

Yale University
School of Architecture

Architecture Program Report for 2013 NAAB Visit for Continuing Accreditation

Master of Architecture (undergraduate degree + 108 credits)

Year of the Previous Visit: 2007

Current Term of Accreditation:

At the July 2007 meeting of the National Architectural Accrediting Board (NAAB), the board reviewing the *Visiting Team Report* for the Yale University Department of Architecture. As a result, the professional architecture program Master of Architecture was formally granted a six-year term of accreditation. The accreditation term is effective January 1, 2007. The program is scheduled for its next accreditation visit in 2013.

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Part One (i): Institutional Support and Commitment to Continuous Improvement

i.1. Identity & Self-Assessment

i.1.1. History and Mission

A. History of Yale University

Yale's roots can be traced back to the 1640s, when colonial clergymen led an effort to establish a college in New Haven to preserve the tradition of European liberal education in the New World. This vision was fulfilled in 1701, when the charter was granted for a school "wherein Youth may be instructed in the Arts and Sciences [and] through the blessing of Almighty God may be fitted for Public employment both in Church and Civil State." In 1718 the school was renamed "Yale College" in gratitude to the Welsh merchant Elihu Yale, who had donated the proceeds from the sale of nine bales of goods together with 417 books and a portrait of King George I.

Yale College survived the American Revolutionary War (1775–1783) intact and, by the end of its first hundred years, had grown rapidly. The nineteenth and twentieth centuries brought the establishment of the graduate and professional schools that would make Yale a true university. In his short history of Yale University, George Pierson recalls that as early as 1732 Bishop Berkeley had donated his farm in Rhode Island to provide support for "a few 'Scholars of the House' residing in the College between their first and second degrees." During the eighteenth and most of the nineteenth centuries, Yale was at the forefront of the development of higher learning and of the kind of liberal arts university we know today.

It was Ezra Stiles who, as president in 1777, first drew up a visionary "Plan of a University," proposing the addition of four professorships for the teaching of the professions, leading the way to the inception of the Medical Institution (1813), the Theological Department (1822), the Law School (1824), and the Graduate School of Arts and Sciences (1847) which, in 1861, awarded the first Ph.D. in the United States, followed by the schools of Art in 1869, Music in 1894, Forestry & Environmental Studies in 1900, Nursing in 1923, and Management in 1974. In 1955 the Dept. of Drama in the School of Art was constituted as an independent school and in 1959 the Department of Architecture and Department of Art were given equal status in a reorganized School of Art and Architecture with the Dean and two Chairmen. In 1972 the School of Architecture was constituted as its own faculty with its own Dean. Yale also has a School of Public Health, accredited in 1946 and moved from departmental to school status by the Yale Corporation in 2007 with faculty appointments remaining through the Medical School Board of Permanent Officers, and a School of Engineering & Applied Science that was reconstituted as a school in 2008 with faculty governance, faculty appointments, and student admissions continuing within the Faculty of Arts and Sciences (the combined faculties of Yale College and the Graduate School of Arts and Sciences). All of these schools are supported by the extensive resources of laboratories, galleries, libraries, and museums, and by a broad range of scholarly research and teaching, carried out in component and affiliated organizations, such as the Institution for Social and Policy Studies, the Whitney and Betty MacMillan Center for International and Area Studies, the Economic Growth Center, and many others.

International students have made their way to Yale since the 1830s, when the first Latin American student enrolled. The first Chinese citizen to earn a degree at a Western college or university came to Yale in 1850. Today, international students make up nearly 9 percent of the undergraduate student body, and 16 percent of all students at the University. Yale's distinguished faculty includes many who have been trained or educated abroad and many whose fields of research have a global emphasis; and international studies and exchanges play an increasingly important role in the Yale College curriculum. The University began admitting women students at the graduate level in 1869 (the Art School was the first to accept women) and as undergraduates in 1969.

Today, Yale has matured into one of the world's great universities. Its 11,000 students come from all fifty American states and from 108 countries. The 3,200-member faculty is a richly diverse group of men and women who are leaders in their respective fields. The central campus, anchored by its historic core adjacent to the New Haven Green, now covers 310 acres (125 hectares) stretching from the School of Nursing in downtown New Haven to tree-shaded residential neighborhoods around the Divinity School. Yale's 275 buildings include contributions from distinguished architects of every period in its history, including the Gothic Revival buildings of Henry Austin, Russell Sturgis and Richard Morris Hunt, to the

Collegiate Gothic and neo-Georgian buildings of James Gamble Rogers, John Russell Pope, and Richard Morris Hunt. The second half of the twentieth-century expansion of the campus, particularly the sciences, art and professional schools, has brought an equally impressive roster of modern architects to build, and in some cases, teach on the campus. Major buildings by Gordon Bunshaft, Louis Kahn, Paul Rudolph, Eero Saarinen, Cesar Pelli, Frank Gehry, Michael Hopkins and now Norman Foster, amongst others, constitute an invaluable resource for the University and the School of Architecture. Yale's West Campus, located 7 miles west of downtown New Haven on 136 acres, was acquired in 2007 and includes 1.6 million square feet of research, office, and warehouse space that provides opportunities to enhance the University's medical and scientific research and other academic programs. The University also maintains over 600 acres (243 hectares) of athletic fields and natural preserves just a short bus ride from the center of town.

(<http://www.yale.edu/about/history.html>) and (<http://www.yale.edu/accred/2009/docs/YaleNEASCSelf-Study2009forWebsite.pdf> p.6-7)

B. Mission of Yale University & Yale College

Higher education should aim at intellectual culture and training rather than at the acquisition of knowledge, and it should respect remote rather than immediate results.

- Noah Porter, President of Yale, 1871–1886

Like all great research universities, Yale University has a tripartite mission: to create, preserve, and disseminate knowledge. Yale aims to carry out each part of its mission at the highest level of excellence, on par with the best institutions in the world. Yale seeks to attract a diverse group of exceptionally talented men and women from across the nation and around the world and to educate them for leadership in scholarship, the professions, and society. (<http://www.yale.edu/about/mission.html>)

In preparation for Yale's fourth century, the Yale Corporation in 1992 endorsed a mission statement for the University and elaborated on its long-term objectives. The version cited above incorporates changes proposed by a University working committee charged with issuing the 2009 University mission statement for purposes of Yale's reaccreditation. Intrinsic to this mission are the faculty's dual responsibilities for outstanding teaching and original research, carried out in a community made up of Yale College, a Graduate School with broad coverage of the arts and sciences, and an array of professional schools in arts, sciences, and learned professions. This mission requires a continuing commitment to the excellence, the competitive position, and the reputation for academic leadership that Yale has earned over more than three centuries. The University's mission statement is reviewed periodically by the Institutional Policy Committee of the Yale Corporation, in order to ensure its accuracy and completeness in a changing University climate.

The mission of Yale College is to seek exceptionally promising students of all backgrounds from across the nation and around the world and to educate them, through mental discipline and social experience, to develop their intellectual, moral, civic, and creative capacities to the fullest. The aim of this education is the cultivation of citizens with a rich awareness of our heritage to lead and serve in every sphere of human activity.

For three centuries the seminal documents about Yale undergraduate education consistently emphasize intellectual training over course of study. The Yale Report of 1828—said to be the most influential educational document ever to emanate from Yale—declares that: "No one feature in a system of intellectual education is of greater moment than such an arrangement of duties and motives as will most effectually throw the student upon the resources of his own mind. Without this, the whole apparatus of libraries, and instruments, and specimens, and lectures, and teachers will be insufficient."

President Richard Levin, in many of his addresses, has enunciated these themes for a new generation. In his 1994 Baccalaureate address, he reminded students that, "though discussion of what it means to be an educated person usually focuses on the content of one's course of study, the essence of a liberal education is to develop the freedom to think critically and independently, to cultivate one's mind to its fullest potential." In his 2008 Baccalaureate, Levin reminded students of the University's mission and emphasized its global importance when he stated: "... your Yale education has equipped you for more than your next step; it is yours for a lifetime. And its aim has not been merely to prepare you for

successful careers and personal fulfillment, but to prepare you for lives of service...it extends to the practice of civic virtue that was identified as the purpose of a Yale College education in our founding charter of 1701. And civic virtue, envisioned as distinctly local three centuries ago, must embrace the global as well as the local in the shrinking world we inhabit today.”

To these ends, the College emphasizes the discipline of the mind, the enlargement of knowledge, and the cultivation of human empathy through its curriculum, its special form of residential life, and its extracurricular opportunities. In its curriculum, as the Yale College Programs of Study declares, the College enforces discipline of the mind by requiring both distribution and concentration in studies. It requires of its students “a balance of breadth and depth” so that its “courses bear such a relationship to one another that they both broaden understanding in several areas and deepen it in one or two.”

Yale’s professional schools as well as the Graduate School of Arts and Sciences have been encouraged to develop mission statements, available at (<http://www.yale.edu/about/yale-school-mission-statements.pdf>).

C. Connections between Yale School of Architecture and the University

Yale is much more than just a college, and indeed its standing as an international research university is embodied in the strength and attractiveness of its graduate and professional programs. Yale takes particular pride that Yale College and its graduate and professional schools perceive themselves not simply as individual units but as connected parts of a whole. As such, they help create a special kind of atmosphere for education, one where interdisciplinary thinking flourishes, and where the interaction among individual units makes the whole University more than the sum of its parts. As is the case with most professional schools, faculty members from the School of Architecture participate in the teaching of Yale undergraduates as well as graduates from other professional schools. The School of Architecture specifically offers an undergraduate major in architecture exclusively to students enrolled in Yale College. Students who desire this major must apply directly to Yale College. 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. Students are prepared for graduate study in architecture, as well as advanced study in a variety of fields, including, art, art history, urban planning, environmental studies, social studies or public affairs.

The arts in general are central to a Yale College education, both within and outside the academic curriculum. Undergraduates can major in Architecture, Art, Computing and the Arts, Film Studies, Music, or Theater Studies, or they can elect to take a variety of courses in the arts while pursuing a degree in one of Yale’s other majors. The University’s world-class professional schools of Art, Architecture, Drama, and Music provide invaluable resources for undergraduates that include several performance venues, significant course offerings, and expert guidance. One recent initiative by the Committee on Yale College Education was to find ways to harness the power of Yale’s professional schools more effectively for education in Yale College. While significant connections were already established in Architecture, Drama, Forestry & Environmental Studies (F&ES), and Music, they were limited by resources and by a lack of understanding of how resources could be tracked between the professional schools and the College. In 2009, the first Associate Dean for the Arts was appointed in Yale College for the purpose of facilitating coordination between Yale College and the professional schools in the arts. Reporting directly to the dean of the College, the Associate Dean for the Arts is responsible for developing programs and new initiatives, managing resources, and envisioning the future of the undergraduate arts at Yale. This Dean works closely with department chairs and directors of undergraduate studies in the arts (including School of Architecture) on extracurricular offerings and coordinates arts activities within the residential colleges.

The School of Architecture also maintains close ties with the School of Management and the School of Forestry & Environmental Studies through its joint-degree programs, numerous cross-listed course and joint faculty appointments.

D. History of Yale School of Architecture

Historically, 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 under the direction of John Ferguson Weir.

In 1879, instruction in architecture commenced under the guidance of architect Harrison Wheeler Lindsley, an American graduate of the École des Beaux-Arts. The appointment in 1908 of Richard Henry Dana Jr. as a full-time professor of architecture to the faculty of the School of the Fine Arts along with a generous posthumous gift from former Yale professor J.M.Hoppin led to the establishment in 1916 of a full Department of Architecture headed by Everett Victor Meeks. The department offered a full four-year course leading to a Bachelor of Fine Arts degree. Yale's program was unique in that it was the first American architectural program to be developed within a school of Fine Arts. All earlier architecture schools in America have their origins in engineering programs.

In 1925, the department moved to Weir Hall, an example of Yale's eclectic approach to architecture at that time. The building was originally commissioned to Evarts Tracy and Egerton Swartwout by George Douglas Miller, although, it was completed under the guidance of Professor Meeks. Home to the Art School and the Art Gallery since 1869, Street Hall was added onto in 1928 by Egerton Swartwout, a graduate of Yale College and of the Ecole des Beaux-Arts. In 1953 the Division of the Arts, as the school was now known, moved to the new Art Gallery wing added to the 1928 building designed by Louis I. Kahn, in collaboration with the office of Douglas Orr. The burgeoning School soon outgrew these quarters and, in 1963, the School, now known as the School of Art and Architecture relocated across York Street into the Art and Architecture building. Since its completion in 1963, the landmark Art and Architecture building (now known as Paul Rudolph Hall), located on the corner of York and Chapel Streets, has become one of the most identifiable buildings on campus. Designed by Paul Rudolph, then Chair of the Architecture department at Yale, the nine-story building, with its Brutalist-style façade of hammered concrete aggregate, is unique to Yale. Along with the Yale Repertory Theater, Louis Kahn's Yale University Art Gallery and the Yale Center for British Art, Louis Kahn's last building, finished posthumously in 1977, Rudolph's structure marks the center of the Arts Area on campus.

It had long been the University's plan to extend the Arts Area further up Chapel Street. The first major construction under this plan was the renovation of the former Jewish Community Center at 1156 Chapel Street and the addition of an adjoining building at 353 Crown Street. Designed by Deborah Berke, Professor Adjunct of Architecture, Holcombe T. Green Jr. Hall houses all departments of the School of Art except sculpture as well as an experimental theater for the School of Drama. In 2009 sculpture moved from Hammond Hall to a new building in the Arts Area at 36 Edgewood Avenue adjacent to a new School of Art gallery at 32 Edgewood Avenue, both designed by Kieran Timberlake. In 2007, a major restoration and expansion began under the leadership of Yale School of Architecture Dean Robert A. M. Stern and architect Charles Gwathmey. Completed in August 2008, the building was renamed Paul Rudolph Hall. Together with the newly completed Jeffrey H. Loria Center for History of Art and the expanded library, now known as the Robert B. Haas Family Art Library, Rudolph Hall forms a new arts complex for Yale.

An important milestone in the School's history was the conferring in 1942 of the first Bachelor of Architecture degree in lieu of the Bachelor of Fine Arts in Architecture. The first Master of Architecture degree followed in 1947; that year also marked the formal inauguration of the Visiting Critics in Residence system, in which visiting architects were invited to teach the advanced architectural design studios. In response to pressure generated by accelerating urbanization, studies in city planning were introduced at the School in 1941, leading to the establishment in 1950 of a Master of City Planning degree. In 1961, a Department of City Planning was established and, in 1963, an additional degree program, Master of Urban Studies, was begun. In 1959, the School of Art and Architecture emerged with full graduate status, requiring the prior possession of a Bachelor of Arts or Science degree for admission. In 1967 the Department of Architecture made its graduate status more explicit when it commenced offering a master's rather than a bachelor's as its first professional degree in architecture.

Since the School's relocation to the Art and Architecture building (now known as Paul Rudolph Hall) in 1963, changes at the School, as throughout the entire academic world, have been rapid and sometimes abrupt. In 1967 the degree of Master of Environmental Design was inaugurated; in 1969 the School of Art and Architecture was reconstituted as the Faculty in Art, and the Faculties in Design and Planning, each with its own dean. The School stopped offering degrees in City Planning and Urban Studies after the end of the 1971–72 academic year, incorporating aspects of these courses of study most closely related to the physical and spatial concerns of architectural design into the curricula in

architecture and in environmental design. On May 6, 1972, the Yale Corporation made definitive its 1969 action and created two autonomous schools by designating a School of Art and a School of Architecture. The two schools thus became administratively separate. In 2000, they became physically separate as well, when the School of Art moved out of the Art and Architecture building (now known as Paul Rudolph Hall).

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

The first head of the Department of Architecture was Everett V. Meeks, who was appointed in 1916. In 1922 he became Dean of the School of Fine Arts. After Dean Meeks' retirement in 1947, the Department of Architecture was chaired by Richard Bennett (1947), Harold Hauf (1947-1948), George Howe (1950-1954), Paul Schweikher (1955-1956), Paul Rudolph (1958-1965) and Charles W. Moore, who in 1972 became the first Dean of the newly independent School of Architecture. Following Moore, Herman D.J. Spiegel (1972-1977), Cesar Pelli (1977-1984), Thomas Beeby (1985-1991) and Fred Koetter (1992-1998) were Deans of the School. The current Dean, Robert A.M. Stern, the J.M. Hoppin Professor of Architecture, was appointed in 1998.

The School lists many leaders in the practice of architecture among its alumni. Notable graduates include: Paul Schweikher (1929), George Nelson (1931), Eero Saarinen (1934), Leslie Cheek, Jr. (1935), Harry Weese (1937), George Dudley (1938), Norman Fletcher (1940), Benjamin Thompson (1941), Robert Geddes (1945), Charles Brickbauer (1954), Hugh Newell Jacobsen (1955), James Stewart Polshek (1955), Herbert McLaughlin (1958), Robert Kliment (1959), Warren Cox (1961), Jaquelin T. Robertson (1961), Stanley Tigerman (1961), Alexander Cooper (1962), Norman Foster (1962), Peter Gluck (1962), Charles Gwathmey (1962), Richard Rogers (1962), Alexander Tzonis (1963), Thomas Beeby (1965), Allan Greenberg (1965), M.J. Long (1965), David Sellers (1965), Robert A.M. Stern (1965), David Childs (1967), Craig Hodgetts (1967), Peter de Bretteville (1968), Steven Izenour (1969), Richard Solomon (1969), F. Andrus Burr (1970), William Mitchell (1970), James Righter (1970), Peter Rose (1970), Marc Appleton (1972), Frederick Bland (1972), Richard Nash Gould (1972), Jefferson Riley (1972), Mark Simon (1972), J.P. Chadwick Floyd (1973), Everardo Jefferson (1973), Robert J. Yudell (1973), Hilary Brown (1974), Sarah Caples (1974), Andres Duany (1974), Thomas Payne (1974), Elizabeth Plater-Zyberk (1974), David Schwarz (1974), William McDonough (1976), Patricia Patkau (1978), Alexander Gorlin (1980), Ann McCallum (1980), Dan Rowen (1981), Thomas Kligerman (1982), Aaron Betsky (1983), Carol Burns (1983), Charles Dilworth (1983), Blair Kamin (1984), Scott Merrill (1984), Marion Weiss (1984), Lise Anne Couture (1986), Douglas Garafalo (1987), Maya Lin (1987), Gilbert Schafer III (1988), Claire Weisz (1989), Mark Yoes (1990), Charlie Lazor (1993), Kumiko Inui (1996), Raphael Sperry (1999), and Yansong Ma (2002).

E. Mission and Objectives of Yale School of Architecture

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

The objectives of the School of Architecture reflect the view that architecture is an art and a profession, as well as an intellectual discipline. The program, therefore, is based on the following intentions: (1) to stimulate artistic sensitivity and creative powers, (2) to strengthen intellectual growth and the capacity to develop creative and responsible solutions to unique and changing problems, and (3) to

help the student acquire the individual capabilities necessary for the competent practice of architecture and lifelong learning. (http://www.architecture.yale.edu/drupal/the_school/history_perspectives)

This emphasis on architecture as a human, intellectual and comprehensive discipline has been frequently enunciated by Dean Stern. In his yearly Commencement address, he reminds students: "Architecture is a life affirming act. To build intelligently, even beautifully, is to give life a nobility of shape and purpose. Our job is not just to train women and men for the practice of architecture, but also to enrich the architectural culture so that the discipline may flourish. Your architectural education has not been channeled in a narrow rut of style or technique or ideology. You have skills in abundance but as importantly, you are able to think on your own. We rejoice in our Yale way of simultaneously placing a wide variety of approaches before you. You have been confronted with problems at many different scales ranging from those of urbanism to those of individual buildings and they have been situated in many diverse settings. The push and pull of these mixtures and parallelisms of knowledge and experience reflect the contemporary world as it is."

I.1.2. Learning Culture and Social Equity

A. Learning Culture

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

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

The design studio is paramount in the School's curriculum, emphasizing the interrelationships between purpose, design, competition, collaboration, innovation, and open discussion in an environment that values risk-taking and experimentation. The design studio is a workshop in which students come together to present and discuss projects and proposals with fellow classmates, faculty, visiting critics, professionals, and the public. The design studio combines individual and group instruction, varying from desk critiques with individual faculty members, to pin-ups before several faculty members, to more formal midterm and final reviews before faculty and guest critics—all undertaken with the intention of fostering critical thinking, spatial form-making skills, and tectonic skills. The Paul Rudolph Hall reinforces the open culture and environment by providing spaces of interaction within the studio floors as well as providing central review spaces that are open to multiple studios. Students are encouraged to engage in critiques outside of their assigned studios for exposure to multiple viewpoints. Education in the design studio values leadership skills, individual creativity, the understanding of problems, and the ability to solve them as presented in the practice of architecture. The School of Architecture's mandate is for each student to understand architecture as a creative, productive, innovative, and responsible practice.

In addition to the design studios, courses in visualization, technology and practice, history and theory, and urbanism and landscape serve as a basis for developing a comprehensive approach to architectural design. The area of design and visualization encompasses required studios, option studios, electives that concentrate on design logic and skills, and courses that support design thinking and representation.

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

Courses in history and theory examine attitudes concerning the design of buildings, landscapes, and cities that may contribute to a design process responsive to its broadest social and cultural context. Courses in urbanism and landscape address the study of aesthetic, economic, political, and social issues that influence large-scale environments. This area deals with the relation of buildings to their urban and natural environments.

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

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

The diversity of course offerings in the School, therefore, represent a concern for design that ranges in scale from the individual building to the urban landscape. Course offerings in the school are categorized into Study Areas to encourage a broad and holistic development of students through both liberal arts and practicum-based learning. Students are also encouraged to take courses in other departments and schools in the University.

The above statement concerning the School's learning culture and Studio Culture Policy is found in the *School of Architecture Bulletin*, "History" and "Objectives" of the School, page 21-23, and on the website. (http://www.architecture.yale.edu/drupal/the_school/history_perspectives) and (http://www.architecture.yale.edu/drupal/academic_bulletin)

While the design studio forms the core of the curriculum, it is important to note that design studio is held twice a week on Mondays and Thursdays from 2-6pm, unlike peer institutions that hold studio three times a week. Limiting the number of hours required for students to be in studio therefore places a high emphasis on other course work. Students and faculty are encouraged to work productively with good time management skills to reach their individual goals. To that end, the faculty meet regularly to evaluate and coordinate the curriculum and schedule of the core required courses and ensure that students are able to comprehensively and effectively engage in all their coursework. Similarly, many studio-based courses have a "pencils down" policy. In addition to fostering a healthier work ethic, this policy is intended to encourage attendance and participation by all students during reviews, in other course meetings and School-wide events. Policies on mandatory participation in coursework, "pencils down" and time-management are discussed with students during a joint faculty presentation, first year orientation, on the first day of class and/or printed in syllabi.

The Yale School of Architecture's learning culture is promulgated by an open, collegial and discursive environment that promotes dialogue and exchange between faculty, students both inside and outside the classroom. Nothing is more critical to this than the size and character of the student body. Enrollment of around 150 students in the three-year M.Arch program (50 per class) means that the student body is small enough for the whole faculty to know students individually and for students to know each other. It is large enough to allow for a breadth of ideas, perspectives and pedagogies. This is also fostered by the Admission Committee's active interest in attracting and admitting a diverse student body with a vast range of backgrounds, interests and experiences.

The School also fosters a collaborative learning environment of healthy competition amongst students. Students all work in Rudolph Hall, taking advantage not only of the physical and digital resources provided by the School, but the intellectual exchange and engagement provided by working in the studio spaces. In addition, group work forms a critical part of the curriculum.

