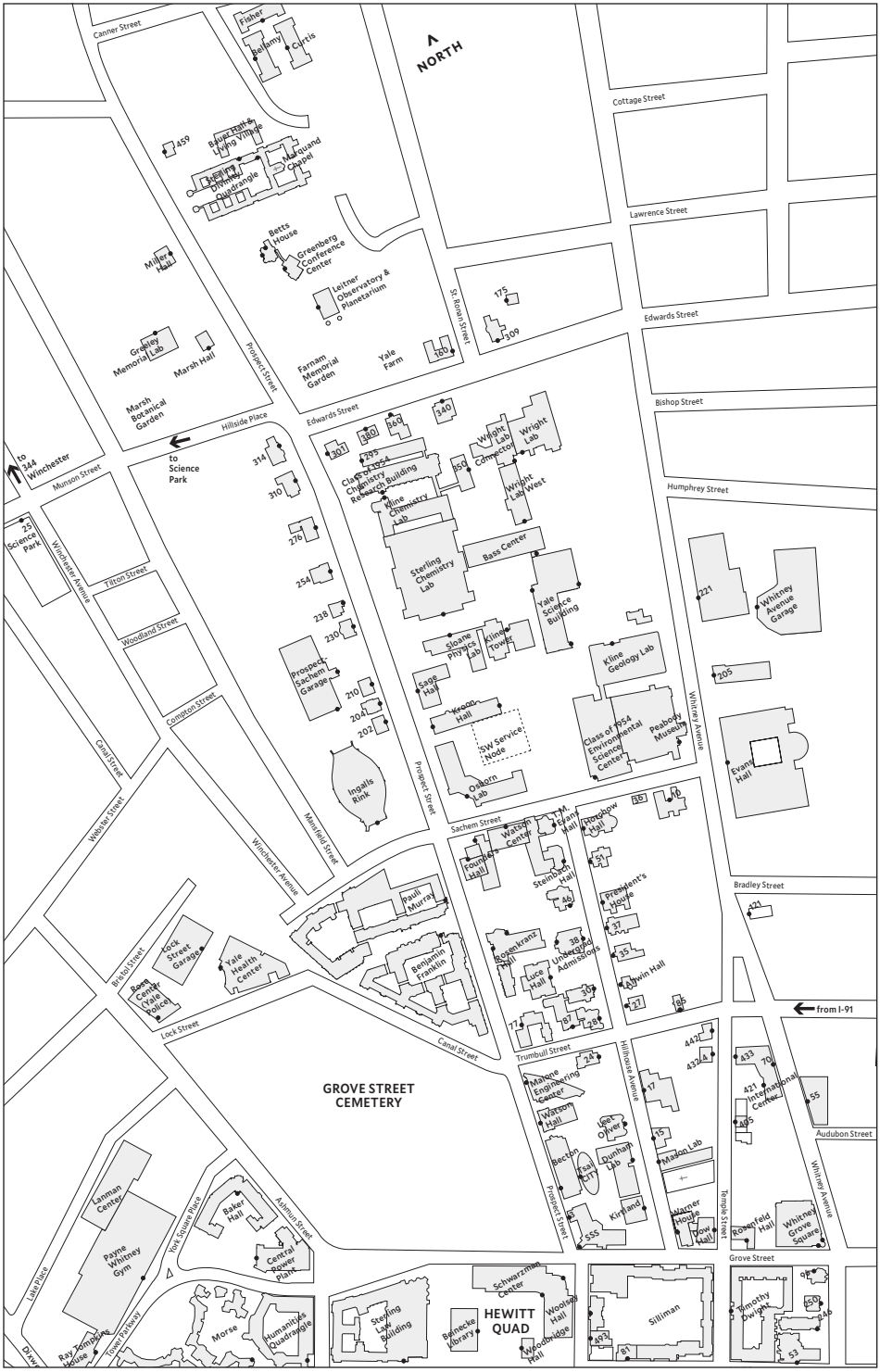
School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit https://som.yale.edu. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

Jackson School of Global Affairs Est. 2022. Courses for college graduates. Master in Public Policy (M.P.P.) and Master of Advanced Study (M.A.S.).

For additional information, please visit https://jackson.yale.edu, email jackson.admissions@yale.edu, or call 203.432.6253.

YALE UNIVERSITY CAMPUS NORTH



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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER

The university is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans. Additionally, in accordance with Yale's Policy Against Discrimination and Harassment (https://your.yale.edu/policies-procedures/policies/9000-yale-university-policy-against-discrimination-and-harassment), Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex; sexual orientation; gender identity or expression; race; color; national or ethnic origin; religion; age; disability; status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran; or membership in any other protected classes as set forth in Connecticut and federal law.

Inquiries concerning these policies may be referred to the Office of Institutional Equity and Accessibility, 203.432.0849; equity@yale.edu. For additional information, please visit https://oiea.yale.edu.

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, Elizabeth Conklin, at 203.432.6854 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, TDD 800.877.8339, or ocr.boston@ed.gov. For additional information, including information on Yale's sexual misconduct policies and a list of resources available to Yale community members with concerns about sexual misconduct, please visit https://titleix.yale.edu.

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 Yale Police Department at 203.432.4400, the university will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please visit http://your.yale.edu/community/public-safety.

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.

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