Outside the classroom, the School encourages dialogue between its faculty and students through the many events held at the School throughout the year including public lectures, symposia, exhibitions, and other special events. Widely-attended post-lecture receptions that occur almost weekly provide an informal environment for lively discussion and debate. The Dean also hosts dinners at his home following each evening lecture in honor of the visiting lecturer for a mixture of faculty, students and visitors. After completing summer orientation, incoming students are invited to a welcome party at the home of Professor Adjunct Kent Bloomer after a tour of New Haven with Professor Alan Plattus. In addition, Mark Simon ('72 M.Arch) and Fred Bland ('68 BA, '72 M. Arch) celebrate the work of the Vlock First-Year Building Project with a picnic at their homes in Stony Creek.

The School expects its faculty to balance its time between teaching and independent research, in the form of scholarship, professional practice, or both. In addition, faculty appointment letters outline the

faculty's time commitment to the School. Each faculty member is required to attend all faculty meetings (held monthly), where learning culture policies are discussed. Faculty are regularly urged to attend lectures, symposia and special events. Faculty are also required to hold office hours and encourage students to meet with them on a regular basis outside of the studio or classroom to supplement class learning.

The School of Architecture is also committed, through its advising, its outreach through Open Houses and in its publications, to present full and accurate descriptions of all of its programs. We are especially careful to distinguish between non-professional, professional and post-professional programs of study, and to clarify the relationship of those programs to professional registration. Graduate students are affiliated with a faculty member on their first day of registration and the advising relationship continues during their entire tenure. The Student Handbook includes daily procedures, scholarship opportunities, financial aid information and advising possibilities. A copy of the handbook is given to each student at registration in their first year and is available online.

(http://www.architecture.yale.edu/drupal/school_handbook)

B. Diversity & Social Equity

With a diverse faculty reflecting multiple perspectives and experiences, the School presents a wide variety of approaches to a student body, selected to reflect a diversity of backgrounds, experiences and interests. The student body of the Master of Architecture program is almost equally comprised of students with non-architectural and architectural backgrounds from all over the world. The School embraces pedagogical diversity in order to provide an environment of plural ideas and multiple paths of learning, as discussed above.

These policies supporting diversity in pedagogy are paralleled by policies of diversity in social equity amongst faculty student and staff. The Yale School of Architecture adheres to and enforces the overall Yale University policies on diversity. These policies are further supported by scholarships targeted at promoting the diversity within the school. (*Section i.2.1 Human Resources*)

The Yale School of Architecture strives to maintain a diverse student body. The ratio of male to female students is generally held at equal ratios, though sometimes changes based on application figures. The School also strives to maintain economic diversity within the student body and enables more economic diversity with increasing endowments and funding for financial aid as the cost of education rises ever higher.

Faculty, staff, and students in the School participate in developing policies primarily by serving on the School's many committees, inside the department, as well as in the University. The Dean is available for discussions and input on policy through appointments with all faculty, staff, and students;

The following is excerpted from a statement by the President of Yale University, Richard C. Levin in the 2012-2013 publication "Promoting Diversity and Equal Opportunity at Yale University:

(<http://www.yale.edu/equalopportunity/documents/annual-supplement.pdf>)

Yale's dedication to equal opportunity in admissions and employment is a commitment that lies at the heart of Yale's mission. Through the diversity of our students, faculty, and staff—in experience, culture, race, ethnicity, and gender—we are able to cultivate an educational and professional environment that enriches and nurtures the best leaders of this and future generations. The strength of our diversity helps the University attract the most capable and promising individuals from around the world. To continue to be a global leader in higher education, we must continue to attract individuals who understand the world from different perspectives and who bring their own backgrounds, experiences, and accomplishments to the intellectual exchange of ideas that comprise our collective community life.

The Yale University Office of Diversity & Inclusion collaborates with departments and individuals across the Yale campus to promote a respectful, accessible and inclusive community for all Yale employees. Diversity is the broad range of attributes, experiences, and characteristics (race, gender, cultural heritage, sexual orientation, physical/mental ability, age, national origin, etc.) that make us uniquely who we are. At Yale, inclusion means creating a work environment where each person has the opportunity to participate fully to achieve the mission of the University and is valued for their distinctive skills and capabilities. A diverse workforce and inclusive environment increases productivity, creates new ideas, performs on a

higher level and enhances Yale's ability to continue to excel in an increasingly complex, competitive and diverse world.

The strategic goals of the Office of Diversity and Inclusion are: (1) Strengthen diversity recruitment efforts, (2) Develop our internal talent, (3) Enhance mentoring programs with a goal of creating a climate where mentoring is the norm, (4) Offer diversity education opportunities for all members of the Yale community, (5) Develop a system of metrics to track and assess progress, and (6) Develop strategies to communicate and publicize Yale's diversity milestones

The Office of Diversity and Inclusion offers support to on-campus groups such as the Asian Network at Yale, Yale African American Affinity Group, Yale Latino Networking Group, and the Yale Lesbian, Gay, Bisexual, Transgender and Queer Affinity Group (LGBTQ). The New Haven community overall is diverse and welcoming, with many resources for lesbian, gay, bisexual, and transgender (LGBT) students, staff, faculty and their partners and families. Yale University offers privileges, including the Yale affiliate ID, and benefits such as healthcare coverage to same-sex domestic partners. The State of Connecticut became in 2005 the first state in the union to voluntarily pass legislation allowing same-sex couples to enter into civil unions. Yale University and New Haven offer social and arts events, nightlife, and volunteer opportunities to support and enrich the LGBT community.

Yale University maintains an Equal Opportunity Statement that is found in all University Bulletins and online at (<http://www.yale.edu/equalopportunity/policies/>). (See i.2.1.A.c Faculty Ranks, Appointments and Policies.)

Furthermore, the Office for Equal Opportunity Programs updates the University Affirmative Action Plan annually in the fall and is available for review in the Office for Equal Opportunity Programs. Affirmative Action Deputies have been appointed in each of the professional schools to assist faculty search committees in their school with the recruitment of women and members of minority groups. The School of Architecture's Affirmative Action Deputy is Joel Sanders.

The primary mission of the Resource Office on Disabilities (ROD) is to facilitate individual accommodations for all students with disabilities throughout the entire University, and by so doing, work to remove physical and attitudinal barriers, which may prevent their full participation in the University community. The following information on provisions for students with disabilities is provided on p.146 in the *Yale School of Architecture Bulletin*: (<http://www.yale.edu/printer/bulletin/pdf/files/architecture.pdf>)

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 4. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations. The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public.

C. A Global University

In a speech entitled "The Global University," Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world: "The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences."

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

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

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

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

Opened in fall 2010, the Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See (<http://jackson.yale.edu>).

The Yale Center for the Study of Globalization draws on the intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, and to enrich debate through workshops, conferences, and public programs. See (www.ycsq.yale.edu).

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

For additional information, the "Yale and the World" Web site offers a compilation of resources for international students, scholars, and other Yale affiliates interested in the University's global initiatives. See (www.world.yale.edu).

D. Academic Integrity

Yale University is a vibrant and diverse intellectual community that draws its strength and distinction from the passionate pursuit of knowledge by its faculty, students, and staff. For Yale's academic mission to be fully realized, this pursuit is matched by an equally strong commitment to the highest standards of honesty, fairness, respect, and responsibility.

The Office of Academic Integrity is responsible for maintaining policy and guidance and for promoting awareness relating to ethical standards for the conduct of research and scholarship at Yale. The Office supports and complements the efforts of the various schools and departments throughout the University to ensure that the community has the training, tools, and guidance necessary to fulfill individual and institutional academic objectives with the highest level of academic integrity.

Yale University also understands that diverse groups and cultures that attend Yale may have different standards of honesty, fairness, respect, and responsibility and make special efforts to inform all students of the strict academic policies with workshops geared towards those groups on the policies of Yale University and how to implement those policies within their academic work.

The following statement describing plagiarism and cheating as an offense subject to disciplinary action is from the "Unacceptable Conduct" section of the *Yale School of Architecture Handbook*: (http://www.architecture.yale.edu/drupal/school_handbook#GeneralConductandDiscipline)

Plagiarism and/or cheating are not acceptable. The School of Architecture assumes that all work is original. Students must properly give credit to the use of ideas and work of others in their papers and projects. Primary and secondary sources should always be cited. Students that pretend that the ideas, words or formulations of others are their own will be charged with plagiarism.

*For design work, while it is understood that design strategies are frequently based upon previously published material, student work claiming to be original but which has been lifted unaltered from magazines, the internet, or fellow students will not be accepted and treated as plagiarism. (For a specific definition of plagiarism, see Dartmouth College pamphlet, *Sources: Their Use and Acknowledgement*, a copy of which is in the Arts Library.)*

In addition to the penalties listed in III.B, violation of this policy may lead to course failure. Faculty members failing any student for violation of this policy must report such action and the reason thereof to the Rules Committee.

I.1.3. Responses to the Five Perspectives

A. Architectural Education and the Academic Community

The School of Architecture is an independent professional school with equal standing to the other ten graduate and professional schools that comprise Yale University. Yale's graduate and professional programs are consistently ranked among the best in the country. Yale has an exemplary record not only in its support of graduate and professional education in relation to one of the oldest and strongest undergraduate colleges in the country, but especially with respect to the visual and performing arts.

Students at the School of Architecture are encouraged to avail themselves of the entire University. Many architecture students take courses in Yale College, the Graduate School, and the other professional schools as a complement to the required courses of the program, from courses in art, sculpture, and graphic design to art history, business, film, and literature. Conversely, many of the School of Architecture courses are open to students in other departments. The faculty of the School of Architecture also teach classes outside of the School in areas such as American Studies, Global Studies, Forestry & Environmental Studies, and Urban Studies, in addition to Yale College and the undergraduate architecture program. Continuing the spirit of shared scholarship and knowledge, the School of Architecture's graduate students also serve as teaching fellows and assistants both within and outside the School of Architecture in areas such as Urban Studies, American Studies, Gender Studies, Forestry & Environmental Studies and History of Art.

The School of Architecture also offers the opportunity of joint-degree programs to its M.Arch I students through an application process with the MED program, in the School of Management, and with the School of Forestry & Environmental Studies. Each year, a number of students take advantage of this opportunity. (*See i.2.2.C Yale School of Architecture Program Types.*)

There are a number of shared physical resources, which benefit both the School and other professional and graduate programs. The Haas Arts Library which contains more than 100,000 volumes serves as the working library for the School of Architecture, the School of Art, the History of Art Department, and the Yale University Art Gallery and as an adjunct library for the Yale Center for British Art. Additionally, students have access to the University's library system as a whole – the nation's second largest deposit and in particular to architectural holdings (rare books, original drawings) in architecture held in Manuscripts and Archives, the Beinecke Rare Book and Manuscript Archive and at the Yale Center for British Art. Students at the School, along with faculty, staff, and students of the university's Arts Departments and Institutions, have access to the Digital Media Center for the Arts (DMCA), a multimedia facility located one block from the School that was created to explore new areas of education and cross-disciplinary interaction between traditional and digital design. (*See i.2.5 Information Resources.*)

The students, faculty, and administrators contribute to the governance of the institution by serving on a variety of institutional committees as well as having a participatory role in campus planning for Yale University. In addition, students, faculty, and administrators contribute to the intellectual and social life of the institution through various activities. (*See i.2.1 Human Resources and i.2.2 Administrative Structure and Governance.*)

The School's unique exhibitions, lecture series and symposia are a significant contribution to the scholarship of the wider academic community. Open to the entire academic community as well as the public, these events are not only well attended by students and faculty from other schools and departments at Yale or from those in other institutions, some of these events are conceived and organized in collaboration with scholars from other departments, providing opportunity for all members of the community to engage in the development of new knowledge. For example in fall 2012, Professor Kurt Forster and Joseph Clarke (Ph.D. 2014) convened a two day long symposium, "The Sound of Architecture" that brought together practicing architects Brigitte Shim, Liz Diller, Craig Hodgetts, aural consultants, R. Patel, Barry Blesser, historians of music Brian Kane, Peter Szendy and Veit Erlmann and music composers Ingram Marshall and Jack Vees. These participants were drawn from departments at Yale including the School of Music, and Joel Sanders, Ariane Louris Harrison and Mario Carpo from the School of Architecture, as well as faculty from other universities including M.I.T., McGill and University of Chicago as well as universities in Paris, Zurich and Cambridge. Two additional symposia are scheduled for 2012-2013: "George Nelson: Design for Living American Mid-

Century Design and Its Legacy Today” and “Achtung! Berlin,” each also interdisciplinary and global. (See *i.2.1.C School of Architecture Academic Environment*.)

B. Architectural Education and Students

There are few institutions where the student is more central to, and empowered with respect to, the educational process than Yale. The School of Architecture was founded within this tradition and continues to focus on the personal, intellectual and professional growth of the individual student. Students are involved in the life of the School, from the planning of the curriculum on participatory committees and the development of extracurricular programs, to the editing, design and production of the School's publications. The School's admissions process, which includes both faculty and students, is designed to seek out a student body of exceptional diversity and independence. Independent student initiative and study is not simply encouraged, it is expected. Furthermore, several scholarship funds, traveling fellowships, and internship programs allow students to pursue self-directed summer study abroad, independent research, and travel. (See *i.2.1.B*) There are a variety of leadership roles within the School of Architecture as well as outside the School. Structurally, both the University and the School are publicly committed to non-discrimination and affirmative action within their descriptive policies. (See *Section i.1.2*)

The seminar on *Architectural Practice and Management* (2031a), required of all third-year students, is designed to explore career alternatives and professional responsibilities. An optional seminar, *Issues in Contemporary Practice* (2224b), addresses the broad view of practice and the practicalities of running architectural projects. In addition, the seminar hosts evening panel discussions with professionals that are open to all students.

In 2008, the School initiated a new Career Services Program to counsel students about career opportunities, particularly important given the straightened conditions of the economy. The Career Services department endeavors to help students understand the breadth of professional opportunities available and create a support system for students. The School created a new position, Assistant Dean of Career Development, to work with the faculty member that teaches *Architectural Practice and Management*, to oversee and organize a series of workshops and panel discussions intended to help students plan their future in the profession. In Spring 2012, Career Services events included workshops on understanding NCARB and IDP, writing cover letters and resumes, and portfolio review. Panel discussions were held with Yale Alumni and Yale faculty in various stages or types of professional and academic careers. The Career Services also hosted a multi-day on-campus recruiting event where architectural firms met and interviewed students and, in many cases, hired students for employment after graduation or for summer internships. (See *i.2.1*.)

The School provides ample and generous opportunity for students to gain broad exposure to the global context of contemporary practice and scholarship. Specifically, the Advanced Studios travel every semester to sites around the world in Asia, Europe, North and South America as well as the United States. These faculty-directed trips and project briefs expose students to the breadth of historical and current issues critical to the academic setting and the profession. Students tour precedents, visit offices, research and study different cities and sites, meet clients and constituents and engage in realistic contemporary scenarios of architectural practice. In Fall 2012, advanced studio students traveled to, among other cities, Venice, Beijing, London, Amsterdam, Dublin, Berlin, Rio de Janeiro, Brasilia, Vienna, Stockholm, Los Angeles, Portland and London. The 2011-12 destinations included Austria, Brazil, China, Denmark, England, Finland, France, Germany, Ireland, Italy, Netherlands, Norway, Russia, Sweden, Switzerland, and locations throughout the United States. The 2010-11 destinations included Brazil, China, India, Ireland, Italy, Spain, Lebanon, Syria, Canada, and locations throughout the United States. (See *i.2.1*.)

In any given semester, the advanced studio critics constitute selected visiting and in-house professional and academic architects, reflecting the breadth of pedagogical and professional opportunities for students to pursue. This attitude permeates through all aspects of the School. It engages students in a lifelong collective pursuit of architecture, and allows them to situate their thoughts and practice without ascribing to a fixed ideology or methodology. Open to questions, and against definitive answers, the school acts as laboratory for future generations of architects.

C. Architectural Education and the Regulatory Environment

The three-year M.Arch. degree curriculum is specifically structured to provide students coming from a variety of backgrounds with thorough and rigorous preparation for careers as architects. Goals concerning intellectual and personal growth are integral to this process. The School emphasizes the importance of being educated by leading practitioners who maintain active practices and the School maintains a constant debate and dialogue on the state of architectural practice from the studio critiques to the lecture series. (See i.3.3)

It is the stated goal of most entering students at the School of Architecture to become independent practitioners, and a high percentage of the School's graduates have achieved that goal via professional education and registration. According to an Alumni survey, 89% of students who graduated between 2005 and 2009 are working in the field of Architecture. The structure of organizations that control licensure, including NCARB and IDP, and the legal and ethical issues concerning the profession, are reviewed in the required course, *Architectural Practice and Management* (2031a). The School maintains an IDP Educator Coordinator (Phil Bernstein, FAIA) who is appointed by the Dean and is responsible for distributing information and providing guidance to students about IDP and their path to licensure. This occurs in the fall semester of the school year, and again in the spring semester as part of the Career Services Program. Additionally, the IDP information for students is also published on the website. (http://www.architecture.yale.edu/drupal/resources/career_services/online-resources-links)

D. Architectural Education and the Profession

The Yale School of Architecture is proud of its status as a professional school within a major University, and takes its responsibility to represent and encourage the highest standards of the profession both within the University and through its graduates, seriously. Approximately 60% of the faculty are licensed and over 80% are practicing actively.

The School further views the overall academic experience to be that of a testing ground for the views of diverse, contemporary architectural practice. The faculty includes many leaders in the interdisciplinary fields adjacent to architecture such as urban studies, forestry & environmental sciences, building technologies, and landscape architecture. Students are encouraged to engage the multiple tracks of the profession with choices in electives, Advanced Studios, as well as through the various joint degree programs offered to the M.Arch I students.

Throughout the year, nationally and internationally known architects, architectural scholars, and artists are invited to participate in the School's weekly lecture series. These lectures, along with several annual symposia sponsored by the School, enhance students' exposure to the changing context of the profession and the role of architects in relation to allied fields. In addition, the panel discussions held by Career Services connect students with practicing architects, with local, national and international practices. (See i.2.1.)

There has been a tradition among professional schools at Yale, such as the Law School and the School of Medicine, to focus on the ethical responsibilities of professionals within a complex multi-cultural society. This School also seeks to inculcate the spirit of professional diversity and rigor in its students through its curriculum, its programs in the community through the Yale Urban Design Workshop and its general atmosphere. Awareness of the need for professional judgment and responsibility begins early in the student's work at the School with the Vlock Building Project, where first year students are guided through sensitivity awareness training to help them interact with clients, government agencies and neighborhood residents for the design and construction of a low-income house.

E. Architectural Education and the Public Good

The School of Architecture emphasizes its role in the community through a variety of curricular and extracurricular programs. Each year since 1967, the Yale School of Architecture has offered its first-year students the unique chance to design and build a structure as part of their graduate education. Unique among architecture schools, this program (since 2009 designated the Vlock First-Year Building Project) is mandatory for all members of the class. The Vlock First-Year Building Project results in the design and construction of a single-family house in an economically depressed New Haven neighborhood. While working on the house, students are exposed to a diverse set of clients, neighborhoods, and non-profit organizations. Recently, the Building Project has partnered with organizations such as Habitat for Humanity, Neighborhood Housing, and Common Ground to propose and build affordable housing. A

history of the Building Project by Richard Hayes (M.Arch '86), *The Yale Building Project: the First 40 Years*, was published by Yale Press in 2007.

In addition to the social focus of the Vlock Building Project, the Yale Urban Design Workshop founded by Alan Plattus works with communities all across the state of Connecticut. The program provides 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. Clients include small towns, city neighborhoods, planning departments, Chambers of Commerce, community development corporations, citizen groups, and private developers. Students are encouraged to become involved with the YUDW during the semesters or as paid employees during the summers.

There are a number of courses and design studios that specifically address environmental problems from the perspective of architecture and urbanism. *Environmental Design* (2021a), a required course in the second year, fosters examination of global, regional, community, site, and building-scale environmental problems and response through architectural design and technology.

Introductory history and theory courses emphasize the cultural and social heterogeneity that has shaped the built environment throughout history and continues to provide the context for the contemporary practice of architecture. Required courses in history & theory and planning & development are supplemented by advanced electives in the School and in other departments of the University, which focus on the complexity of contemporary society and of the disciplinary connections that are necessary to think about and respond to rapidly changing conditions.

Interdisciplinary study and research focused on social and environmental problems are strongly supported at Yale. Faculty and students participate in a variety of contexts around the campus in which this work is carried, from the School of Forestry and Environmental Studies, with its focus on urban as well as natural ecology, to the Yale Sustainable Food Project, where students from all disciplines volunteer to work in the Yale organic garden that supplies food to a local farmer's market and Yale dining halls.

The lecture series is open to the public, drawing members of the local community and the general architectural community. Additionally, the School hosts symposia throughout the year that draw students, faculty, local practitioners, and community members alike. In February 2012, the school hosted the J. Irwin Miller Symposium, *Is Drawing Dead*, which attracted over 500 attendees. The School also 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 Saturday and free of charge. (See i.2.1.)

i.1.4. Long-Range Planning

A. Relationship between Missions, Five Perspectives & Long-Range Planning

The School of Architecture firmly believes in the importance of continuous improvement. Progress towards fulfilling the School's Mission is a constant process of trying to make things better. While the School does recognize its accomplishments, it cannot rest on last year's laurels. The School endeavors to ever increase its sense of responsibility to not only train architects but also to generate new knowledge and its relationship to the wider world. The long-range planning efforts of the School reflect this ambition.

The School identifies multi-year objectives within the context of its mission and culture. In addition to the Missions of the School and the University, the School engages the Five Perspectives. In fact, the stated objectives of the University and School are quite comparable and compatible with NAAB's Five Perspectives. Long-range plans towards the School's stated objectives address, by extension, the issues that are important to NAAB.

Key points drawn from the Missions of the School and the University compatible with the Five Perspectives (see i.1.1) include:

- Create, preserve and disseminate knowledge; Architecture is an intellectual discipline, both an art and a profession; Focus on design as a comprehensive creative process. (Architectural Education & the Academic Community)
- Seek exceptionally promising students of all backgrounds from across the nation and around the world; Lifelong learning. (Architectural Education & Students; and the Regulatory Environment)

- Help students acquire the individual capabilities for the competent practice of architecture and lifelong learning. (Architectural Education & the Regulatory Environment)
- Through the design process, architecture addresses the interrelated environmental, behavioral and cultural issues that underlie the organization of built form; Strengthen intellectual growth and capacity to develop creative and responsible solutions to unique and changing problems; Role of architect to design a coherent environment for people. (Architectural Education & the Profession)
- Cultivate citizens to serve in every sphere of human activity; Educate students to develop their intellectual, moral, civic and creative capacities to the fullest. (Architectural Education & the Public Good)

B. Identifying Multi-Year Objectives and Future Planning

Above all else, the School of Architecture is dedicated to maintaining its place as a leader amongst peer institutions, offering the best possible professional education, and upholding the highest standards of academic excellence. The School of Architecture's vision for the future centers upon maintaining and expanding the excellence of its curriculum and the quality of its faculty; attracting the best faculty and students; supporting their research and scholarly pursuits; and bolstering the creation and dissemination of new knowledge. These objectives not only require vision and ambition, they require a process of constant self-evaluation to establish priorities paired with well-coordinated actions with the Provost's Office, Development Office and all members of the School.

The establishment and inauguration of new endowments have and continue to be vitally important for the health and future of the School. They enable vision and objectives to come to fruition and to be sustained into the future. Endowed chairs allow the School to become less and less reliant on tuition, allowing the School to limit increases in tuition and/or increase the amount of financial aid available. They ensure the health of the School and must be developed with balanced oversight and clear priorities. To that end, the Dean's Council, initiated by Dean Stern at the suggestion of President Levin in 2004, has been very supportive and highly successful. While the Dean and the School does report to the Dean's Council, the purpose of the Dean's Council is not to advise in curricular issues, but to develop support for new and proposed initiatives. The Dean's Council is not an alumni council, although there are some alumni on it. It is comprised of members who are friends of the school, united by their ability to support the school. Significant contributions to the scholarship funds, including the new Arcus Scholarship, are due to the efforts of the Dean's Council.

Under Dean Stern's leadership, the School has made significant accomplishments. Yet, the School continues to identify objectives for future planning. The identification and prioritization of multi-year objectives are the responsibility of the Dean, with input of the faculty and students.

Identified issues and priorities are presented to the Provost and the President. The President of the University regularly calls meetings with the deans of all the schools, approximately once a month. In addition, Dean Stern meets with the President and the Provost once or twice a year to update the University on the status of the School. The School develops and presents objectives to the University. The Dean also frequently meets with the President and Provost when issues arise, and enjoys an open door to the President, the Provost and the University Corporation that facilitates communication and coordination.

This open-door policy exists within the School of Architecture, where the Dean literally has no door to his office. Objectives are identified through formal and informal channels within the program and institution. The faculty, staff, and students provide input that shapes the School's long-range planning goals. Students, faculty and staff individually meet with the Dean on a regular basis to raise concerns and discuss issues. The Executive Committee is the governing board of the School and consists of all tenured faculty members holding appointments in the School and others appointed by the Dean. This committee participates in the formulation of educational and administrative policies of the School and reviews proposed multi-year faculty appointments and promotions. In addition, required faculty meetings provide a forum for all faculty to collectively discuss issues and present concerns to the Dean. There are a number of additional specific committees in the School of Architecture, composed of faculty members appointed by the Dean and elected student representatives. Each of them continually meets to review and make recommendations for revisions and refinements to the curriculum and the School. These committees also assist the Dean in the formulation and implementation of policies governing and reviewing activities of the School. (See *i.1.5* and *i.2.2.B*)

C. Developments Since 2007

Since the 2007 NAAB Team Visit, the School of Architecture has accomplished several of its long-range planning goals. A selection of important achievements as they relate to the larger missions and objectives are highlighted below:

a. Paul Rudolph Hall Renovation and Expansion

During the spring 2007 NAAB visit, the Art & Architecture building (now known as Paul Rudolph Hall) was being renovated and expanded. In Fall 2008 Paul Rudolph Hall opened after an extensive renovation. Yale University decided, as part of a 1996 planning study and a comprehensive framework plan for an arts area (see i.1.1), to undertake the exterior and interior renovation of the structure along with the addition of a seven-story History of Art Building. The University acknowledged concerns expressed by NAAB in its 1998 visit that, in order to educate students at a consistently high level, the School's physical resources needed improvement. It undertook an extensive renovation of Paul Rudolph's landmark, restoring it to its intended role as a cornerstone to the School of Architecture's unique learning studio culture. (See i.1.2. and i.2.3.A.)

The renovation design integrated programmatic, structural, and mechanical needs, and included the restoration of exterior walls, installation of historically correct windows, and upgrades to all building facilities. It also introduced air-conditioning, new lighting and furnishings throughout and brought the structure into compliance with current building-code regulations. The building offers an improved learning environment, expanding the Art and Architecture library (now known as the Robert B. Haas Family Arts Library), and realized new classrooms, seminar rooms, lecture halls, faculty offices, and a public café. Together with the adjoining Jeffrey H. Loria Center for the History of Art department the renovation and expansion of Paul Rudolph Hall is a successful marker of the School & University's long-range planning abilities and coordinated efforts. (See i.2.3 and i.2.5.)

As mentioned in the School's response to the five perspectives, students are challenged to be responsive to the needs of a changing world. The renovation of Paul Rudolph Hall and expansion also provided an opportunity for the School to lead by example. Working within the Yale University mandate for LEED Silver certification, the completed project exceeded expectations and was awarded LEED Gold certification without sacrificing the unique attributes of the original Paul Rudolph design.

b. Yale Tomorrow Campaign

In June 2011, Yale University completed *Yale Tomorrow, the Campaign for Yale*, a multi-year capital fund raising campaign. *Architecture Tomorrow*, the School of Architecture's portion of the campaign had a goal of \$50 million. It raised a total of \$61.970 million, 123.9% of the original campaign goal, which provides pivotal funding to address the core priorities of the School. (See i.2.4.)

c. New Endowed Chair Professorships

The School has continued to increase endowed support for professorships. New active endowments since 2007 include: the Norman R. Foster Visiting Professorship (2009) and the Charles Gwathmey Professorship in Practice (2009) both for the instruction of Advanced Studios. The Daniel Rose Visiting Assistant Professorship (2007) was established to fund a visiting assistant professorship in urban and environmental studies. The Hines Professorship in Sustainable Design was established in 2011, in conjunction with the Hines Fund for Advanced Sustainability in Architectural Design, established in 2008. A new endowed permanent urbanism professorship (2012) was added with the focus of bringing coherence among those who share an interest in urbanism across many disciplines within Yale. The School has also established new Endowed Chair positions with future appointments. The Robert A.M. Stern Visiting Professorship in Classical Architecture will be fully funded by 2014 with appointments beginning in 2015. Alexander Garvin has established planned gifts that will ultimately endow an Urban Planning and Developing Teaching Fund in his name to help insure that the study of cities will continue to flourish for future generations. (See i.2.1.A.b.)

d. Career Services

In 2008, the School created a new Career Services Program to aid and counsel students on the possibilities and opportunities of the profession. (See *i.2.1.B.g.*) This development also responds to comments from the 2007 NAAB Visiting Team Report to increase career resources for students. Career Services has been successful in educating students on their career options and fostering student connections with alumni and distinguished practitioners. This Program has expanded each year and it now includes a weekly series of panels, lectures and workshops, a Resume Book disseminated to firms, on-campus interviews, and online resources. The YSoA Group on Linked-In continues to grow with nearly 700 registered members and the School is currently creating an accessible database of graduates for the students. The Career Services Program also monitors the employment of recent graduates to collect information on employment rates, cities and offices. For example, 90% of the School's 2011 graduates were employed within six months of graduation, a strong percentage considering the current economic climate.

e. Alumni Survey

The School is also in the process of conducting a detailed survey of alumni from the last twenty-six years to better understand the trajectory of the School's graduates within the evolving dynamics of the profession. Researchers at the Yale School of Management with expertise in organizational behavior and experience in conducting similar surveys are coordinating the collection of information from the School's alumni. Items addressed in the survey include: relevance of curriculum, overall educational experience, professional advancement, demographics, current licensure, and salary.

This important new self-assessment and evaluation initiative will provide the School with information on how alumni have engaged the profession, and allow the School of Architecture to better prepare students for the profession and the regulatory environment. The School will use the results of the survey to help evaluate resources, determine which areas of the curriculum were most beneficial professionally to students, calculate how many alumni pursued licensure, inform the development and expansion of the Career Services Program and identify general areas of improvement for the School. (See *ii.2.3.*) This survey was initiated in 2012 and is funded by the generous support of two professors.

f. Bass Scholars

This year marks the inauguration of the newly established Bass Scholars in Architecture Program. This program funds an exchange of post-graduate students between Cambridge and Yale universities. Each year one recent graduate of Yale (up to three years out) will be selected to attend the University of Cambridge in England to pursue an M.Phil. degree, and one recent graduate from Cambridge will be chosen to enroll at Yale School of Architecture. This honor was awarded to an M.Arch I student, class of 2012, and he has already embarked upon his studies at Cambridge.

g. Ph.D. Program

In 2009, the Yale School of Architecture added a Doctor of Philosophy Program to its roster of listed degrees. The five-year doctoral program, administered through Yale's Graduate School of Arts and Sciences, prepares candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing. Under the direction of Professor Kurt W. Forster, the program aims to educate teachers capable of effectively instructing future architects in the history of their own field and its manifold connections with the culture at large. Admission to the PhD program is restricted to students holding professional degrees in architecture at the Master's level and also having at least two years professional experience in an office.

The Ph.D. program provides an important and integrated contribution to the academic environment of the School. Ph.D. students sit in the same studio space at the same workstations occupied by the M.Arch I students. This allows for an enriched sense of scholarship within the School and offers opportunities for informal exchange and discussion. The Ph.D. students have also initiated "Dialogues," a well-attended series of student-run discussions with distinguished in-house and invited faculty regarding their individual research as related to the broader field of architecture. The Ph.D. students also serve as teaching fellows within both the History and Theory curriculum and Design Studios, elevating the level of academic rigor and scholarship in the core sequence.

h. Globalization & International Relationships

The School has contributed to President Levin and the University's goal to build a global university, through its efforts in expanding the scope and breadth of external collaborations and engaging the School with new audiences. In 2007, two students from the School of Architecture were selected to be part of a delegation of 100 Yale students, faculty and administrators to visit China, led by President Levin and invited by President Hu Jintao. Since 2007, the School has invited numerous international architects, practitioners and scholars to the School to serve as visiting professors in the Advanced Studios including Vincent Lo from Hong Kong; Alejandro Zaera-Polo, Demetri Porphyrios, Zaha Hadid, FAT, Liza Fior and Agents of Change from London; Grafton Architects and Heneghan Peng from Ireland; Francisco Mangado from Spain; Bjarke Ingels from Copenhagen; Angelo Bucci from Brazil; and Isaac Kalisvaart from the Netherlands. Students in the third year of the M.Arch I program are funded by the School to travel each semester with their Advanced Studio, accompanied by visiting faculty and the faculty who assist teaching these studios. These trips give students the opportunity to visit, study, learn and engage with new international audiences under the direct guidance of these celebrated visiting professors.

i. Exhibitions & Symposia

In 2007, the Elise Jaffe + Jeffrey Brown Endowed Fund for the Study of Contemporary Architecture was established to support faculty and student research and related travel, and to disseminate the faculty and student findings, through publications, lectures, exhibitions, and symposia. The School has hosted or produced a number of notable exhibitions since 2007:

"Kevin Roche: Architecture as Environment," produced by the YSOA Gallery, supported by Assa Abloy and curated by Yale Associate Professor Eeva-Liisa Pelkonen was on view at Yale in the spring of 2011, after which it travelled to the Museum of the City of New York, followed by The National Building Museum in Washington D.C. It will be on view at the University of Toronto's Eric Arthur Gallery within the John H. Daniels Faculty of Architecture building in the spring of 2013.

"Eero Saarinen: Shaping the Future," curated by Professor Pelkonen and Donald Albrecht, curator of architecture and design at the Museum of the City of New York was jointly hosted by The Yale School of Architecture and the Yale Art Gallery in the spring of 2010. The exhibition was also organized by the Finnish Cultural Institute in New York. It was displayed in Finland and Norway and numerous US locations including the National Building Museum, Washington, D.C., with the support of the Yale School of Architecture.

"Ceci n'est pas une reverie: The Architecture of Stanley Tigerman," produced by the YSOA Gallery and curated by Yale Associate Professor Emmanuel Petit, was on view at Yale in the fall of 2011, after which it travelled to the Graham Foundation's Madlener House Gallery where it was displayed from January to May, 2012.

"Massimo Scolari: The Representation of Architecture," produced and organized by the YSOA Gallery, was curated by Massimo Scolari, Laura Silvestrini, and Yale's Director of Exhibitions, Brian Butterfield. It was on view at Yale in the spring of 2012, after which it travelled to the Arthur A. Houghton Gallery at the Cooper Union for the Advancement of Science and Art where it was on view from October 2nd through the end of November as part of the AIA New York's annual Archtober festival.

"The Project of the Campo Marzio," was one of four projects that made up The Piranesi Variations exhibition at the 13th Venice Architecture Biennale, 2012. Under the direction of Charles Gwathmey Professor in Practice, Peter Eisenman, twelve students in a Spring 2012 seminar produced a 3-dimensional re-invention of Piranesi's famous 18th century map of Rome, which was displayed in Venice along with interpretative projects by Eisenman Architects, Jeffrey Kipnis, and DOGMA Architects. The YSOA Gallery is currently organizing a travelling exhibition of these four projects, that is tentatively scheduled to be exhibited at the University of Michigan's Taubman College of Architecture + Urban Planning, The Knowlton School of Architecture at the University of Ohio, and the Yale School of Architecture Gallery.

"Palladio Virtuel: Inventing the Palladian Project," produced and organized by the YSOA Gallery, is a show of entirely new content (also produced by the YSOA Gallery) and was conceived of, designed, and curated by Peter Eisenman, and YSOA Critic Matt Roman. It was on view in the YSOA Gallery in the fall of 2012, and will subsequently travel to additional venues, disseminating the research and knowledge produced by the School.

“George Nelson: Architect, Writer, Designer, Teacher” is currently on view in the YSOA Gallery from November 2012 to February 2013. Organized and produced by the Vitra Design Museum, this is the first comprehensive retrospective devoted to alumnus, George Nelson ('28 B.A., '31 B.F.Arch.), one of the most influential figures in American post-war design. The Yale School of Architecture is appropriately the final venue of the American tour before the materials return to the Vitra Design Museum Archives. (See *i.2.1.C.c.*)

In 2010, the J. Irwin Miller Endowment was established to support symposia at the School of Architecture, strengthening the academic environment of the School by promoting the discussion and dissemination of knowledge. On average, two public symposia have been held each year since 1999. These symposia bring together a diverse group of scholars and practitioners from all around the world and represent the breadth of issues that confront architecture. Recent symposia include “The Sound of Architecture” (2012), “Is Drawing Dead?” (2012), “The Campaign for Safe Buildings” (2011), “Constructed Objects: Architects and Designers in the 20th Century” (2009), and “Architecture After Las Vegas” (2009). The Spring 2012 symposium, “Is Drawing Dead?” was one of the most popular symposia ever held at the School. It attracted over 500 architects, students and academics. (See *i.2.1.C.b.*)

The continued outreach represented by the lectures, symposia, exhibitions and publications attract the finest students from both the national and international community and raise the level of knowledge and public discussion about the value and relevance of architecture in the larger cultural field.

i. Web-based Public Outreach

The School of Architecture has developed multi-media efforts of public outreach to complement and amend the exhibitions and publications programs and improve communications with alumni and the profession through digital media. These initiatives align with the School and University's broader objectives of generating and disseminating new knowledge. Since 2007, the School has revamped its website and is currently in the process of tweaking it further. The website is an important information source for those interested in finding out about the program, research done by our students and public events, lectures and exhibitions at the school, and also serves to provide a link to organizations and events beyond the School including links to the NAAB website.

The School has also expanded its web presence to include social media such as Facebook and Twitter, to provide effective and contemporary ways of quickly and broadly updating alumni, potential students, the profession and the academic community on events and achievements by Yale alumni, faculty, and students. The School now systematically records and reports events through these media, embracing technologies such as video-streaming, to enable anybody in the world to participate in the School's events and access the newly generated knowledge. A new Assistant Dean of Communications has been charged with coordinating the School's efforts.

j. Curriculum Enhancement

The School continually evaluates and adapts its curriculum to reflect the changing needs of the students, faculty and the profession. Since 2007, the School has strengthened and adapted its curriculum in many important ways.

In 2012, at the behest of the faculty and in response to student concerns, the first year faculty sat down and revised the entire first year curriculum, coordinating deadlines and course content to relieve student stress in their first year and to ensure a healthy and balanced learning environment. These changes were implemented this semester, and have thus far been very successful.

To ensure the continued presence of hand drawing as part of a student's skills, the Hearst Foundation endowed a special fund to support the teaching and study of manual drawing at the School.

The School also strengthened the pre-first year introductory summer course, offered free to incoming students with little or no in architecture. This action supports the School's belief that students can change careers, or come from backgrounds such as physics or English and become superb architects. The diversity of educational backgrounds and experiences distinguishes Yale's student body and is an important asset the School strives to maintain. (*i.2.1.B.*)

Even the Vlock Building Project, a 45-year long benchmark of Yale's first year curriculum is continually adapted to reflect the changing needs of students and the profession. The Building Project now introduces BIM into the construction documentation and coordination process. Additionally,

instructors from the School of Management come to teach students how to verbally present their work. Also added to the Vlock Building Project curriculum is discussion and instruction in techniques for productive collaboration, all intended to address how architects interface with communities, work in groups, and collaborate in the design process.

k. Digital Media

The School of Architecture continues to reevaluate its programs and equipment, placing new and exciting technologies in the hands of the School's students and providing the opportunity for students to understand and advance the revolutionizing way architecture schools and office operate. The School constantly replenishes software, hardware, and networking systems. The School continues to provide each student with a computer equipped with all software and hardware at no additional charge. The digital media resources are partially supported by Autodesk and Bentley Systems.

l. New Diversity Scholarships

Since 2007, the School has expanded and secured new scholarships that advance the School and the University's objectives of promoting diversity. The Arcus Scholarship Fund (2010) is a new scholarship with preference for minority students and advances the mission of the Arcus Foundation to achieve social justice that is inclusive of sexual orientation, gender identity and race. The John A. Carrafiell Scholarship (2012) is a new scholarship with preference for international students. The Ng Chi Sing Scholarship (2012) is a new scholarship with preference for students from Asia.

m. Environmental Responsibility

The Yale School of Architecture has further developed its active commitment to environmental responsibility in architecture. In 2006, the School and Yale's School of Forestry and Environmental Science, which traditionally have enjoyed close collegial relations, established a joint program leading to a Master of Architecture and Master of Science in Environmental Management, enabling students to combine five years' graduate work into four. This joint degree expands the offering of joint degrees the School of Architecture offers: the joint M.Arch/M.E.D. and the M.Arch/M.B.A. (See i.2.2.C.)

In 2008, the Hines Endowed Fund for Advanced Sustainability in Architectural Design was created. This pivotal gift recognizes the shared goal of the University, the School of Architecture and the company, Hines, a leader in global best practices and promoting sustainable development, to support research and instruction that will enable new graduates to expand the scope of their expertise and their influence as future leaders in the field of architecture. (See i.2.1.A.d.)

The School offers innovative seminars that inspire critical thinking and practical applications related to the environment. Design studio projects integrate and stress issues of sustainability, frequently placing it at the focus of the work. To this end leading architects, engineers, and landscape architects who are associated with sustainable architecture have recently taught at Yale, including Jeanne Gang, John Patkau, Brigitte Shim, Diana Balmori, and Will Bruder. They join leading environmental engineers from the faculty, Alex Felson and Michele Addington as well as visiting faculty members, Patrick Bellew of Atelier Ten (London) and Andy Bow of Foster + Partners (London).

n. University-wide Long-Range Planning Initiatives

The School of Architecture actively participates in University long-range planning initiatives, promoting the broader mission of the University through these efforts. For example, the Yale Office of Sustainability has acknowledged Yale's unique position to play a leadership role in addressing global climate change. Under President Richard C. Levin, Yale University has committed itself to a greenhouse gas reduction target of 43% below 2005 levels by 2020. The School of Architecture recognizes the waste produced by architectural building materials used for coursework and students self-organized to create a student exchange of unwanted materials in order to reduce waste.

(<http://sustainability.yale.edu/climate-change-action>) In addition, Yale unveiled in 2000 its *Framework for Campus Planning* to provide the University and its department's guidelines and goals relating to overall campus development. The School of Architecture maintains the University's commitment to physical facilities that enhance Yale's ability to fulfill its academic mission, connect departments, and steward its architectural heritage. (<http://www.yale.edu/about/YALEFRMW.pdf>)

D. Current Multi-Year Objectives

Following are specific current priorities for the School, which have been formulated with the input of the faculty and students, and presented to the Provost and the University:

a. Landscape

While the School of Architecture has expanded opportunities in landscape architecture, the School feels it is still deficient. The School seeks to establish an endowment to support the study of landscape architecture in general, starting with an endowed chair for a visiting professor in the Advanced Studios dedicated to the study of landscape architecture. The School further seeks to develop more extensive offerings in the field of landscape design and history. Since 2007, the School has offered an Advanced Studio taught by landscape architect Diana Balmori, chaired visiting professor and Joel Sanders, Professor (Adjunct) in Fall 2008, Fall 2010 and Fall 2012. In addition, the current curriculum includes a seminar on the "History of Landscape Architecture: Antiquity to 1700 in Western Europe" and on the "History of British Landscape Architecture: 1600 – 1900" that includes a funded ten day field trip to important sites in the United Kingdom during Spring Break.

b. Urbanism & Globalization

The School seeks to increase endowed support for urban studies and globalization. In addition to the international relationships developed since 2007 described previously, the School has continued its yearly partnership with the Chinese university, Tsinghua University through the School's yearly Advanced China Studio, led by Alan Plattus. Additionally, since 2007, the School established and inaugurated the Daniel Rose Visiting Assistant Professorship to attract to the School's faculty outstanding young teachers focused on urban and environmental studies. Elihu Rubin, who recently completed his five-year term as the first Daniel Rose '51 Visiting Assistant Professor, was recently appointed Assistant Professor to a new urbanism position made possible through endowed funding. Despite these important developments, the School seeks to expand the curriculum and opportunities in urbanism and globalization.

c. Technology & Structural Engineering

The School seeks an additional endowment for a second high-level appointment in technology focused on structural engineering.

d. Rome Drawing Seminar

The School seeks to endow the Rome Drawing Seminar. The School has offered each summer the opportunity for students at the end of their second year to travel to Rome for a five-week intensive drawing seminar. Current funding is provided by two Yale alumni as a term fund, and allows thirty students to attend the Rome Program without cost for tuition, airfare and housing.

e. Student Diversity & Financial Aid

The School of Architecture's student body is highly qualified intellectually and very promising artistically. The School, however, does not have as many minority students as desired, particularly those of African and Hispanic descent, and continuously seeks to increase the diversity of the School. One objective is to improve outreach by increasing funds to enable faculty to travel and recruit students. Additionally, the School seeks to increase financial aid through endowments to increase diversity. While the Arcus Scholarship (2010) is significant, there is much room for increased opportunities.

f. Professor in Practice

In recognition of the many faculty who are actively involved in practice and take time from their practice to teach as adjuncts, the School is asking the University to acknowledge Adjunct faculty as Professors in Practice. This is currently before the Provost and will need approval by the Corporation. The current appointees within the ranks of Assistant, Associate and Professor (Adjunct) in the School are considered members of the regular faculty, and are given to those who are active as practitioners in their professional field, and are defined as requiring less than full-time participation in teaching and other activities expected

of faculty holding full-time appointments. This objective further recognizes the important role that practicing architects have in the vitality of the School.

g. Research & Scholarship

The School seeks to expand opportunities for student and faculty research through the endowment of funds for travel to scholarly meetings, and increased support for research. While the faculty is provided with opportunities and support to curate exhibitions and organize symposia through endowments, the university has limited funds to support faculty travel or research leading to publications. Similarly, financial support for highly worthwhile independent student projects and travel proposals is currently limited to the highly competitive George Nelson Scholarship, the Takenaka Corporation Summer Internship and the David M. Schwarz Architectural Service Summer Internship and Traveling Fellowship. Other student scholarships are awarded based upon merit. (*See i.2.1.B.e.*)

h. Career Services

The School seeks to expand, through endowments, the Career Services Program. While the Career Services Program has been successfully established and developed in four years, resources are limited. The program can not only better serve current students, but also expand its outreach to serve graduates of the School already in the field of architecture.

i. Publications & Exhibitions

The School seeks to increase financial endowments supporting publications and exhibitions in order to ensure the ongoing continuity of those programs, and further enable the School to initiate travelling exhibitions and distribute knowledge to the School of Architecture and other schools and institutions. The School plans its exhibitions at least three years in advance. Following are a selection of forthcoming exhibitions:

“White Cube Green Maze: New Art Landscapes” will be hosted by the YSOA Gallery in the spring of 2013. Featuring six international art complexes where architecture and landscape design intersect with radical conceptual and installation art, this exhibition was organized by the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh, PA., with the support of the Yale School of Architecture.

“Everything Loose Will Land,” curated by UCLA Professor of History and Theory Sylvia Lavin, is an exhibition organized by the MAK Schindler House in Los Angeles as part of the Getty Center’s Pacific Standard Time initiative. This exhibition primarily focuses on the intersection between architecture and other visual arts during the 1970s and early 80s, looking at both architect/artist collaborations and artists that adopted modes of architectural representation in their work. It will be on view in the YSOA Gallery Fall 2013.

From November 2013 to January 2014, the YSOA Gallery along with the Yale School of Drama will be hosting a retrospective of the work of renowned set designer and longtime professor at the Yale School of Drama Ming Cho Lee. This show is being produced by the YSOA Gallery, and designed and curated by Professor Ming Cho Lee.

“Digital Archaeologies,” curated by Davenport Visiting Professor Greg Lynn, is an exhibition organized by the Canadian Center for Architecture. It explores the transition of several renowned post-modern practices to means of digital production in the 1980s and early 90s. It will be on view at Yale in the spring of 2014.

j. Future Building Renovations

The current program is sized perfectly to the new building, and the School has enjoyed its new home. As part of the budgeting process, the University now requires the School to put aside money and, by extension, create an endowment for future renovation and modifications that will inevitably be required. These new University-wide requirements are intelligent for future planning. They, however, put a strain on the budget.

i.1.5. Program Self-Assessment

A. Self-Assessment Procedures of Yale University

Yale University is accredited by the New England Association of Schools and Colleges (NEASC). As part of the reaccreditation process, every ten years Yale University produces a comprehensive self-assessment document. This report is available to the public:

(<http://www.yale.edu/accred/2009/docs/YaleNEASCSelf-Study2009forWebsite.pdf>)

Since Yale University's 2009 reaccreditation, significant changes have occurred in several areas of planning and evaluation. The Corporation has made changes in its own practices and procedures. The University has invested substantial time and resources in planning for facilities, has integrated systematic capital planning with a well-established operational budget planning process, has introduced a new performance management process for managerial and professional staff, and has expanded the assessment of outcomes for Yale undergraduates. Planning and evaluation continue to be pursued through a network of committees appointed by one or more of the University's officers and deans. Faculty evaluation and assessment of student outcomes is conducted and supported by the Office of Institution Research (OIR), by studies of the Consortium on Financing Higher Education (COFHE), and by established procedures in the Faculty of Arts and Sciences and Yale College. (See *ii.2.1.*)

B. Self-Assessment Procedures of Yale School of Architecture

The small size of the School, its openness, the accessibility of the administration and staff and the inclusion of both faculty and students in evaluation and planning procedures result in processes of self-criticism and self-assessment that are continuous, rigorous and, in most cases, quite direct. As mentioned previously, the School's formal internal channels of self-evaluation for the purpose of identifying objectives, priorities and improvements include faculty meetings and committees. In addition to these channels, the School employs a number of specific self-assessment information sources, data and forums to inform the development of objectives.

Formal course evaluations and student evaluations require students and faculty to numerically assess courses and students in different areas. These numerical assessments, along with written narrative assessments, are tallied and averaged through the online submission system, and provide an overall assessment for a course. The Dean reviews these evaluations each semester to track progress and identify areas of improvement, reading written comments and responses to questions.

The Registrar's Office regularly tracks various aspects related to the admissions process, before, during and after each admissions cycle, and compares this information to previous years. For example, the School tracks attendance at Open House events, the number and type of applicants, and acceptance rates amongst other things for the purpose of improving the admissions process each year and ensuring the School attracts and admits a diverse group of the best, brightest and most talented young minds.

Monthly faculty meetings provide an important forum for collectively discussing issues, gathering and assessing information. These monthly faculty meetings bring matters of policy and areas of concern formulated by specific committees or individuals before the entire Faculty for discussion and action. The Dean chairs these meetings and sets the agenda. Any faculty member is welcome to propose a topic of discussion to the Dean.

Committees are intentionally structured to reflect the various constituents of the School, and, by extension, gather different opinions that represent the entire community of the School. (See *i.2.2.B.*) In addition to the official committees, the School frequently convenes "faculty retreats" to assess and discuss specific curricular issues. These sessions typically occur at a venue outside the School during the weekend. Organized by the Dean and/or the Chair of the Curriculum Committee, these retreats bring together different faculty members representing a broad spectrum of expertise and position to comprehensively consider the general direction of different study areas. Retreats are organized to occur, not only as issues arise, but proactively at different points to foster discussion and self-assessment, enabling the School to constantly take stock of the overall trajectory of its curriculum. Recent faculty retreat topics have included the School's digital fabrication courses, the Visualization sequence, and the History/Theory offerings.

The School also collects data and information, and solicits feedback from its graduates to track post-graduation employment; where graduates are working; and what kind of work they are doing. These help the School evaluate and improve the Career Services Program and the curriculum for preparedness for the profession. The School is in the process of conducting an extensive and detailed Alumni Survey.

The alumni of the School, both local and throughout the world, are extremely active, both in their support of the School and its activities and in their on-going commitment to sustaining the pluralistic philosophy and quality of education of the School. (*See i.1.4 and ii.2.3.B.*)

Overall, the students, faculty and staff are expressive. They are encouraged to voice their opinions and provide feedback. Many students and faculty take advantage of the Dean's open-door policy. Dean Stern is accessible, approachable and highly engaged in all aspects of the School's affairs. Many changes that have occurred in the curriculum, studio culture, and review process are due in part to these informal and formal channels. Improvements are made yearly as a result of these procedures. Some occur on an individual basis, for example revisions to syllabi year to year by faculty. Others are implemented by various committees or groups of faculty, for example the revised coordinated curriculum of first year, implemented this term. (*See i.1.3.*) Finally larger changes are implemented by the Dean, in consultation with the Executive Committee or the University. All of these changes are coordinated with oversight by the Dean, to ensure that the School's actions are cohesive and mutually beneficial. The School is committed to this process of continuous self-critique and improvement.

There are also important formal structures and procedures for self-assessment that occur between the School and the University. Each year the Dean provides a detailed report of the School to the Provost and the President. The School's Associate Dean in charge of Administration and Finance reports to the Provost on the School's budget. Any appointment changes for the School's ladder and professors (adjunct) must be also be reviewed and approved by the University.

C. Evaluation Procedures

a. Course Evaluations

Course Evaluations are distributed to student members for every course and studio in order to provide constructive feedback to course instructors and the School. Completed evaluations are read by the individual faculty members, the Dean and the Study Area Coordinators. These evaluations forms are optional for students to complete. There are three types of course evaluations, depending upon the course type. Students are provided a three week time frame within which to respond, commencing the first Saturday after the conclusion of final studio reviews. Students access the site through a University secured portal using their University issued netID and password. Submission is completely electronic and anonymous. Shortly after the close of the evaluation process, faculty may access the results, also electronically, by entering through the secure University. Faculty cannot view course evaluations until they submit their student evaluations. The School is currently evaluating the questions that are being asked, to determine their effectiveness and make improvements. Sample evaluation forms are attached at the end of the appendix. (*See iv.4.*)

b. Student Evaluations

For each School of Architecture course, faculty members are required to issue written evaluations of each student. These evaluations remain part of the student's permanent record but are not included on transcripts. There are three different types of student evaluations, depending on the course type. The appropriate forms are sent to each faculty member through the Registrar's Office and pre-populated with students' names. According to the Rules of the School, faculty have one week from either the last day of final reviews for studio courses; or the last day of exams for all seminar and lecture courses within which to submit grades and completed student evaluations. Grades are submitted via a secure University web-based portal that each faculty member accesses using their University issued netID and password. Only the primary faculty member for each course is permitted to submit grades. Under no circumstances are TA's or TF's allowed to submit grades. Students may view their grades via a secure University portal once they have completed their course evaluations. Faculty email completed student evaluations to a specific email address accessed and maintained by the Registrar staff only. These evaluations are printed and distributed to students. A copy of each evaluation is placed in the student's permanent file.

Faculty members are also advised to provide interim written evaluations informing any student clearly in danger of failing any course or studio. They are also encouraged to send mid-term warning letters if a student appears to be performing below the expectations of the studio or course. These letters are copied to the Registrar and the Assistant Dean of Student Matters and M. Arch. I. Advising. Since the

timing of the evaluation of a student's work may not allow for a written warning, failure to provide any such notice to a student does not create the assumption of a passing grade. Certain courses, such as the core design studios, require faculty to submit a mid-term assessment for all students, regardless of their performance level. Faculty are encouraged to meet with students throughout the term, especially if a student seems to be having difficulty. Sample evaluation forms are attached at the end of the appendix. (See *iv.4.*)

c. Portfolio Requirement

All students working toward an M.Arch. degree must maintain a portfolio of work completed in studio courses as part of an overall review process. 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. 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 document every project for every studio in which a student has been enrolled. This portfolio must be a minimum size of 8 x 10 inches or a maximum of 15 x 20 inches (overall book size), and may not contain slides or CD's. A passport photograph must be affixed to the inside of the front cover of the portfolio. Each project should be clearly labeled, including the name of the project, semester, date, instructors, etc. Furthermore, collaborative projects must be clearly credited. Students are encouraged, but not required, to supplement their design studio work with work from other courses. This other work may be accommodated in either a separate section of the portfolio or in a second book.

In order to receive their diploma, graduating students are required to submit both the above described "hard copy" version and a digital version of their final portfolio. The digital version is placed in the University Archives, where, upon receipt, it will be open to all researchers. The portfolio are available for evaluation at the designated times for Design Reviews and before graduation. Portfolios for the graduating class are turned in to the Dean's Office.

d. Design Committee Review

The Design Committee reviews all M.Arch. students for consideration of promotion in accordance with the schedule listed below. The Design Committee requires the submission of students' portfolios prior to the review. This review uses students' portfolios as the basis for discussion of a student's general design progress.

Students may pass this review; may pass this review but be put on notice that there is cause for concern; or may fail this review (despite their having passed their design studios). Students passing but put on notice may be asked to do additional work as well as to resubmit their portfolio at a later date. The Design Committee has the authority to require that students who fail this review follow non-standard requirements, such as: resubmit their portfolio at a later date, take courses that are not of the normal sequence, take additional courses that may delay graduation, take a reduced course load that may delay graduation, and/or take a Required Academic Leave of Absence, or be required to withdraw from the School.

Students who pass this review but are put on notice or who fail this review are entitled to meet individually with a review panel of the design faculty where the concerns of the Design Committee will be discussed with the student. At this discussion with the design faculty, students may be asked to submit their design work from any or all semesters. This discussion will occur at a time and place to be determined by the chairperson of the Design Committee at the earliest possible date, but no later than one week after the letter of action has been issued. After the review panel discussion, a student may appeal the Design Committee's action to the Dean.

The initial M.Arch. I review process is held and completed after the spring semester of the second year. All students eligible for graduation are reviewed after the completion of their degree requirements.

The above policies and procedures are published in the Yale School of Architecture Handbook: (http://www.architecture.yale.edu/drupal/school_handbook).

i.2. Resources

i.2.1. Human Resources & Human Resource Development

A. School of Architecture Faculty

a. Faculty Profile

One of the primary tenets of the Yale School of Architecture is the basic policy of a pluralistic approach to the teaching of architecture. The School does not impose any single design philosophy, but rather, provides opportunities for students to become well acquainted with a wide range of contemporary design approaches. (See *i.1.1.*) Nowhere is this more evident, than in the composition of the School's dedicated and outstanding educators, professionals, and scholars, drawn from architecture and associated fields. The Yale School of Architecture firmly believes that the graduate architectural education is enriched by the diversity of its faculty members. Accomplished architects, engineers, historians, theoreticians, planners, developers and visual artists actively shape the life of the School to provide an education of architectural design as a comprehensive creative process.

The School of Architecture proudly sustains this dynamic learning environment by maintaining an accomplished faculty body experienced in both academic and professional practice. This faculty composition reflects the School's view that architecture is an intellectual discipline, both an art and a profession. In addition to teaching, research and scholarship, many of the regular faculty maintain independent practices in various fields, including architecture and urban planning. The Yale School of Architecture studio tradition is strengthened by this roster of regular faculty who are active practitioners in the field of architecture, equally committed to teaching and practice. In addition, many of the School's practicing faculty are also principals of their own practices, highly invested in the School, and strengthening the quality of the School's education through their experiences.

The School maintains and develops its mix of resident and visiting, tenured and adjunct appointments to ensure that it comprises those beginning their academic and professional career as well as those with greater experience. All of the faculty, permanent, yearly and visiting, regardless of rank, are active participants in the life and administration of the School. For example, the governance of the School, as represented by the composition of appointed assistant deans, academic directors, study area coordinators, and committee members, is equally represented by all types of faculty. The overall goal has been to build a faculty balanced between faculty who are committed to the School on an 80% to 100% basis, and faculty who participate as part-time or visiting faculty practitioners and scholars. A full teaching load for a regular faculty member in architectural design consists of a studio and a seminar or lecture course each semester. Non-design faculty typically teach two to three courses. All regular faculty participate on the committees of the School, as do many part-time faculty. The Dean is responsible for all short-term faculty appointments (one year or less). Multi-year appointments are proposed by the Dean or found through a search, approved by the School's Executive Committee, and reviewed and then approved by the Provost's Office.

There is no set balance between tenured, non-tenured and adjunct appointments. The breakdown of the faculty is given in the NAAB Annual Statistics Report (see *i.3.1*), in the School Bulletin (http://www.architecture.yale.edu/drupal/academic_bulletin), and in the resumes of individual faculty members (*iv.2*).

The Dean provides leadership through a unique combination of professional and academic experiences. Previous deans of the School have also maintained flourishing practices while serving as Dean. The Dean is actively involved in shaping the curriculum, faculty, and students of the School. The Dean also engages in the classroom. Dean Stern frequently teaches a popular graduate seminar, *Parallel Moderns*. Former Deans Tom Beeby and Fred Koetter still maintain a close relationship with the school by teaching studios. Alec Purves, Professor Emeritus, continues to play an important role in the School, leading the Rome Program each summer as well as teaching a Yale College introductory survey to architecture.

Tenured faculty provide stability, leadership, and experience to the School. They are experts, scholars, and architects who have demonstrated great ability in their professional and academic careers. Tenured faculty are part of the Executive Committee and participate in the governance of the School.

Seven faculty are now tenured: Dean Robert A.M. Stern (1998), Dolores Hayden (1991), Alan Plattus (1993), Peggy Deamer (2002), Keller Easterling (2006), Michelle Addington (2006), and Eeva-Liisa Pelkonen (2012). The School's six full-time Assistant and Associate Professors offer a diverse set of expertise, including urbanism (Elihu Rubin), structural engineering (Kyoung Sun Moon), architectural history (Eeva-Liisa Pelkonen), design (Mark Gage), theory (Emmanuel Petit) and ecology / landscape (Alex Felson). The School of Architecture's Assistant, Associate and Professor (Adjunct) appointments are different than adjunct faculty at other institutions. At Yale, these faculty are considered members of the regular faculty, and are given to those who are active as practitioners in their professional field, and are defined as requiring less than full-time participation in teaching and other activities expected of faculty holding full-time appointments. These faculty are vital to the School. They embody the School's emphasis on architecture as a professional pursuit. Critics and lecturers form a critical mass of the faculty and reflect the diversity of contemporary practice and approaches.

The Endowed Visiting Chair Professorships allow the School to bring leading practitioners and educators from around the world to teach studios and seminars. These endowed chairs provide a contemporary viewpoint and expertise in specific areas. Five new endowed professorships were established since 2007. (See i.1.4.C.) Among the School's unique endowments are: the *William B. and Charlotte Shepherd Davenport Visiting Professorship* (1966), the *William Henry Bishop Visiting Professorship* (1929), the *Eero Saarinen Visiting Professorship* (1982), the *Louis I. Kahn Visiting Professorship* (1980), the *Edward P. Bass Distinguished Visiting Architecture Fellowship* (2004), the *Vincent Scully Visiting Professorship of Architectural History* (2003), the *Louis I. Kahn Visiting Assistant Professorship* (2003), the *Daniel Rose Visiting Assistant Professorship* (2007), the *Norman R. Foster Visiting Professorship* (2009), the *Charles Gwathmey Professor in Practice* (2009), and the *Hines Professorship in Sustainable Design* (2011). Two significant multi-year appointments in the area of history occurred: Mario Carpo, *Vincent Scully Visiting Professor of Architectural History*, and Stanislaus von Moos, *Scully Visiting Professor of Architectural History*.

Since the last NAAB visit, the faculty body has grown to include experts on sustainability, globalization, and architectural labor, and scholars in modern American and European architecture. A number of faculty members have been promoted. In 2010, both Michelle Addington and Keller Easterling were promoted and are now full Professors. Eeva-Liisa Pelkonen (Associate Professor) received tenure in 2012. Mark Gage and Emmanuel Petit were promoted to Associate Professor in 2010. Elihu Rubin (Assistant Professor) was recently appointed as ladder faculty in 2012 through a search, after having joined the faculty as the inaugural *Daniel Rose '51 Visiting Assistant Professor of Urbanism* in 2007. Appointed ladder and adjunct faculty members are reviewed by the Executive Committee to ensure that they are current in knowledge, practice, and licensure.

Following are ladder and adjunct faculty promotions, reappointments and resignations since 2007:

Mark Gage reappointed as Assistant Professor, July 2007 to June 2011; promoted from Assistant Professor to Associate Professor, July 2010 to June 2014.

Emmanuel Petit reappointed as Assistant Professor, July 2007 to June 2011; promoted from Assistant Professor to Associate Professor, July 2010 to June 2014.

Hilary Sample reappointed as Assistant Professor, July 2007 to June 2011; promoted from Assistant Professor to Associate Professor, July 2010 to June 2014; resigned June 2011.

Edward Mitchell reappointed as Assistant Professor (Adjunct), July 2007 to June 2011; reappointed as Assistant Professor (Adjunct), July 2011 to June 2014.

Kent Bloomer reappointed Professor (Adjunct), July 2008 to June 2014.

Fred Koetter reappointed Professor (Adjunct), July 2008 to June 2014.

Keith Krumwiede promoted from Assistant Professor to Associate Professor, July 2009 to June 2012, resigned June 2012.

Eeva-Liisa Pelkonen promoted from Assistant Professor to Associate Professor, July 2009 to June 2013; promoted from Associate Professor to Associate Professor w/o term, July 2012.

Peter Eisenman appointed Charles Gwathmey Chair in Professional Practice, Jan 2010 to June 2014.

Michelle Addington promoted from Associate Professor w/o term to Professor w/o term, July 2010; named the inaugural Hines Professor in Sustainability in Architectural Design, 2010.

Keller Easterling promoted from Associate Professor w/o term to Professor w/o term, July 2010.
Joel Sanders promoted from Assistant Professor (Adjunct) to Professor (Adjunct), July 2011 to June 2016.
Thomas Beeby, Deborah Berke, Turner Brooks, Alex Garvin, Steven Harris, and John Jacobson reappointed to Professor (Adjunct), Jul 2012 to Jun 2017.
Kyoung Sun Moon reappointed as Assistant Professor, July 2012 to June 2016.
Alexander Felson reappointed as Assistant Professor, July 2012 to June 2015.
Elihu Rubin appointed inaugural Daniel Rose '51 Visiting Assistant Professor of Urbanism, July 2007 to June 2012; appointed Assistant Professor of Urbanism, July 2012 to Jun 2016.
Mario Gooden, Associate Professor Adjunct, resigned December 2008.

The School has identified future objectives and priorities regarding the faculty. (*See i.1.4.D.*)

b. Visiting Endowed Professorships

The School continues to invite a number of world-renowned practicing architects and academics to teach at the Yale School of Architecture through the School's endowed visiting professorships and assistant professorships.

In the School of Architecture's emblematic Advanced Design Studios, the School's regular faculty teach side by side with internationally recognized visiting architects. The Norman R. Foster, Louis I. Kahn, William B. and Charlotte Shepherd Davenport, and William Henry Bishop professorships have brought and continue to bring architects like Frank Gehry, Zaha Hadid, Peter Eisenman, David Chipperfield, and Alejandro Zaera-Polo to the studios. The Edward P. Bass Distinguished Visiting Architecture Fellowship brings architects and developers together by enabling the School to invite distinguished private and public sector development leaders as integral teaching members in advanced studios and seminars. For example in Spring 2012, this Advanced Studio paired Bjarke Ingels and Thomas Christoffersen of BIG with real estate developer Douglas Durst of the Durst Organization.

The Vincent Scully Visiting Professorship of Architectural History has allowed the School to invite numerous historians to teach lecture and seminar courses at the School. Since the previous accreditation visit, Kurt W. Forster, Dietrich Neumann, Stanislaus von Moos, and Mario Carpo have held this professorship, playing a crucial role in the history and theory curriculum of the program.

Many of the visiting endowed professors deliver a public lecture as part of the School's lecture series during the semester of their appointment. These visiting professors directly contribute not only to the School of Architecture, but to the larger academic and public community as well. (*See i.2.1.C.a.*)

The School has identified future objectives and priorities regarding the endowed professorships. (*See i.1.4.D.*)

The William B. and Charlotte Shepherd Davenport Visiting Professorship

Richard Meier, Spring 2008; Brigitte Shim, Spring 2008; David M. Schwarz, Fall 2008; Lise Anne Couture, Fall 2009; Leon Krier, Fall 2007, Fall 2009; Greg Lynn, Spring 2007-2013; Tod Williams and Billie Tsien, Fall 2012; Massimo Scolari, Fall 2007-2008, Fall 2010, Spring 2012; Pier Vittorio Aureli, Spring 2013

The William Henry Bishop Visiting Professorship

Tod Williams and Billie Tsien, Fall 2007; Demetri Porphyrios, Spring 2007-2009; Gregg Pasquarelli, Fall 2009; Sean Griffiths, Charles Holland, and Sam Jacob, Spring 2010; Diana Balmori (with Joel Sanders), Fall 2008, Fall 2010, and Fall 2012; Thomas Hall Beeby, Spring 2011; Bjarke Ingels and Thomas Christoffersen, Spring 2012; Thomas Beeby, Spring 2013

The Eero Saarinen Visiting Professorship

Zaha Hadid, Spring 2007; Joshua Prince-Ramus and Erez Ella, Fall 2007; Francisco Mangado, Fall 2008; John Patkau, Spring 2009; Stefan Behnisch, Spring 2008, Fall 2009; Brigitte Shim, Spring 2008, Fall 2010; Paul Katz, James von Klemperer, and Forth Bagley, Spring 2011; Patrick Bellew and Andy Bow, Spring 2010, Fall 2011; Frank O. Gehry, Spring 2008, Spring 2012; Gregg Pasquarelli, Fall 2012; Angelo Bucci, Spring 2013

The Louis I. Kahn Visiting Professorship

Peter Eisenman, Fall 2007–Spring 2009; Frank O. Gehry, Spring 2010; Tod Williams and Billie Tsien, Fall 2010; Yvonne Farrell and Shelley McNamara, Fall 2011; Demetri Porphyrios, Spring 2011; Roisin Heneghan and Shih-Fu Peng, Fall 2012; Leon Krier, Spring 2013

The Louis I. Kahn Visiting Assistant Professorship

Ali Rahim, Spring 2007; Sean Griffiths, Sam Jacob, and Charles Holland, Fall 2007; Chris Sharples, Spring 2008; Liza Fior and Katherine Clarke, Spring 2009; William Sharples, Spring 2009; Eric Bunge and Mimi Hoang, Fall 2009; Chris Perry, Spring 2010; Hernan Diaz Alonso, Fall 2010; Makram el Kadi, Spring 2011; Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft, Fall 2011; Joe Day, Spring 2012; Tom Wiscombe, Fall 2012; Adib Cure and Carie Penabad, Spring 2013

The Edward P. Bass Distinguished Visiting Architecture Fellowship

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; Isaac Kalisvaart, Spring 2013

The Vincent Scully Visiting Professorship of Architectural History

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

The Daniel Rose (1951) Visiting Assistant Professorship

Elihu Rubin, Fall 2007–Spring 2012

The Norman R. Foster Visiting Professorship

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

The Charles Gwathmey Professor in Practice

Peter Eisenman, Spring 2010–Spring 2013

c. Faculty Ranks, Appointments and Policies

The School of Architecture takes seriously its responsibility to implement University policies into its own programs, and to work affirmatively to attract a diverse group to teach, study, and work at the School and enter the profession. Diversity and pluralism are at the core of the School's philosophy. The School is committed to maintaining and strengthening those aspects of the School. The process of establishing and revising policies, curriculum, and procedures are open for faculty and students to participate, through such committees as the Admissions Committee, the Curriculum Advisory Committee, and the Rules Committee. (See i.2.2.B.) The School of Architecture's Title IX Representative is Professor Peggy Deamer (in absentia Dolores Hayden); its University Wide Committee on Sexual Misconduct Member is Alan Plattus (Fall) and Peggy Deamer (Spring); and the Affirmative Action Deputy is Joel Sanders. (See i.2.1.) For more information on Yale's faculty personnel policies, see (www.yale.edu/provost/handbook/).

Equal Opportunity

All official Bulletins of Yale University, including that of the School of Architecture, include the following statement:

The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, special disabled veterans and veterans of the Vietnam era. In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographic limits of the University.

Recruitment & Approval Process for Faculty Appointments (University-wide)

The following is from the *Yale University Faculty Handbook*, Section III-C, "Recruitment and Approval Process for Faculty Appointments," updated March 10, 2011:

Faculty positions are announced and nominations for them solicited in ways that will ensure appointments of the highest possible quality and an appointments process that is consistent with the University's goals of open access and affirmative action. Usually recruitment for initial appointments will include advertisement, such as announcements in professional journals and newsletters and at professional meetings, as well as contact with representatives of relevant departments and schools by letter, e-mail, or telephone. When general announcements are unlikely to be successful, departments and schools are expected to undertake recruiting efforts that reflect the special characteristics of the position and relevant pool of candidates. In general, new appointments to the ranks of professor, associate professor, and assistant professor, including adjunct ranks, require written documentation of the entire search process. This documentation is reviewed by the Office for Equal Opportunity Programs and must be approved by the Provost's authorized representative before an appointment is offered. Affirmative Action Deputies are appointed in each of the professional schools, and individuals are asked to serve on search committees in the Faculty of Arts and Sciences, to assist search committees in their schools and departments with the recruitment of women and members of minority groups. More detailed information about appointments procedures can be found in memoranda prepared and distributed by the Provost and deans of the professional schools. (www.yale.edu/provost/handbook/).

School of Architecture Policies

The following is from the *Yale University Faculty Handbook*, Section V "School of Architecture" updated March 10, 2011: (www.yale.edu/provost/handbook/).

A. Description

The School of Architecture offers graduate and post-professional education in the fields of architecture and environmental design. It also offers a program that leads to a Ph.D. and programs of study to Yale College students that may lead to an undergraduate major in architecture. For the School of Architecture, policies and practices specified in this section take precedence over conflicting policies and practices designated in other sections of the Faculty Handbook.

B. Governance: The Executive Committee

The Executive Committee is the governing board of the School and consists of all tenured faculty members holding appointments in the School and others appointed by the Dean from the ranks of associate professor on term, associate professor adjunct, professor adjunct, and endowed professor in practice. The Dean may invite non-voting members from other ranks at the School to meet with the Executive Committee in an advisory capacity. The Executive Committee participates in the formulation of educational and administrative policies and reviews proposed faculty appointments and promotions.

C. Composition and Ranks of Faculty

The faculty in the School of Architecture is composed of scholars and professional practitioners. Faculty members are expected to devote a portion of their time to research or practice in their areas of professional interest and expertise. The faculty is composed as follows:

1. Ladder Faculty comprises the ranks of assistant professor, associate professor on term, associate professor with tenure, and professor. With modifications as appropriate for faculty holding appointments in the School of Architecture or as modified in this section, ladder faculty appointments in the School of Architecture follow the definitions, policies, and procedures for appointment and reappointment of these ranks as established for the Faculty of Arts and Sciences. Appointees within this category are considered members of the regular faculty; are considered full-time faculty members; and are responsible for teaching and other duties, such as participation in faculty meetings, juries, School committees, and student advising.

a. Term Appointments. Assistant professor and associate professor on term are non-tenure appointments made for a stated number of years. Initial appointments of assistant professors are

normally for four years. No one may serve in the rank of assistant professor for more than seven years plus any extensions as described in Section III.F. The cumulative time on term appointments in the ranks of assistant professor and associate professor on term may not exceed nine years plus any extensions as described in Section III.F.

b. Tenure Appointments. Associate professor with tenure and professor are tenure appointments and are made without term.

2. Adjunct Faculty comprises the ranks of assistant professor adjunct, associate professor adjunct, and professor adjunct. Appointees within these ranks are considered members of the regular faculty. Appointments in these ranks are given to those who are active as practitioners in their professional field, and are defined as requiring less than full-time participation in teaching and other activities expected of faculty holding full-time appointments in the School. Adjunct faculty will not be appointed to less than half of full-time employment. Appointments to these ranks are normally for a term of one to five years and may be renewed one or more times without either the expectation or the promise of tenure. Adjunct faculty members are responsible for teaching and other duties, such as participation in faculty meetings, juries, School committees, and student advising.

3. Critic, Lecturer, or Instructor appointments are offered to outstanding scholars and other distinguished individuals who may or may not hold any rank from another academic institution. Faculty members appointed within these ranks are responsible for teaching and may be responsible for other duties, such as participation in faculty meetings, juries, School committees, and student advising. Appointments in these ranks are for a term of one year or less.

4. Endowed Visiting Professorships and Visiting Fellowships are given to distinguished professionals who may or may not hold an academic rank from another academic institution. These faculty members are responsible for teaching and normally are not required to participate in administrative responsibilities within the School. Appointments are generally considered to be part-time and normally are made on an annual basis for lengths of time varying from one to two semesters.

5. Endowed Professorships in Practice are given to distinguished professionals who may or may not hold an academic rank from another academic institution. Appointments to these ranks are normally for a term of up to five years and may be renewed one or more times without either the expectation or the promise of tenure. Faculty members at this rank are responsible for teaching and may be responsible for other duties, such as participation in faculty meetings, juries, School committees, and student advising.

6. Visiting Appointments are given to distinguished scholar-professionals who hold an academic rank from another academic institution. Their visiting Yale appointment will carry the same rank as they hold at the other institution. These appointments normally carry only teaching responsibilities and are made in lengths of time varying from one week to nine months. These appointments are made in accordance with Section XVI and are subject to the benefit limitations as described in Section XVIII.D.2.

D. Appointment, Reappointment, and Promotion Policy and Procedures

Open searches are required to fill initial appointments within the ranks of ladder and adjunct faculty. Searches are not required for appointments to any other ranks or for reappointments or promotions within the ranks of ladder and adjunct faculty. Ladder positions are normally open only to persons who hold the Ph.D. degree, its equivalent, or an appropriate terminal professional degree. Rules governing ladder appointments and promotions are consistent with FAS policies as described in Section IV.

Qualifications for an initial appointment as assistant professor include promise of success as a teacher and achievement as a scholar or professional. Reappointment as assistant professor requires evidence of success as a teacher and achievement as a scholar or professional. To be considered for appointment or promotion as associate professor on term, candidates must present original significant creative and professional accomplishments or published research and scholarship representing early demonstrations of disciplinary or interdisciplinary leadership, excellent teaching and mentoring of students, and engaged university citizenship. For candidates being considered for promotion to associate

professor on term, review criteria shall include, if appropriate, a statement of professional practice together with documentation of built or design work.

1. Term Appointments, Reappointments, and Promotions.

a. Non-tenured Ladder and Adjunct Faculty. Proposed term appointments, reappointments, and promotions to the ranks of non-tenured ladder and adjunct faculty are presented by the Dean to the Executive Committee for review and recommendation. Voting is limited to members of the Executive Committee at the rank under consideration or higher without distinction between ladder and adjunct status, e.g., all professor, professor adjunct, associate professor on term, and associate professor adjunct members of the Executive Committee may vote on appointment or reappointment for an associate professor on term. The Dean forwards appointments, reappointments, and promotions recommended by the Executive Committee to the Provost. If the Provost approves an appointment, reappointment, or promotion, in consultation with the School's Standing Advisory and Appointments Committee (SAAC) when appropriate, the recommendation is forwarded to the Corporation for final approval. Adjunct faculty members are reviewed for promotion when recommended by the Dean.

b. Other Term Faculty. Proposed term appointments and reappointments of one year or less to ranks other than mentioned above (D.1.a) are made by the Dean and forwarded to the Provost for approval. Those appointments longer than one year are proposed by the Dean for approval by the Executive Committee and then forwarded to the Provost for approval.

2. Tenure Appointments and Promotions.

A candidate for appointment or promotion to a tenure position, whether at the rank of professor or associate professor, must have attained distinction of a high quality in scholarly, creative, or professional accomplishment as demonstrated by both (i) written or professional work and (ii) teaching. Candidates for the rank of associate professor with tenure will be expected to have produced a substantial body of significant professional work or have published or have expected for publication a substantial work or body of scholarship. Criteria for promotion shall include, if appropriate, documentation of built or design work.

Proposed appointments to tenure as well as proposed promotions from associate professor with tenure to professor are presented by the Dean to the Executive Committee for review and recommendation. Only tenured members of the Executive Committee at the rank under consideration or higher may vote. The Dean forwards appointments and promotions recommended by the Executive Committee to the Provost. If the Provost approves an appointment or promotion, with the advice of the Standing Advisory and Appointments Committee (SAAC), the recommendation is forwarded to the Corporation for final approval.

Associate professors with tenure must be reviewed for promotion to professor within five years of hire or promotion to that rank. At any time after seven years have passed from the date of appointment or promotion to associate professor with tenure, the Provost, in consultation with the Dean, may recommend that individual directly to the Corporation for promotion to professor.

3. Non-reappointment Notification Policy for Term Appointments.

a. Ladder and Adjunct Faculty. Faculty members of ladder and adjunct ranks holding appointments of three or more years shall receive written notice of non-reappointment at least one year before the terminal date of the appointment. Appointments for terms of fewer than three academic years shall receive notice of non-reappointment at least six months before the expiration of the appointment. Failure to provide such notice does not create any right to extension or reappointment.

b. Other Faculty. For full-time faculty in the fifth or any subsequent year of successive years of appointment in the non-ladder and non-adjunct ranks, notice of non-reappointment normally will be given by December 31 of the final year of appointment. There is no requirement of notification of non-reappointment for any ranks not mentioned above.

E. Leave Policy and Procedures

Leave policies for the School of Architecture conform in general to those set forth in Section XVII and Section III.I. Tenured faculty are eligible for Triennial Leaves of Absence, Sabbatical Leaves of

Absence, and Senior Faculty Fellowships. Adjunct faculty and endowed professors in practice are eligible for Sabbatical Leaves of Absence after having taught in those ranks at Yale for twelve semesters without a paid leave.

1. Assistant Professor Leaves

Assistant professors are eligible for a one-year leave at full pay in the second, third, or fourth year of teaching at that rank at Yale, provided they return to Yale for a full year of teaching. Such leaves are awarded to assistant professors who present, in the fall of the previous academic year, a leave proposal that is evaluated by a subcommittee of the Executive Committee and then approved by the dean and the Provost's Office. Leave proposals shall be a five-page single-spaced explanation of the scope and significance of the proposed research or professional practice, opportunities for publication and realization, and a detailed plan to achieve the stated intention regarding research, publication, or professional practice.

2. Associate Professor Leaves

Assistant professors who are appointed or promoted to the rank of associate professor on term are eligible for a one-year leave at full pay provided at least two semesters of full-time teaching in residence have elapsed since their last leave and they return to Yale after the leave for a full year of teaching. Such leaves follow the same application process and criteria as leaves afforded assistant professors.

F. Research/Travel Funds

Faculty members may apply to the Dean for research or travel funds

d. Faculty Development

The School offers several formal and informal opportunities for faculty development.

As part of their continuing education, faculty members are encouraged to attend all lectures and symposia held at the School. The School is a registered provider with the American Institute of Architects Continuing Education Systems and credit earned by attending any of the School's symposia can be reported to CED Records for AIA members. Certificates of Completion for non-AIA members are also available upon request.

Yale School of Architecture periodical publications such as *Constructs* and *Perspecta* offer faculty members opportunities to publish scholarly articles, exhibition reviews, and academic research. In addition, each year the Yale School of Architecture publishes several books authored or edited by faculty members. (See i.2.1.C.d.)

The School of Architecture's Exhibitions program provides the faculty opportunities to curate shows and/or display work. These exhibitions enable the School and the faculty to not only create new knowledge, but also disseminate it to other schools and institutions. (See i.2.1.C.c.)

The School's public lecture series also provides the opportunity for the regular faculty to share their work with an expanded audience outside the School. Each year, the lecture series showcases invited guests, visiting faculty, and the regular faculty. Videos of these well-attended events are also streamed or available online, expanding the outreach of faculty work. The School's symposia are also organized by the faculty and provide an important forum for the School's faculty to hear and discuss ideas with the entire architecture community outside the School. In addition, many self-initiated and School-supported opportunities abound. For example, this past year, Professor Peggy Deamer coordinated several "landscape lunches" where faculty members shared research related to landscape, urban design, and architecture. Similarly, Alan Organschi organized a collaborative lecture with the Yale School of Forestry & Environmental Studies on wood building technology. Michelle Addington is heading the new Intelligent Buildings Project (2012), a new institute to foster the study, investigation and wide-ranging discussion of climate and energy issues across campus, in conjunction with the Yale School of Engineering and Applied Science and the Yale Climate and Energy Institute.

Faculty of the School are encouraged and partially supported to participate in significant scholarly and professional conferences, such as the Society of Architectural Historians Annual Meeting and national and regional ACSA meetings. In 2012, a number of faculty members participated at the national ACSA conference, either moderating panels or presenting papers, traveling through support provided by

the School. Faculty regularly present papers at regional and national ACSA meetings. The forthcoming 2013 national ACSA conference is co-organized by Ed Mitchell, Assistant Professor (Adjunct). In the past two years, faculty have also attended conferences, such as *Reconsidering Postmodernism at Columbia University*, through the support of the School. For eligible ladder faculty, the Provost's Office will provide funds for travel to professional meetings where the individual is reading a paper or chairing a session. For tenured faculty, the maximum amount of reimbursement is \$600 per academic year; for non-tenured faculty, the maximum is \$1,200 each academic year. (<http://provost.yale.edu/professional-meetings>) For non-ladder faculty, travel and participation is also available and supported at the discretion of the Dean.

Many of the School's design faculty maintain significant professional practices locally, in Boston, and in New York City. Appointments and class schedules are structured to ensure both quality teaching and encourage independent practice and research. The long list of awards won by the collective faculty testifies to the level of aspiration expected of the design faculty and communicated to the students. Sabbatical and leave policies permit faculty to take time for professional development, academic development, or public service. The resumes of the faculty and the faculty matrix (see iv.2) show the range of their individual achievements in practice, research and scholarship, critical and theoretical publications, community and professional service and academic and professional recognition and awards. In addition, the faculty is supported by a strong administrative staff. (See i.2.2.B.c.)

Administered by the School of Architecture, *The Hines Endowed Fund for Advanced Sustainability in Architectural Design*, established in 2008, seeks to propel architectural research to a new level in which fundamental questions are grounded by the urgent need for solutions. While typical grants for architectural research focus support on finite individual projects, the Yale School of Architecture has taken a longer-term, broader approach in selecting projects for the Hines Fund grants — favoring innovative proposals that both draw on a range of academic disciplines and professional expertise and are also able to engender further research and development. The University also provides faculty with opportunities for funding through such organizations as the Whitney Humanities Center, which awards the *A. Whitney Griswold Faculty Research Fund* and the *Frederick W. Hilles Publication Fund*. The Dean, at his discretion, may provide additional funding to faculty.

The School also awards the *Professor King-lui Wu Teaching Award (2006)* each year to a faculty member who combines architectural practice with outstanding teaching. Recipients are selected by the vote of graduating students.

The School's fabrication facilities, digital resources, and presentation equipment are unparalleled and provide some of the most advanced technologies available. These resources are primarily designated for the School's academic programs. Faculty may, however, use these facilities and equipment for purposes beyond the scope of course activities upon prior approval of the Dean. Proposals are evaluated for the projects' relevance to the activities of the School, as well as resource availability and management. (http://www.architecture.yale.edu/drupal/school_handbook)

e. Faculty/Student Interaction

The Yale School of Architecture is a tight-knit community, and the School strives to maintain a close relationship between faculty and students. Nothing is more critical to fostering this environment, an important benchmark of the School's approach to architectural education, than the size of the School and its classes. In each design studio, regardless of level, the average faculty to student ratio is 1:10. Seminars are capped at 12 students to ensure that discussion and participation is fruitful and stimulating.

All faculty are required to maintain office hours, attend faculty meetings and other events as specified in their appointment letters.

Teaching assistantships and fellowships allow faculty and students to interact in other ways. Students gain important teaching experience and/or more advanced knowledge, under the guidance of faculty. The one-on-one working relationships fostered by these collaborations are mutually beneficial for both students and faculty members. In addition to the teaching assistantships for graduate courses in the School of Architecture, Yale has the distinct benefit of supporting a liberal arts undergraduate major. Undergraduate architecture courses are taught by the same faculty as the graduate school, and offer highly competitive teaching fellowships. Student Teaching Fellows have the opportunity to work with faculty to lead sections and workshops, give presentations, provide design instruction, and discuss curriculum. (See i.2.1.B.d.)

Many faculty also choose to hire students for outside professional work and research. The School sets guidelines that benefit the intellectual development of both the faculty and student. The following statement is found in Section IV.G of the *School Handbook*:

Hiring of Students by Faculty Members for Outside Professional Work

A faculty member may employ a student of the School to perform outside professional work provided the faculty member is not currently teaching that student. For the purposes of this section, students enrolled in a course shall be considered to be currently taught by all listed faculty members for that course for the period of time from enrollment until the course's conclusion. Faculty members employing any currently registered students at the School for outside professional work are expected to pay such students no less than the hourly wage that such students would earn if employed by the School. For the purposes of this section, a student shall be considered as currently registered for the period of time from when that student initially registers at the School until she/he completes all degree requirements or withdraws from the School. Since academic work is a student's primary responsibility, faculty members employing students for outside professional work must respect such students' need for a flexible outside professional work schedule.

Aside from academic and professional interactions, the Dean hosts a reception and dinner following each lecture. These well-attended receptions provide the opportunity for students, faculty, and guests to interact informally. In addition, students in their final year have the opportunity to attend a post-lecture dinner. These lively dinners in honor of the guest lecturers bring together a diverse group of faculty, students, and visitors to discuss ideas and socialize.

f. IDP Education Coordinator

The School of Architecture's IDP Education Coordinator is Phil Bernstein (FAIA), Lecturer. He also advises the Career Services Program, teaches a required course and electives on Architectural Practice, and interacts directly with all students in the M.Arch program in their third year. He is knowledgeable and trained in all issues of IDP, NCARB and licensure. He regularly attends yearly IDP and NCARB programs. He organizes multiple IDP information and education sessions each year, as part of his required course and the Career Services Program.

g. Administrative Leadership and Staff

(See i.2.2.)

B. School of Architecture Students

a. Student Profile

The hallmark of the Yale School of Architecture is teaching students to think rather than to follow a particular style or the latest trend in architecture. The School's system of open discourse is most successful when it brings together the most creative people – both the resident and visiting faculty as well as a diverse group of highly motivated students from varying backgrounds – to tackle problems in architecture and related fields studied from the perspective of an architect.

There is no typical profile for a student in the Yale School of Architecture. Diversity is, in all respects, a major goal of the admissions process. The School firmly believes that students can change careers, or come from any background, and become superb architects. Any given class balances students that have studied architecture in their undergraduate program with students who have not, or are pursuing a second career.

For example the M.Arch students in 2011 - 2012 had backgrounds in: American Studies, Anthropology, Applied Mathematics, German Studies, Writing, Art, Art History, Biology, Built Environment, Business Administration, Civil Engineering, Classics, Cognitive Science, Communications, Comparative Literature, Drama, Scenic Design, Drawing, East Asian Studies, Economics, Political Science, Engineering, English, European Studies, Policy Studies, French, Italian, Furniture Design and Woodworking, General Mathematics, Geology, Graphic Design, History, Literature, Hospitality

Administration, Housing and Interior Design, Human Geography, Interior Design, International Relations, International Studies, Japanese Studies, Liberal Studies, Asian/Middle East Studies, Mathematics, Mechanical Engineering, Media Studies, Medieval Studies, Molecular Biology & Biochemistry, Music, Operations and Supply Chain Management, Painting, Philosophy, Photography, Physiological Science, Politics, Psychology, Religious Studies, Sculpture, Sociology, Spanish, Theater Arts, Urban Planning, Visual Communication, and Visual Culture.

M.Arch I students in 2011-2012 came from Australia, Belarus, Brazil, Bulgaria, Canada, Chile, China, Ecuador, Ethiopia, Finland, France, Germany, Greece, Hong Kong S.A.R., India, Indonesia, Iran, Israel, Japan, Kazakhstan, Kenya, Malaysia, Mexico, Morocco, Pakistan, Panama, Peru, Philippines, Poland, Romania, Russia, Singapore, South Africa, South Korea, Taiwan, Tanzania, Turkey, United Kingdom, United States, Venezuela, and Vietnam

The only valid generalization seems to be that the typical student is highly motivated and self-directed, independent, and already a high achiever in some area. This profile is crucial to the continued vitality of the School, as students have always shown great energy and independent initiative with respect to publications, exhibits, curriculum development and openness to new ideas.

The School promotes a culture of collaboration, collegiality, discourse and healthy supportive competition through the School's learning culture and Studio Culture Policies. Nothing is more critical to this than the size and character of the student body. Enrollment of around 150 – 170 students in the three-year M.Arch program (50-60 per class) means that the student body is small enough for the whole faculty to know each student individually; and for students to know each other well; but large enough to allow for the diverse development of ideas, courses and approaches.

The entire School of Architecture currently has an enrollment of 210 students. This falls within the average enrollment figures for the School. This includes 7 students in the two years of the Master of Environmental Design Program, 35 students in the two years of the post-professional M.Arch II Program, and 168 students in the three years of the first professional M.Arch I Program. In addition, there are currently 6 Ph.D. students (Ph.D. students are technically part of Yale's Graduate School of Arts and Sciences). Around 40% of the students enrolled in the first professional M.Arch I program are women (see *i.3.1*). For the last several years the entering class of the first professional degree program has been roughly split 60%:40% between students with non-professional undergraduate architecture degrees and students with liberal arts degrees in other fields. The M.Arch I students are typically drawn from a wide geographic range of outstanding undergraduate institutions.

In 2012, 601 students applied to the first professional degree program, 115 were offered admission and 27 placed on the wait list. The size of the entering class was 53. The average GRE score of those admitted was 635 verbal, 715 quantitative, and 4.4 for analytical writing: numbers well above the national average. The School has highlighted key developments and identified future objectives and priorities regarding students. (See *i.1.4.D.*)

b. Admissions

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

The admissions committee is comprised of seven faculty members and four students (one 2nd year M.Arch. I, one 3rd year M.Arch. I, one M.Arch.II, and one M.E.D). The committee reviews and makes recommendations on admission policies, reviews all applications for admission, and makes admission recommendations to the Dean.

Application to the School is an online process. While completing the online application form, students are asked to supply information regarding themselves, their education, and their references; upload their transcripts, personal essay, and curriculum vitae (résumé); and pay an application fee. Applicants for the M.Arch. programs are required to submit a portfolio, both online and separately in hard copy. The online application can be accessed at www.architecture.yale.edu/apply when it is available. Applications and required portfolios for programs beginning in the 2013–2014 academic year must be submitted no later than January 2, 2013. Once an application has been submitted, applicants can track the status of their application and the receipt of required supporting materials (such as test scores, portfolios, or recommendations) online. Applicants will not be allowed to submit applications after the deadline has passed. (See *Section ii.3*)

Application fee Applications will be considered only when payment of a nonrefundable application fee has been received. For the 2013–2014 academic year the application fee is \$85. This fee cannot be waived and cannot be credited to tuition or other accounts upon admission. The only acceptable method of payment of the application fee is by credit or debit card, a transaction that is made within the online application. Wire transfers cannot be accepted.

Transcripts A transcript or academic record indicating degree earned or anticipated is required from each college or university attended and listed in the Academic Record section of the online application. Applicants will need to upload a scanned copy of the applicant's official transcript or academic record to the application. 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 submit directly to the School final, hard-copy official transcripts that, if appropriate, also indicate the degree awarded.

Standardized examinations All applicants, including international students, are required to take the General Test (verbal, quantitative, and analytical) of the Graduate Record Examination (GRE) Program of the Educational Testing Service. The Internet-based Test of English as a Foreign Language (TOEFL iBT) is required of all applicants whose native language is not English, regardless if the applicant's prior education was at an institution where English was the primary language of instruction.

Personal essay An essay, not exceeding one page, that includes a brief personal history and reasons for applying is required and must be uploaded to the online application. The School of Architecture seeks to draw students from all racial and ethnic groups in society. Applicants who wish to identify themselves as a member of a minority group should do so in this essay.

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

Letters of recommendation Three letters of recommendation are required and must be uploaded by each recommender by no later than January 2, 2013. At least one letter of recommendation should be from a person with direct knowledge of the applicant's professional potential and academic ability. Recommendations must be submitted through an online process.

Portfolio Two identical versions of the portfolio are required (one printed, hard-copy portfolio version and one digital [.pdf] portfolio version). The hard-copy portfolio (not to exceed nine by twelve inches by one and one-half inches thick) must be sent directly to the School and received by no later than January 2, 2013. The digital portfolio must be a single .pdf document optimized not to exceed 64mb and will need to be uploaded to the online application. The digital portfolio will be viewed on computer screens, so resolution above 150 dpi is not necessary. Pages of the .pdf portfolio should be uploaded as spreads. The portfolio should be a well-edited representation of the applicant's creative work. Portfolios may not contain discs or videos. Anything submitted that is not entirely the applicant's own work must be clearly identified as such. For the M.Arch. I program, the portfolio should demonstrate the applicant's drawing skills and three-dimensional aptitude. Work represented may include drawings, paintings, sculpture, sketches, furniture and architectural designs, or other materials. For the M.Arch. II program, the portfolio should demonstrate the applicant's ability to pursue advanced work in architectural design.

c. Applied Research & Service
Vlock Building Project

Since 1967, the Yale School of Architecture has offered its first-year M.Arch I students the unique chance to design and build a structure as part of their graduate education. Unique among architecture schools, this program is mandatory for all members of the class. The Building Project results in a single-family house in an economically depressed neighborhood.

The late Charles W. Moore, who headed Yale's Department of Architecture (later the School of Architecture) from 1965 to 1971, founded the First-year Building Project in collaboration with faculty member Kent Bloomer. Moore saw that getting out of the studio and building something would have several benefits for the students. As a believer in simple tectonics and basic technologies, he hoped students would be inspired by the mechanics of building. In the midst of the student unrest of the 1960s he saw the project as a way for students to commit to positive social action by building for the poor.

The earliest projects were outside of New Haven, and included community centers in Appalachia and a series of camp buildings in Connecticut. Reduced budgets in the 1970s and 80s, as well as increasing pressure on student schedules, led to a scaling back of the program and projects - which included several park pavilions - were confined to the New Haven area.

More recently, partnerships with Habitat for Humanity and Home, Inc., Neighborhood Housing, and Common Ground, have led to a focus on affordable housing. The houses provide students the experience of working with a client and the opportunity to respond to the challenges of affordable housing and urban infill. Students have shown great enthusiasm for these projects focusing on community development and neighborhood improvement. Many of them arrive at school with a desire to include such socially responsible work in their future professional lives. Having the opportunity to participate in the design and construction of such building projects often reinforces their conviction and inspiration to do so.

Yale Assembly Pavilion

In 2012, the School of Architecture began a new course that would allow students to combine the techniques and design skills learned in the classroom with a building project that would serve the community of New Haven. The Yale Assembly Pavilion focuses on the capacity digital fabrication opens up for architects to directly engage with manufacturing and construction techniques, to integrate fabricated mockups and material studies into the design process, and to gain greater control over the resultant construction. Using the collective design, production, and assembly of a full-scale pavilion sited on New Haven's Green as the seminar's framework, the course begins with a critical evaluation of the discourse surrounding digital fabrication and an intensive examination of a specific building material and its inherent physical properties and fabrication capabilities. Students individually produce design prototypes that by midterm inform a final collaborative design. The project is then developed through component fabrication and assembly studies during the second half of the term. The pavilion is finally produced in-house and assembled on the New Haven Green in May in conjunction with the local Festival of Arts & Ideas. Generous support was provided by Assa Abloy, the Yale Graduate and Professional Student Senate, and the Yale School of Architecture.

Yale Urban Design Workshop

Founded in 1992, by Alan Plattus, then Associate Dean and Professor at the Yale School of Architecture, the Yale Urban Design Workshop (YUDW) is a community design center based at the School of Architecture. Since its founding, the YUDW has worked with communities all across the state of Connecticut, providing planning and design assistance on projects ranging from comprehensive plans, economic development strategies and community visions to the design of public spaces, streetscapes and individual community facilities. Clients include small towns, city neighborhoods, planning departments, Chambers of Commerce, community development corporations, citizen groups, and private developers. After a number of years on the Yale campus, the YUDW is currently located in a storefront space on Chapel Street in New Haven's Dwight neighborhood, two blocks from the School of Architecture.

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. These projects are staffed mainly by current graduate professional students at the Yale School of

Architecture supervised by faculty of the School, but often also include Yale College undergraduates, recent graduates of the School as full-time staff, faculty and students from Yale's other professional schools (including the Law School, the School of Forestry and Environmental Science, the School of Management, the School of Public Health and the School of Art), as well as outside consultants and other local professionals.

Recent and current projects undertaken by the YUDW include downtown and neighborhood plans for the Connecticut towns of New Britain, Bristol, West Haven and Woodbridge, and development studies for a former airport site in Bethany and an industrial campus in Ansonia.

In May 2008, a YUDW team of faculty and students helped to organize and lead a design charrette in the Jordan River Valley, to develop plans for a 1200 acre Peace Park straddling the border between Israel and Jordan. The project focused on a cross-border environmental and economic development initiative conceived by Friends of the Earth Middle East, an NGO involved in environmental peacemaking in the region. The Yale team worked on site along with Jordanian, Israeli and Palestinian professionals and students, and presented the results of the charrette in both Amman and Jerusalem. Alan Plattus, Diana Balmori, Andrei Harwell and three students traveled to the site as part of this unique collaboration.

One of the Workshop's longest relationships has been with New Haven's Dwight neighborhood, just west of Yale's campus. The fall of 2006 marked the completion of the new Alvis Booker Building, housing the Greater Dwight Daycare Center and offices for the Greater Dwight Development Corporation, designed in collaboration with local architects Thompson Edwards. In the summer of 2007, the YUDW worked with the GDDC and the community to update the Neighborhood Plan, following in the footsteps of work first undertaken by the Workshop and the Neighborhood Partnerships Network that produced the first Dwight Plan, published in 1995.

d. Teaching & Research Opportunities

The School offers students 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. (*See i.2.4.G.*)

e. Awards & Grants

Since 2007, significant efforts have been made to continually increase the opportunities for students at the School of Architecture to enrich their professional education and intellectual growth while fostering a unique culture within which the students can successfully develop their individual interests and talents.

One way in which the School strives to increase intellectual growth is through increasing awards for a full range of prizes that carry specific grants of money for funding of travel and/or research. Awards are made in the form of fellowships, medals and prizes, internships, and scholarships. The following awards were made in the academic year 2011–2012. The date each award was established is shown in parentheses.

Fellowships

William Wirt Winchester Traveling Fellowship (1895) Awarded each year to the graduating student in architecture whose academic performance has been consistently at the highest level, who has displayed the most promise and potential for a future professional role, and who has completed a piece of distinguished independent work. It provides an opportunity for study and travel outside the United States and is considered to be the School's most prestigious award.

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.

George Nelson Scholarship (1988) Awarded each year through a competitive application process to a second-year student in the first professional degree program for support for an independent course of study. Recipients shall demonstrate skill as a designer, interest in critical thought, and the ability to express his or her ideas in written and verbal form.

David M. Schwarz/Architectural Services Good Times Award (2000) Awarded to a graduating student for travel in Europe.

The Fermin R. Ennis Fellowship (2012) Awarded to support student research in the field of Architecture, graduate or undergraduate, with a preference for an African-American male or female student.

Medals and Prizes

American Institute of Architects Henry Adams Medal (1914) Awarded to the graduating student with the highest academic ranking in the first professional degree program.

American Institute of Architects Henry Adams Certificate (1914) Awarded to the graduating student with the second-highest academic ranking in the first professional degree program.

Alpha Rho Chi Medal (1914) Awarded each year to that graduating student who has shown an ability for leadership, performed willing service for his or her school and department, and given promise of real professional merit through his or her attitude and personality.

William Edward Parsons Memorial Medal (1941) Presented annually to that member of the graduating class who has done distinctive work and demonstrated the greatest professional promise in the area of city planning.

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.

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.

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

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.

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

The Drawing Prize (1985) Awarded to the graduating student who has excelled at drawing as part of the design process, is articulate with pencil, and shows a strong personal graphic style of presentation for his or her architectural ideas.

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

David Taylor Memorial Prize (1996) Awarded to the graduating student who has shown promise or demonstrated interest in architectural criticism.

Internships

Takenaka Corporation Summer Internship (1987) Each year, internships are awarded to second year students. The Takenaka Corporation, one of Japan's leading full-service architecture and construction companies has, since 1987, annually offered one Yale architecture graduate student a three month internship in the Architectural Design section of its Osaka office. A monthly stipend is provided for the duration as well as round-trip airfare.

David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship (2000) Awarded to a non-graduating student and provides a summer internship and a travel fellowship.

Scholarships

The Dean's Scholarship (2005)
The James Gamble Rogers Scholarship (Design)
The Kenneth A. Housholder Scholarship (Academic Excellence)
The Eero Saarinen Memorial Scholarship (Design)
The Everett Victor Meeks Fellowship (Academic Excellence)
The Carroll L.V. Meeks Memorial Scholarship (History)
The Charles O. Matcham Scholarship (Design)
The Franklin U. Gregory Memorial Scholarship (Design)
The Henry Pfisterer Scholarship (Structures)
The Christopher Tunnard Memorial Scholarship (Planning)
The Samuel J. Fogelson Memorial Fund (Design)
The Robert Allen Ward Scholarship Fund (Design)
The Anne C.K. Garland Fund (Yale College Graduates)
The Enid Storm Dwyer Scholarship
The Herman D.J. Spiegel Scholarship (Structures)
The Ulli Scharnberg Scholarship in memory of Carroll L.V. Meeks (Academic Excellence)
The John W. Storrs Scholarship (Professional promise)
The Harvey R. Russell Scholarship (Excellence in Fine Arts)
The Yen and Dolly Liang Scholarship (Academic Excellence)
The Robert Leon Coombs Scholarship (for an outstanding minority student)
The Frederick T. Ahlson Scholarship
The A. Whitney Murphy Scholarship
The David C. Morton II Scholarship
The Stanley Tigerman Scholarship (2004)
The Cesar Pelli Scholarship (2005)
The Clarke Family Scholarship (2006)
The Pickard Chilton Fellowship (2006)
The Alexander Gorlin Scholarship (2007)
The Charles Gwathmey Scholarship (2007)
The Ruesch Family Scholarship (2007)
The Frederick Bland Scholarship
The Hilder Family Scholarship
The Kenneth A. Housholder Memorial Scholarship
The Dilworth Family Scholarship
The Richard D. Cohen Scholarship
The Frank D. Israel Scholarship
The Frederick W. Hilles Scholarship
The Lord Norman R. Foster Scholarship (established by the Hearst Corporation)
The David M. Schwarz Scholarship (established by Ken Kuchin)
The William G. (Arch 1930) and VirginiaField Chester Scholarship Fund
The Arcus Scholarship
The John A. Carrafiell Scholarship
The King-lui Wu Scholarship
The Kenneth S. Kuchin Scholarship
The Lin Art/Architecture Scholarship
The Nathan Kagan Scholarship

In addition, students in the School and recent graduates have been notably successful in winning major national awards and fellowships, such as the Skidmore Owings and Merrill Fellowship, the Rome Prize, NIAE Dinkeloo Fellowships, Graham Foundation grants, AIA Scholarships, the Gabriel Prize, Fulbright Grants and Luce Fellowships.

f. Travel

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.

Rome: Continuity and Change

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. The program is offered at no cost to the students. The Program is generously funded by the *Rome: Continuity and Change Fund* (2009) established by Frannie and Gordon Burns (B.A. 1975) and Edward P. Bass (B.S. 1968, Arch. 1972) to support tuition, housing, and air fare for students.

History of British Landscape Architecture: 1600 to 1900

This seminar examines the history of landscape architecture and of the idea of nature in Britain from 1600 to 1900. Topics of discussion include Italian and French influences on the seventeenth-century British garden; the Palladian country house and garden; naturalism and the landscape park as national landscape style; garden theories of the picturesque and of the sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design; and modernist landscape idioms. Comparisons of historical material with contemporary landscape design are emphasized throughout 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.

Design Studio Travel

Architects must be highly engaged in place and site. As such, travel is a part of all design studios at Yale. First-year students visit sites in the New Haven area as well as surrounding cities such as New York. Second year studio involves an urban project where the site addresses the entire city. Additionally, students may visit the region and other cities including Boston and Providence. The most significant studio travel occurs in the Advanced Design Studios. Each studio travels for one-week per semester. Students are accompanied by visiting and regular faculty members on international or domestic trips that provide interactions with visiting faculty members, site visits, and cultural activities. Recently, students have traveled to India, Brazil, England, Ireland, China, the Netherlands, Italy, France, and Scandinavia.

Individual Travel Fellowships, Scholarships, and Internships

There are three major ways students may apply for individual travel research opportunities: The David M. Schwarz Fellowship, the George Nelson Scholarship Fund, and the Takenaka Internship. These funds allow students to experience a country in either a research context or an architectural internship. Recently, students have used these resources to travel to France, Japan, Cyprus, and Lebanon.

g. Career Services

In 2008 the School began a Career Services initiative to better prepare students for the transition from academia to the profession. The Career Services team consists of the Director of Career Development, the IDP Educator Coordinator, Events & Career Development Coordinator, and a student assistant. Career Services offers events throughout the year that educate students on the profession and smooth their transition after graduation from Yale. Events include: workshops on licensure, NCARB & IDP; writing cover letters, designing portfolios, and following up with firms; panel discussions that bring contemporary professionals to Yale to share their experiences and answer student questions; and on-campus

interviews to help place students in local and international firms. Career Services has also embarked on a multi-decade survey of Yale alumnus.

The School has identified future objectives and priorities regarding career services. (See *i.1.4.D.*)

Career Services Team

Bimal Mendis, Assistant Dean of Career Development; Director of Undergraduate Studies
Phil Bernstein, Lecturer; IDP Education Coordinator
Robie-Lyn Harnois, Events & Career Development Coordinator
Student Career Services Administrative Assistant, appointed each year

The following Career Services events were held in 2011-2012:

Overview with Bimal Mendis, Robie-lyn Harnois & Sarah Durfee
NCARB and You: IDP, ARE and Certification, Guide to NCARB and AIA CT with Martin Smith
Interview and the Art of Writing Cover Letters & Resumes, Augusta Barone (RAMSA), Mariko Masuoka (Pelli Clarke Pelli) & Robert McClure (Pickard Chilton)
Discussion Employment Strategy and Opportunities in Today's Market, Discussion with Phil Bernstein (AutoDesk)
Planning Your Portfolio, Introduction to the basics of portfolio layout with Luke Bulman (Thumb)
Editing Cover Letters & Resumes, Individual Critique with Robert McClure (Pickard Chilton)
Reviewing Your Portfolio, Individual Critique with Luke Bulman (Thumb)
Panel Discussion Perspectives on Practice 1, Recent graduates (5-20 years out) discuss their career paths and strategies
Panel Discussion Perspectives on Practice 2, Recent Yale College graduates (5-10 years out) discuss their career paths
Panel Discussion Perspectives on Academia, Faculty discuss their academic careers and the PhD
On-campus Interviews Career Reception & Interviews
Online Panel Discussion Video Conferences – Global Practices, Online conversations with graduates working abroad in Asia & Europe

h. Student Advising

The Assistant Dean of Student Matters & M.Arch I Advising is responsible for architectural development and general advising for M.Arch. I students. This Assistant Dean meets individually with all entering first year M.Arch. I students to counsel them on their academic careers, course options, and any other academic questions and issues. He/She is also available to meet with students at any point as issues arise.

In addition to the appointed general advising team, the entire faculty is highly accessible and provides a vast resource for students who are interested in learning about particular career paths. Additionally, students can speak to any of the Study Area Coordinators to discuss areas of interest and receive specific direction and advice on their individual pursuits. Finally, many students opt to conduct independent research and engage specific faculty members to mentor them and guide their work.

i. 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 National Organization of Minority Architects (NOMA). A student also has the opportunity to be elected to one of several committees, including the Admissions Committee and the Curriculum Advisory Committee. Grassroots initiatives, such as the Leadership, Education, and Athletics in Partnership program (LEAP), the Neighborhood Discovery Program (NDP), the Summer Teen Empowerment Program (STEP), and the Urban Design Workshop, and invite active participation in community development.

Outside the School of Architecture, there are many student organizations, including the Bisexual, Gay, and Lesbian Association, the Black Graduate Network (BGN), the Graduate-Professional Student

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

j. Employment Opportunities

The School of Architecture understands the financial burden of a graduate education. The School offers several ways for students to find employment during the semester or summers:

Student Employment within the School

The School of Architecture offers students job opportunities within the School that cover a wide variety of needs. Current positions include woodshop or computer monitors, receptionists, exhibition installers, archivists, clerical workers, and Urban Design Workshop employees. Pay for 2012–2013 ranges from \$10.00 to \$13.50 per hour, depending on the level of skill and responsibility required for a particular position. It is not necessary to qualify for financial aid in order to hold any of the positions, although the earnings from these positions may be included in determining financial aid awards. Student Employment within the University, The Student Employment Office, 246 Church Street, is maintained to give assistance to self-supporting students in obtaining employment outside of the School but within the University during term time. Student job listings at Yale can be found online at www.yale.edu/seo.

Job Opportunities outside the University

The School is often advised of various job opportunities outside the University that may interest architectural students, including work in local architectural offices, small architectural jobs, etc. These opportunities are posted for the convenience of students who may be seeking outside work. Many students find summer internships in New Haven with a variety of local firms including Pelli Clarke Pelli, Pickard Chilton, and Gray Organschi.

C. School of Architecture Academic Environment

The Yale School of Architecture strives to create an enriching and intellectually stimulating environment for faculty, staff, students, and the surrounding community of New Haven. Through its many exhibitions, publications, symposia, and other events the Yale School of Architecture fosters a unique connection between people of various backgrounds, expertise, and professions. In addition to formal gatherings, the School hosts a variety of forums for informal exchange, including gallery receptions following public lectures, student and faculty dinners hosted by the Dean, and end-of-year reviews that attract professors and practitioners from around the world. During the year, small lunches and panel discussion sessions allow more focused interaction between faculty and students. All these events combine to create an academic environment unique to Yale.

In addition to the School of Architecture, faculty and students take advantage of the astounding resources of Yale University. Public lectures in the Art and Art History departments as well as gallery openings in the Yale Art Gallery and the British Art Gallery are popular with students and faculty. In addition, the Yale library system offers thousands of resources for scholarship and research.

Since 2007, the School of Architecture has increased its public outreach. The lecture series has included some of the most distinguished members of the profession as well as important figures in related fields including property development, the arts, building sciences, social sciences and government. The Yale School of Architecture maintains an active publications department.

The School supports two student-edited architectural publications. Founded in 1950, *Perspecta: The Yale Architectural Journal* is the oldest student-edited architectural journal in the United States. It is internationally respected for its contributions to contemporary architectural discourse with original presentations of new projects as well as historical and theoretical essays. *Perspecta's* editors solicit articles from distinguished scholars and practitioners from around the world, and then, working with graphic design students from the School of Art, produce the journal. *Perspecta* continues to publish one issue every year. The financial future of the journal has been secured as the result of an endowed gift

specifically earmarked for its publication. (See iv.4.) *Retrospecta*, begun in 1977 as a slender pamphlet documenting a selection of work from the studios, has now achieved the status of a comprehensive annual. It covers all aspects of the School's programs and includes samples of student work and activities. It is edited each year by a team of first year students.

Constructs, a newsletter published twice a year that began publication in the Spring semester of 1999, serves as a means of communication between students, faculty, alumni, and others interested in the school's program and the accomplishments of its faculty. This twice-yearly news magazine 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. It is delivered to alumni and Yale affiliates free of charge.

The Yale School of Architecture publishes several books a year authored, edited, or based on work by members of the Yale community. These publications are often based on faculty research, advanced studios, public exhibitions, or symposia held at Yale. In support of faculty members involved with Yale publications, the School hosts book launch panel discussions and receptions throughout the year.

The Yale School of Architecture sponsors exhibitions in its Architecture gallery throughout the year. Seeking to highlight Architecture's continually evolving relationship to the wider world it serves, the Yale School of Architecture Gallery is dedicated to advancing the understanding of Architecture in the context of history and ideas as well as contemporary practice for both the academic community and the greater public. Yale School of Architecture is one of very few schools fortunate to have a large exhibition space open to the public, allowing the School to host professionally produced travelling exhibitions of up to five thousand square feet, and to participate in the larger museum culture of Yale which includes the Yale Center for British Art and the Yale Art Gallery. Shows highlight the achievements of prominent architects, designers, and historians. In a typical year, the School hosts four exhibitions. The School strives to produce one to two exhibitions in house, curated by Yale faculty, which often travel to other institutions for display following exhibition at Yale. The School of Architecture also hosts one to two exhibitions per year organized by other partnering institutions. The fourth show in every calendar year is an exhibition of the work of the graduating class, which remains on view throughout the summer recess. The collaborative nature of this schedule gives Yale faculty a venue to design and curate exhibitions on topics or figures important to their work or research, yet also allows Yale to bring in shows produced by other institutions. This exposes both the students and the larger Yale community to a broad range of both historical and contemporary architectural discourse. Catalogues are produced for each exhibition with accompanying essays and interviews. Exhibitions and lectures are free and open to the public.

The School has highlighted specific developments since 2007 and identified future objectives and priorities regarding public outreach, lectures, publications and symposia. (See i.1.4.D.)

a. Lecture Series

A list of previous lectures can be found at <http://www.architecture.yale.edu/drupal/events/lectures>. Following are the lectures since the last NAAB visit, Spring 2007:

Fall 2012

Peter Eisenman, Charles Gwathmey Professor in Practice, "Palladio Virtuel: Inventing the Palladian Project"

Amale Andraos and Dan Wood, "Nature-City"

Tom Wiscombe, Louis I. Kahn Visiting Assistant Professor, "Composite Thinking"

Diana Balmori and Joel Sanders, "Between Landscape and Architecture"

Brigitte Shim, Opening lecture to the J. Irwin Miller Symposium, "The Sound of Architecture", "Ways of Seeing Sound: The Integral House"

Elizabeth Diller, Keynote Lecture to the J. Irwin Miller Symposium, "The Sound of Architecture", "B+/A-"

Keller Easterling, "The Action is Form"

Peter Eisenman (Yale), Mary Ann Caws (City University of New York), Jean-Louis Cohen (New York University), Beatriz Colomina (Princeton University), Mark Jarzombek (MIT); Moderator: Kevin Repp (Yale University), Panel Discussion: "The Eisenman Collection: An Analysis"; Gregg Pasquarelli, Eero Saarinen Visiting Professor, "Out of Practice" Mark Newson in Conversation with Ned Cooke, Keynote to the Symposium "George Nelson: Design for Living, American Mid-Century Design and Its Legacy Today" Dr. Richard Jackson, "We Shape our Buildings: They Shape our Bodies"

Spring 2012

Douglas Durst, Edward P. Bass Distinguished Visiting Fellow in Architecture, "Sustainable Development and the Durst Organization"
Joe Day, Louis I. Kahn Visiting Assistant Professor, "DELTA-SCOPE"
Edward Glaeser, Eero Saarinen Lecture, "Building a City of Choices"
Charles Waldheim, Timothy Egan Lenahan Memorial Lecture, "Landscape as Urbanism"
Massimo Scolari, William B. and Charlotte Shepherd Davenport Visiting Professor, "Representations"
Sir Peter Cook, "Real is Only Halfway There"
William Baker, Gordon H. Smith Lecture, "Burj Khalifa: A New Paradigm"
Eve Blau, George Morris Woodruff Memorial Lecture, "Transparency and Architecture: Between Information and Experience"
Adrian Benepe, Myriam Bellazoug Memorial Lecture, "Sustainable Parks for the 21st Century"
Francois Roche, "The Risk(s) of Hiring Me"
Neil Smith, Roth-Symonds Lecture, "Toxic Capitalism: Neoliberalism, City Building and Crisis"
Frank O. Gehry (Eero Saarinen Visiting Professor) & Paul Goldberger, Conversation
Michael Kimmelman, Poynter Fellow in Journalism, "Public Space, Social Responsibility, and the Role of the Critic"

Fall 2011

Stanley Tigerman, "Displacement"
Tom Coward, Daisy Froud, Vincent Lacovara & Geoff Shearcroft, Louis I. Kahn Visiting Assistant Professors, "Sampling and Synthesizing"
Emmanuel Petit, Yale School of Architecture, Associate Professor, "Scaffolds of Heaven: On Tigerman"
Yvonne Farrell and Shelley McNamara, Louis I. Kahn Visiting Professors, "Architecture as the New Geography"
Joel Kotkin, "The American Landscape in 2050"
David Chipperfield, Norman R. Foster Visiting Professor, "David Chipperfield Architects: Recent Work"
Keith Krumwiede, Yale School of Architecture, Associate Professor, "Freedomland"
Kenneth Frampton, "Gwathmey Siegel: Form and Counterform"

Spring 2011

Vincent Lo, Edward P. Bass Distinguished Visiting Architecture Fellow, "Superblock / Supertall Developments in China and Hong Kong"
Kristina Hill, Timothy Egan Lenahan Memorial Lecture, "Beauty or the Beast: Design and Infrastructure"
Makram el Kadi, Louis I. Kahn Visiting Assistant Professor, "Potentially Dangerous Space"
Hanif Kara, Gordon H. Smith Lecture, "Within Architecture: Design Engineering"
Nasser Rabat, Brendan Gill Lecture, "When Religion Becomes the Embodiment of Politics"
Thomas de Monchaux, Myriam Bellazoug Memorial Lecture, "Seven Architectural Embarrassments"
Eeva-Liisa Pelkonen, "Architecture as Environment"
Paul Goldberger and Kevin Roche, "A Conversation"
Thomas Y. Levin, David W. Roth and Robert H. Symonds Memorial Lecture, "Topographies of Elusion"
Peter Arnell, Eero Saarinen Lecture, "Creating Desire and Appeal in the Age of Branding"
Peter Eisenman, Charles Gwathmey Professor in Practice, "Wither Architecture: Architecture vs. Design"
John Patkau, Lord Norman R. Foster Visiting Professor in Architecture, "Buildings/Projects/Competitions: 2009 -2011"

Fall 2010

Brigitte Shim, Eero Saarinen Visiting Professor, "Remapping My World"
Billie Tsien and Tod Williams, Louis I. Kahn Visiting Professors, "Lasting"
Mario Carpo, Vincent Scully Visiting Professor of Architectural History, "The Cathedral or the Bazaar? Agency, Indeterminacy, and Digital Form Making"
Hernan Diaz Alonso, Louis I. Kahn Visiting Assistant Professor, "Do I look like I have a plan?"
Rogier van der Heide, "Making Something Out of Nothing"
Emmanuel Petit, Gallery Talk on the exhibition "An Architect's Legacy: James Stirling's Students at Yale, 1959-1983", Presented by the Yale Center for British Art as part of "James Stirling: An Architect's Legacy"
Anthony Vidler, "James Frazer Stirling: Notes from the Archive", "Presented by the Yale Center for British Art as part of "James Stirling: An Architect's Legacy"
Robert Maxwell, "Stirling as Author," presented as part of "James Stirling: An Architect's Legacy"
Peter Eisenman, Charles Gwathmey Professor in Practice, Anthony Vidler "A Conversation," presented as part of "James Stirling: An Architect's Legacy"
Alejandro Zaera-Polo, Norman R. Foster Visiting Professor, "Envelopes"
Kurt Forster, "Stirling on the Continent: A Truly Grand Tour (de force)"
Emmanuel Petit, "Synchrongy and Diachrongy: James Stirling's Students at Yale"

Spring 2010

Katherine Farley, Bass Distinguished Visiting Architecture Fellow, "Off the Grid: A Developer's Perspective"
Elizabeth Meyer, Timothy Egan Lenahan Memorial Lecture, "Sustaining Beauty: The Performance of Appearance"
Guy Nordenson, Gordon H. Smith Lecture, "Sublimating Structure"
Stanislaus von Moos, Scully Visiting Professor, "The City as Spectacle: A View from the Gondola"
Robert Venturi and Denise Scott Brown, Paul Rudolph Lecture, "What Did You Learn?"
Chris Perry, Kahn Visiting Assistant Professor, "Networks and Environments"
Elihu Rubin, Rose Visiting Assistant Professor, "The Three Faces of Urbanism"
Eeva-Lissa Pelkonen, "Eero Saarinen's Search for Architecture"
Tom Vanderbilt, Eero Saarinen Lecture, "Traffic"
Bryan Bell, "Design Activism"
Emmanuel Petit, "Doppelganger Postmodernism"
Armin Linke, Myriam Bellazoug Memorial Lecture, "Phenotypes Limited Forms"
Frank Gehry, Davenport Visiting Professor, "Current Work"
Jürgen Mayer H., "pre.text/vor.wand"
Saskia Sassen, Roth-Symonds Lecture, "Bridging the Ecologies of Cities and of Nature"

Fall 2009

"Luckey," A documentary film directed and produced by Laura Longworth
Mimi Hoang and Eric Bunge, Louis I. Kahn Visiting Assistant Professors, "Control"
Elizabeth Meyer, Timothy Egan Lenahan Memorial Lecture, "Sustaining Beauty: The Performance of Appearance"
Mia Hagg, "Habiter Autrement"
Vikram Prakash, "Modernism Unbound?"
Hilary Sample, "Beginnings"
Lise Anne Couture, Davenport Visiting Professor, "Fast Forward, Rewind, Play"
Mark Foster Gage, "The Resurrection of Ideology"

Spring 2009

John Patkau, Saarinen Visiting Professor, "Is Circumstance Enough?"
Nicholas Fox Weber, Brendan Gill Lecture, "Le Corbusier: The Surprises"
Toyo Ito, "Generative Order"

Charles Gwathmey, Elizabeth Showronek, Robert Leiter, Patrick Bellew, Arthur Heyde, Gordon H. Smith
Colloquium, "Restoring Rudolph Hall"
Yvonne Farrell and Shelley McNamara, "Anchor + Animation"
Liza Fior, Kahn Visiting Assistant Professor, "The Strategic Sellout and the Virtues of Risk: muf
architecture/art"
Eeva-Liisa Pelkonen, "Architecture, Modernity, and Geopolitics"
William Sharples, Kahn Visiting Assistant Professor, "Virtual Prototyping: Live Design and the Search for
a New Metrics"
Cameron Sinclair, Eero Saarinen Lecture, "When Sustainability is a Matter of Survival"
Greg Lynn, Davenport Visiting Professor, "Plastic FORM"
Alejandro Aravena, "Architecture in an Urban Age"
Terunobu Fujimori, "Architecture and Nature: What is Terunobu Fujimori's Architecture?"

Fall 2008

Charles Atwood, Edward P. Bass Distinguished Visiting Architecture Fellow, "Follow the Money:
Sex, Greed, and Architecture in Las Vegas"
Francisco Mangado, Eero Saarinen Visiting Professor, "Left-Handed Architecture"
Walter Hood, Timothy Egan Lenahan Memorial Lecture, "Urban Landscapes and Provocations"
Robert Campbell, Brendan Gill Lecture, "Why Architects Need Critics"
Roisin Heneghan and Shih-Fu Peng, "Transparency"
Carlos Jimenez, "Reflections and Recent Works"
Peter Eisenman, Louis I. Kahn Visiting Professor, "Rudolph Then and Now"
Timothy Rohan, "The Enigmatic Architecture of Paul Rudolph"
Peter Eisenman, Louis I. Kahn Visiting Professor, and *Jacques Herzog*, "Architecture Today: A
Conversation"
Matthew Coolidge, Myriam Bellazoug Memorial Lecture, "Understanding Anthropogeomorphology:
Programs and Projects of the Center for Land use Interpretation"

b. Symposia and Special Events

In addition to the School's symposia, in 2011, the School of Architecture added a new series of events curated and planned by the Ph.D. students. The *Dialogues Series* combined Ph.D. students with visiting and permanent faculty members in public discussions about topics of their research. This new series of conversations was a unique opportunity for students of all programs to interact with faculty and each other in a casual, but serious academic setting. Following are recent special events and symposiums at the school since Spring 2007:

Fall 2012-Spring 2013

The Sound of Architecture, J. Irwin Miller Symposium
George Nelson: Design for Living, American Mid-Century Design and Its Legacy Today, Symposium

Fall 2011-Spring 2012

Is Drawing Dead?, J. Irwin Miller Symposium
The Campaign for Safe Building, Symposium
"Human Scale: 'Rhythm' in Le Corbusier's Aesthetics," Dialogues Series: a conversation with Keller
Easterling
"Vestiges of Utopia: Built Modernist Utopias & Contemporary Cities," Dialogues Series: a conversation
with Peggy Deamer and Jean-Louis Cohen
"To Project a Monument: Time, Memory, and Order," Dialogues Series: a conversation with Karla Britton
and Alexander Kemerovo
"This is *Howe* We Do It: The Persistence of Pluralism at Yale School of Architecture," Dialogues Series: a
conversation with Robert A.M. Stern
"Thinking Form and Space at Vkhutemas," Dialogues Series: a conversation with Eeva-Liisa Pelkonen
"Death of the Architect," Dialogues Series: a conversation with Peter Eisenman and Alejandro Zaero-Polo
"Child's Play: Typology and Prescription," Dialogues Series: a conversation with Stanislaus von Moos

“A Common Occupation: Looking for Civic Space in a Public Place,” Dialogues Series: a conversation with Alan Plattus

Fall 2010-Spring 2011

The Structure of Light: The Legacy of Richard Kelly and Architectural Lighting Today, Symposium
Middle Ground/Middle East: Religious Sites in Urban Contexts, Symposium
Fugitive Geographies, MED Symposium

Fall 2009-Spring 2010

Architecture After Las Vegas, Symposium
Constructed Objects, Symposium

Fall 2008-Spring 2009

Hawaiian Modernism: An Introductory Colloquium
What Modern Times Have Made of Palladio, Symposium
James Stirling: Entering the Archive, Symposium
Spatial Illiteracies, Symposium

Fall 2007-Spring 2008

Constructing the Ineffable: Contemporary Sacred Architecture, Symposium
Unprecedented Collaborations, Symposium
Building the Future, The University as Architectural Patron, Symposium
Mobile Anxieties, MED Symposium

c. Exhibitions

The Art and Architecture Gallery is open to the public Monday through Friday, 9 a.m.-5 p.m. Exhibitions held at the Architecture Gallery since the previous NAAB visit in Spring 2007 include:

Fall 2012 - Spring 2013

Palladio Virtuel, 20 August – 27 October
George Nelson: Architect, Writer, Designer, Teacher, 8 November – 2 February
White Cube, Green Maze, 14 February – 4 May
Year-End Exhibition of Student Work, 18 May – 27 July

Fall 2011- Fall 2012

Ceci n'est pas une reverie: The Architecture of Stanley Tigerman, 22 August – 05 November
Gwathmey Siegel: Inspiration and Transformation, 14 November – 27 January
Massimo Scolari: The Representation of Architecture, 6 February– 4 May
Year End Exhibition of Student Work, 19 May – 28 July

Fall 2010 - Spring 2011

The Structure of Light: Richard Kelly and the Illumination of Modern Architecture, 23 August – 2 October
An Architect's Legacy: James Stirling's Students at Yale, 1959-1983, 13 October –28 January
Kevin Roche: Architecture as Environment, 7 February – 6 May
Year End Exhibition of Student Work, 23 May – 29 July

Fall 2009 – Spring 2010

The Green House: New Directions in Sustainable Architecture, 24 August – 16 October
What We Learned: The Yale Las Vegas Studio and the Work of Venturi Scott Brown & Associates, 29 October – 5 February
Eero Saarinen: Shaping the Future, 18 February –2 May
2010 Year-End Exhibition of Student Work, 21 May –30 July

Fall 2008- Spring 2009

Hawaiian Modern: The Architecture of Vladimir Ossipoff

Model City: Buildings & Projects By Paul Rudolph for Yale and New Haven, 3 November – 6 February

Eero Saarinen: Shaping the Future, 19 February – 2 May

Year-End Exhibition of Student Work, 22 May – 7 August

Fall 2007 - Spring 2008

Field Guide to Sprawl, 30 August – 19 October

Ecology.Design.Synergy, 29 October – 1 February

Painting the Glass House: Artists Revisit Modern Architecture, 11 February – 9 May

Year-End Exhibition of Student Work, 23 May – August

d. Publications

Following are a list of books published by Yale School of Architecture since 2007:

Fall 2011–Spring 2012

BIM in Academia (Yale School of Architecture, 2011), edited by Peggy Deamer and Phillip G. Bernstein

This book compliments *Building in the Future*, published in 2010 and distributed by Princeton Architectural Press. It features a collection of essays by educators and practitioners on how Building Information Modeling (BIM) should be taught in architecture schools in the United States. The essays are divided between those that look at the larger pedagogical issues raised by teaching BIM (is it an advanced technique layered on top of the traditional education? Or is it a fundamental game-change, introduced at the early stages of design education?) and those that provide examples of BIM-centered courses, some within traditional M.Arch programs and others in cross-disciplinary programs that combine architecture with construction management and/or engineering and landscape. In all the essays, the excitement of exploring the implications of BIM while examining the tensions it introduces to conventional education (and production) is palpable.

Turbulence: Ali Rahim/Christopher Sharples/ William Sharples (Yale School of Architecture, 2011), edited by Nina Rappaport and Leo Stevens

Turbulence is the third School of Architecture book featuring the work of the Louis I. Kahn Visiting Assistant Professorship, an endowed chairmanship to bring young innovators in architectural design to the Yale School of Architecture. This book includes the advanced studio research of Ali Rahim of Contemporary Architecture Practice in “Migrating Coastlines: Emergent Transformations for Dubai,” Christopher Sharples of SHoP Architects in “New Formations: Airport City,” and William Sharples of SHoP in “Beyond Experience: Spaceport Earth.” It features student projects, interviews with the architects about the work of their professional offices, and essays on the themes of their studios.

Urban Intersections: São Paulo, Katharine Farley/Deborah Berke (Yale School of Architecture, 2011), edited by Nina Rappaport, Noah Biklen, and Eliza Higgins

The sixth in a series, *Urban Intersections: São Paulo* documents the collaboration of Katherine Farley, senior managing director of the international real estate developer Tishman-Speyer, with architect Deborah Berke, assisted by Noah Biklen, at the Yale School of Architecture. Farley and Berke guided a group of Yale students in spring 2010 to explore potential design and development ideas for a mixed-use community in São Paulo, Brazil. The book features their ideas for this rapidly growing global city, with all its attendant vitality and contradictions. Featured projects consider a diverse range of approaches for combining residential, cultural, and commercial programs located on an abandoned urban site between the center and periphery of São Paulo. The work engages the development issues of schedule, phasing, risk, sustainability, value, and density, along with the architectural issues of scale, formal clarity, envelope articulation, use of color and texture, and the relationship of building to landscape. This book includes an interview with Farley and Berke, an essay on urban growth in the city, and discussions about the projects from the jurors.

Fall 2010–Spring 2011

Building (in) the Future: Recasting Labor in Architecture (Yale School of Architecture, 2010), edited by Peggy Deamer and Phillip G. Bernstein

There is no denying the transformational role of the computer in the evolution of contemporary architectural practice. But does this techno-determinist account tell the whole story? Are humans becoming irrelevant to the overall development of the built environment? *Building (in) the Future* confronts these important questions by examining the fundamental human relationships that characterize contemporary design and construction. Thirty-four contributors including designers, engineers, fabricators, contractors, construction managers, planners, and scholars examine how contemporary practices of production are reshaping the design/construction process. Through observations, arguments, and detailed project explorations contributors describe new models of practice and reorganizations of labor for the 21st century. Chapters include a reconsideration of craft in light of digital fabrication; an exploration of new methods of collaboration; an analysis of changes in contracts and standards; and an assessment of the new market realities of mass production and customization.

Urban Integration: Bishopsgate Goods Yard, Nick Johnson/FAT Architects (Yale School of Architecture, 2010), edited by Nina Rappaport, Andrei Harwell, and Lydia Miller

Learning in Las Vegas, Charles Atwood/David M. Schwarz (Yale School of Architecture, 2011), edited by Nina Rappaport, Brook Denison, and Nicholas Hanna

Featuring the Bass Distinguished Architecture Fellowship studio led by developer Charles Atwood and Washington, D.C.–based architect David M. Schwarz ('74), this book documents student projects for a pedestrian-friendly urban design of Las Vegas. In context with the original 1968 Yale Las Vegas Studio, Atwood and Schwarz asked students to learn from other cities how to combat Las Vegas's lack of street-oriented urbanism. Assisted by Brook Dennison ('07) and Darin Cook ('89), students created master plans for hundreds of acres extending from the intersection of Las Vegas Boulevard and Flamingo Road. The book includes essays on Las Vegas and narrates the process of research, analysis, and design in the world's premiere theme playground.

Composites, Surfaces, and Software: High Performance Architecture (Yale School of Architecture, 2011), edited by Greg Lynn and Mark Foster Gage

By showcasing the intersection between technology, aesthetics, and function, this book offers a multidisciplinary approach to cutting-edge performative technology. In a recent Yale studio led by Lynn and Gage, students designed a boatbuilding facility using intelligence gleaned from the competitive sailing industry. These projects—along with work and essays by Gage and Lynn, Frank Gehry, Lise Anne Couture, Chris Bangle, and others—demonstrate how shared materials, tools, and techniques strengthen the fields of automotive and aeronautic design, boatbuilding and architecture, ultimately exhibiting the high-tech cross-pollination of form and material across industries.

The Structure of Light: Richard Kelly and the Illumination of Modern Architecture (Yale, 2011), edited by Dietrich Neumann

As part of the exhibition held at the School of Architecture, *The Structure of Light* tells the story of the career of Richard Kelly, the field's most influential figure. Six historians, architects, and practitioners explore Kelly's unparalleled influence on modern architecture and his lighting designs for some of the 20th century's most iconic buildings: Philip Johnson's Glass House; Louis Kahn's Kimbell Art Museum; Eero Saarinen's GM Technical Center; and Mies van der Rohe's Seagram Building, among many others. This beautifully illustrated history demonstrates the range of applications, building types, and artistic solutions he employed to achieve a "nocturnal modernity" that would render buildings evocatively different at night. The survival of Kelly's rich correspondence and extensive diaries allows an in-depth look at the triumphs and uncertainties of a young profession in the making.

Constructing the Ineffable: Contemporary Sacred Architecture (Yale, 2011), edited by Karla Britton

This book features analyses of sacred buildings by their architects, placing them in dialogue with scholars from the fields of theology, philosophy, and history and raising issues on the nature and role of sacred

space today. Essays by Kenneth Frampton, Vincent Scully, Miroslav Volf, Jaime Lara, and others call attention to modern architecture's history of engagement and experimentation with religious space and address expressions of sacred space in landscapes, memorials, and museums.

Kevin Roche: Architecture as Environment (Yale, 2011), edited by Eeva-Liisa Pelkonen

In conjunction with the exhibition at the School of Architecture, this comprehensive view of the work of Kevin Roche was published in 2011. Drawing on previously inaccessible archival materials and unpublished interviews to present the full range of Roche's career and to place his innovative work within the history of modern architecture, this book shows why Roche's insistence that architecture is a part of a larger context, both man-made and natural, is more timely than ever.

Fall 2009-Spring 2010

Negotiated Terrains (Yale School of Architecture, 2009), edited by Heather Kilmer and Nina Rappaport

The second book in the Louis I. Kahn Visiting Assistant Professor series, *Negotiated Terrains*, was published in January 2010. It features the advanced studios of Jeanne Gang in "Assembly as Medium," Sunil Bald in "Institution Dissolution," and Marc Tsurumaki in "Amphibious Tactics." These research-and-design studios examined the complex contexts of sites that are charged with political, economic, and environmental issues negotiated within architectural design and landscape solutions. This series is based on the advanced studios of young practitioner educators teaching as Louis I. Kahn Visiting Assistant Professors and features interviews and the work of the architects along with that of the student's studio projects. The books are designed by MGMT Design and distributed by W. W. Norton.

Building (in) The Future: Recasting Labor in Architecture, (Yale School of Architecture and Princeton Architectural Press, 2010), edited by Yale professors Peggy Deamer and Phillip G. Bernstein

The book examines the human relationships that characterize contemporary design and construction. Essays by architects, engineers, fabricators, contractors, construction managers, software developers, and scholars examine how contemporary practices of production are reshaping the design/construction process. It is not a traditional show-and-tell of successful technology's role as a catalyst for change concerning the larger issue of how the profession and all the players in it want and need to reposition themselves for the future

Urban Integration / Bishopsgate Goods Yard: Johnson, Nick and FAT Architects, (Yale School of Architecture, 2010), edited by Andrei Harwell, Lydia Miller, and Nina Rappaport

This is the fourth book in the Edward P. Bass Distinguished Visiting Architecture Fellowship series. *Urban Integration / Bishopsgate Goods Yard* includes the work of Bass Distinguished Visiting Architectural Fellow Nick Johnson, director of Urban Splash, in Manchester, England, and Kahn Visiting Assistant Professors Sean Griffiths, Charles Holland, and Sam Jacob, who practice together as FAT, in London, and who worked with a studio of Yale students to investigate alternative possibilities for development of the derelict Bishopsgate Goods Yard in east London. This series is based on the advanced studios held at the school and taught by a developer with a visiting architect

Fall 2008-Spring 2009

Writings on Architecture Paul Rudolph (Yale School of Architecture 2008) by Paul Rudolph, foreword by Robert A.M. Stern

The first collection of writings by one of the most innovative architects and educators of the 1950s and 1960s, this book includes a wealth of recently discovered archival materials and many previously unpublished photographs. Featured texts include a selection of Paul Rudolph's published critical writings, which cover such topics as Rudolph's views about the architecture and city planning of his time and the proper way to educate an architectural student. The publication of this book coincided with the renovation of the Art and Architecture Building at Yale which celebrated its 45th anniversary and grand reopening in November 2008.

The Human City: Kings Cross:03 Roger Madelin/Demetri Porphyrios (Yale School of Architecture 2009), edited by George Knight, Nina Rappaport, and Aaron Taylor

The Human City: King's Cross documents the participation of Roger Madelin—the third Edward Bass Visiting Fellow—in an advanced studio. Madelin, the director of Argent LPC, based in London, co-taught with Davenport Visiting Professor Demetri Prophyrios and George Knight ('95), assistant teacher. The studio site was King's Cross, in London, and addresses issues of creating an organic city designed by many hands, master-planning on a large scale, and making the city human.

Fall 2007-Spring 2008

Layered Urbanisms: Greg Pasquarelli / Galia Solomonoff / Mario Gooden (Yale School of Architecture, 2008) edited by Nina Rappaport and Julia Stanat

Layered Urbanisms features the work of the first three Louis I. Kahn Visiting Assistant Professors, endowed in 2004 to bring young innovators in architectural design to the School. The book includes the projects of the advanced studios of Gregg Pasquarelli in "Versioning 6.0," Galia Solomonoff in "Brooklyn Civic Space," and Mario Gooden in "Global Typologies."

The Yale Building Project: The First 40 Years, (Yale School of Architecture, 2007) by Richard W. Hayes
The Yale Building Project: The First 40 Years is the first comprehensive history of one of the most important educational initiatives of the Yale School of Architecture. Every year since 1967, first-year graduate students have designed and constructed a building for a community-based client. This hands-on experience has been a unique achievement in American architectural education. Begun under the leadership of Charles W. Moore (1925–1993), the program originated in the context of intense social activism during the 1960s. The Yale Building Project has been a mirror for changes in American society over the past forty years. The book represents a major archival effort to record these projects and to interview hundreds of alumni of the Yale School of Architecture. Documenting each of the forty building projects with drawings and photographs, the book also includes essays that situate the program within its historical and educational context. The book was written by Richard W. Hayes ('86) and with contributions from Paul Brouard ('61) and Ted Whitten ('01), among other alumni. It was edited by Nina Rappaport with photographic and archival organization by Marc Guberman ('08) and is published by Yale School of Architecture, and distributed by Yale University Press.

Future-Proofing: 02: Stuart Lipton / Richard Rogers / Chris Wise / Malcolm Smith (Yale School of Architecture, 2007) edited by Nina Rappaport and Andrew Steffen
second book in a series of the Edward P. Bass Distinguished Visiting Fellowship in Architecture and featured developer Stuart Lipton of London; architect and Davenport Visiting Professors Lord Richard Rogers and Chris Wise of Expedition Engineering, and Malcolm Smith of Arup. In spring 2006, Yale students designed a contemporary urban environment in Stratford City, in east London, the site of the 2012 Olympics, as a community around a new transit hub. The students were encouraged to provide sustainable projects as well as solutions for a future-proofing strategy of a minimum of one hundred years. The first book in the series was *Poetry, Property, and Place*, featuring Gerald Hines as the Bass Fellow in Architecture and architect and Saarinen Visiting Professor Stefan Behnisch.

Building a New Europe: Portraits of Modern Architects (Yale School of Architecture, 2007) by George Nelson, with an essay by Kurt W. Forster

Building a New Europe presents the early writings of the architect, designer, and architectural critic George Nelson (1908–1986), who was a graduate of Yale College ('28) and the School of Fine Arts ('31). In 1934, when Nelson was a fellow at the American Academy of Rome, he wrote a series of articles published in *Pencil Points* in 1935 and 1936 about European architects and their work during the politically and artistically crucial years. Included in the book are twelve essays written by the young, aspiring architect on the following architects: Marcello Piacentini, Helweg Moeller, the Luckhardt Brothers, Gio Ponti, Le Corbusier, Ivar Tengbom, Mies Van der Rohe, Giuseppe Vaccaro, Eugene Beaudouin, Raymond McGrath, and Walter Gropius.

e. Diversity

The Yale School of Architecture encourages diversity in all aspects of life at the School. Diversity is the broad range of attributes, experiences, and characteristics (race, gender, cultural heritage, sexual

orientation, physical/mental ability, age, national origin, etc.) that make us uniquely who we are. The School encourages students to draw on their unique backgrounds and promotes a general atmosphere of understanding and inclusion. We strive to select faculty, staff, and student who come from a variety of socio-economic, racial, ethnic, and geographic backgrounds. As described in the curriculum goals, Yale adopts a pluralistic approach to architecture where students are encouraged to become acquainted with multiple views and develop an individual approach to design. We believe that the School thrives on the diverse opinions of its faculty and students. (*Section I.2.1 Equal Opportunity*)

Since the 2007, the School has secured several new scholarships with the express of promoting diversity within the School: John A. Carrafiell Scholarship (preference for international students), Ng Chi Sing Scholarship (preference for students from Asia), and Arcus Scholarship Fund (preference for student of disadvantaged backgrounds). (*See i.1.4.D.*)

Title IX

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. The University is committed to providing an environment free from discrimination on the basis of sex. Yale provides many resources to students, faculty and staff to address concerns relating to discrimination on the basis of sex, which includes sexual misconduct.

Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity, oversees and provides leadership for the activities of the Title IX coordinators, the administrators who carry out investigations, compliance-related responsibilities and reporting. She also leads the University's efforts in relation to campus climate and gender, and oversees education and training campus-wide on sex discrimination and sexual misconduct.

Each School and Yale College has a senior administrator assigned as a Title IX coordinator to resolve complaints and address issues of gender-based discrimination and sexual misconduct within that school. Additionally, Valerie Stanley, director of the University's Office for Equal Opportunity Programs, serves as the University's Title IX coordinator for employees (including both staff members and faculty). All coordinators report to Deputy Provost Spangler. Their responsibilities include: Tracking and monitoring incidents, including sex discrimination and sexual misconduct; Ensuring that the University responds effectively to each complaint; and Where appropriate, conducting investigations of particular situations.

Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution. They also work closely with the Sexual Harassment and Assault Response and Education Center (SHARE), the University-Wide Committee on Sexual Misconduct (UWC) and the Yale Police Department (YPD).

Together, the coordinators play an integral role in carrying out the University's commitment to provide a positive learning, teaching and working environment for the entire community.

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

Yale School of Architecture's Title IX Coordinator is Professor Peggy Deamer.

Sexual Harassment

On April 7, 2011, the Provost announced the formation of the University-Wide Committee on Sexual Misconduct (UWC). The UWC addresses complaints of sexual misconduct made across the University and began its work on July 1, 2011. Any complaint of sexual misconduct brought against any faculty member, student, and in certain cases other members of the community, will be heard by the UWC. A website detailing the UWC's procedures is available at www.yale.edu/uwc and is referenced in the *School of Architecture Bulletin*, page 143. Yale School of Architecture's UWC Member is Alan Plattus.

f. University Life & Resources

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

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines. More than four hundred musical events take place at the University during the academic year. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonic Orchestra of Yale, the Oneppo Chamber Music Series at Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Iseman Theater, Yale Cabaret, Long Wharf Theatre, and Shubert Performing Arts Center. In addition, there are many University health, academic, minority, and religious organizations that offer support for students and faculty. A small selection of those resources is listed below. Other resources include:

Graduate and Professional Student Senate

The Graduate and Professional Student Senate (GPSS) is composed of elected representatives from each of the thirteen graduate and professional schools at Yale. Any student in one of these schools is eligible to run for a senate seat during fall elections.

As a governing body, the GPSS advocates for student concerns and advancement within Yale, represents all graduate and professional students to the outside world, and facilitates interaction and collaboration among the schools through social gatherings, academic or professional events, and community service. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS also oversees the management of the Graduate-Professional Student Center at Yale (GPSCY), located at 204 York Street. GPSCY provides office and event space for GPSS and other student organizations and houses Gryphon's Pub.

The McDougal Graduate Student Center

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

Athletic Facilities

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

weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, Zumba, yoga, Pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses.

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams.

Religious Resources

The religious and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Yale University Church at Battell Chapel, an open and affirming church; and Yale Religious Ministry, the on-campus association of clergy and non-ordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., and Sunday evenings from 5 to 11 p.m. Additional information is available at www.yale.edu/chaplain.

Health Services

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

i.2.2. Administrative Structure and Governance

A. Structure and Governance of Yale University

a. Yale Corporation & the President

The Yale Corporation is the governing board and policy-making body for Yale University. Yale's charter of 1701 was amended by the Connecticut Legislature in 1792 to provide that the President and Fellows of Yale College would be known as "The Corporation" and "shall have the government, care and management of the college." Compared to the governing boards of other educational institutions, the Yale Corporation is small and plays an unusually active role in University governance. The Yale Corporation has nineteen members: the President of the University, who chairs the Corporation; ten Successor Trustees, who elect their own successors for up to two six-year terms; six Alumni Fellows, who

are elected by the alumni for staggered six-year terms; and the Governor and Lieutenant Governor of the State of Connecticut, ex officio. The Senior Fellow of the Corporation presides over the body in the President's absence. The Corporation meets at least five times during the year and occasionally in special session. It has twelve standing committees that also meet regularly throughout the year. The Corporation's first meeting of the academic year is a Strategic Planning Retreat, which usually occurs in late September or early October. The final meeting of the academic year includes an annual review of the President and Officers by the Fellows. One of the five annual meetings is focused on a special topic that permits an in-depth review and study of an important area or issue. For example, the arts at Yale were the focus for one recent session, and plans for new residential colleges were the topic for another.

(<http://www.yale.edu/about/corporation.html>)

The University has, in addition to the Yale Corporation, several advisory boards whose members are alumni and friends of Yale. These boards provide advice and counsel to the President on a number of topics. Some of the boards have a specific focus, such as the President's Council on International Activities, which advises the President on Yale's international initiatives, or advises a Dean about the work of a School. Others have a broad mandate, such as the University Council, which studies and makes recommendations to the President on a range of topics concerning University life.

b. President

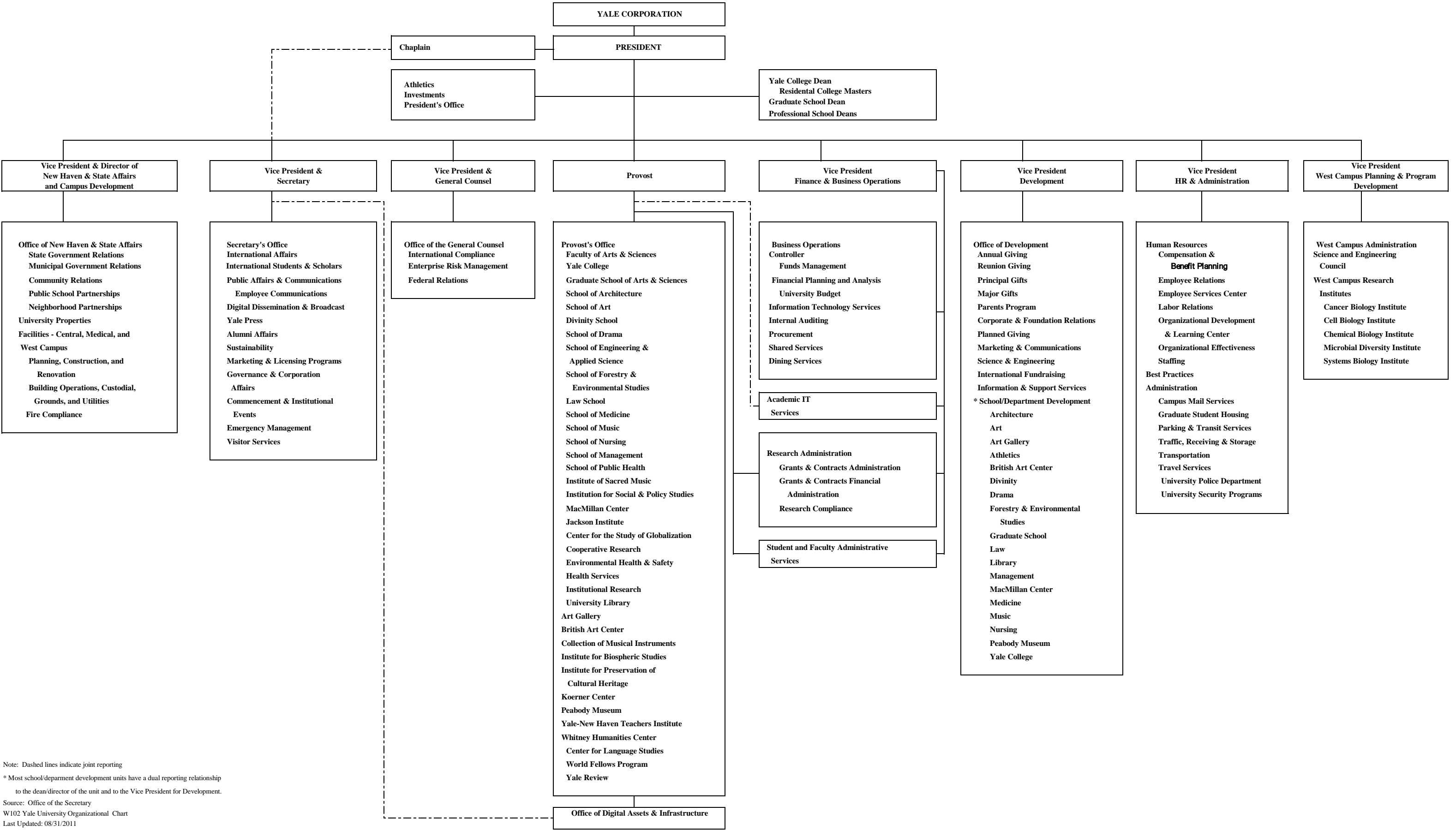
President Richard C. Levin is the chief executive officer of the University and as such is responsible for the general direction of all its affairs. The President is ex officio a member of every faculty and governing board, and of every committee of the faculty, administration, and Corporation, except Audit, Compensation, and Trusteeship. The President makes himself available to these committees and may attend at the invitation of the respective Chairman. The President may discharge the duties and exercise the powers of any officer of the teaching or administrative staff who may be absent or unable to act, or appoint temporary officials to discharge such duties and exercise such powers. The President presents to the Corporation recommendations from the faculties and other units of the University, which require the approval of the Corporation. The President prepares and submits for approval to the Corporation at its June meeting a proposed operating budget and a proposed capital budget for the ensuing fiscal year. The President appoints the Chief Investment Officer, who is responsible for recommending and carrying out investments of University assets in accordance with the policies of the Investments Committee.

(<http://www.yale.edu/about/bylaws.html>)

c. Provost

Provost Peter Salovey is the chief educational and administrative officer of the University after the president. The provost oversees academic policies and activities throughout the University. All deans report to him, and he is an ex-officio member of every faculty and governing board and of all committees or other bodies concerned with educational policy or with faculty appointments or promotions. The provost also has direct responsibility for all academic support units. He has institutional responsibility for the allocation of resources and chairs the University Budget Committee. In collaboration with the vice president for finance and business operations, he presents the annual operating and capital budgets of the University to the president and the Yale Corporation. The deputy and associate provosts work with the provost in carrying out these responsibilities. Emily P. Bakemeier, Deputy Provost for the Arts and Humanities, is specifically responsible for the School of Architecture. (<http://provost.yale.edu/>)

Yale University Organizational Chart



Note: Dashed lines indicate joint reporting

* Most school/deparment development units have a dual reporting relationship to the dean/director of the unit and to the Vice President for Development.

Source: Office of the Secretary

W102 Yale University Organizational Chart

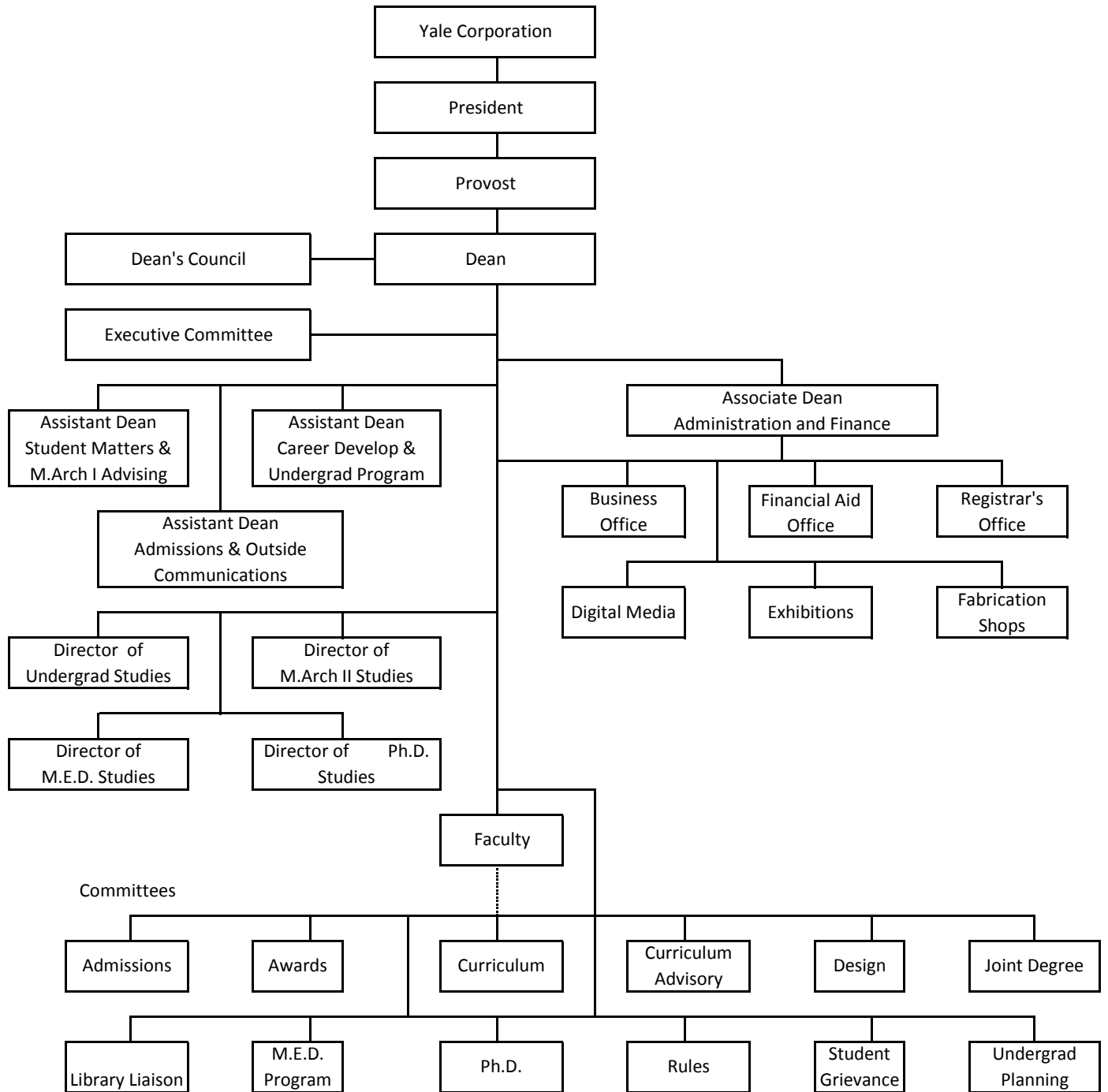
Last Updated: 08/31/2011

B. Structure and Governance of Yale School of Architecture

All faculty, staff, and students play a role in the structure and governance of the School. Through self-assessment procedures outlined in *Section i.1.5*, and a series of committees, all members of the Yale School of Architecture community are able to assess the School's progress and growth and voice their opinions through the proper channels. One of Yale's strengths is the administrative autonomy of the School and its strong coordinated relationship with the University. This allows decisions and actions on architectural education, pedagogy and accreditation to be made by the appropriate authority figures.

Yale School of Architecture Organizational Chart
(See next page)

Yale School of Architecture Organizational Chart



a. Administrative Structure

The School of Architecture is one of eleven graduate and professional Schools of Yale University. The Executive Officer of the School is the Dean, appointed by the Yale Corporation upon the recommendation of the President. The Dean reports directly to the Provost and the President. The School has one Associate Dean and three Assistant Deans, all appointed by the Dean in consultation with the Provost's Office, that report directly to the Dean. The Associate Dean is responsible for the administration and finance of the School. One Assistant Dean is responsible for the academic affairs of the School and is responsible for advising the M.Arch I students, one is responsible for career development and the undergraduate program, and one is responsible for admissions and outside communications. The School also has four academic directors, a Director of Undergraduate Studies (who is also an Assistant Dean), responsible for coordinating the undergraduate program and acting as liaison between the undergraduate and graduate programs; a Director of Advanced Studies, responsible for coordinating the M.Arch II program and advising the M.Arch II students; a Director of M.E.D. Studies, responsible for overseeing the M.E.D. program and advising the M.E.D. students; and a Director of Ph.D. Studies, responsible for overseeing our Ph.D. program. In addition, each Study Area has two Study Area Coordinators who are responsible for overseeing one of the School's four particular study areas. The Chair of the Curriculum Committee, in coordination with the Dean, works with the members of the Curriculum Committee (made up of all of the Study Area Coordinators) to oversee the School's graduate academic course offerings. All Directors, Coordinators, and Committee Chairs are appointed by the Dean.
(http://www.architecture.yale.edu/drupal/school_handbook).

The following lists administrative appointments for the academic year 2012-2013:

Dean: Robert A.M. Stern

Associate Dean: John Jacobson

Assistant Dean of Student Matters & M.Arch I Advising: Peggy Deamer, Joyce Hsiang (Acting Fall 2012)

Assistant Dean of Career Development & Undergraduate Program: Bimal Mendis

Assistant Dean of Admissions & Outside Communications: Mark Gage

Director of Undergraduate Studies: Bimal Mendis

Director of Advanced Studies: Ed Mitchel

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

Director of Ph.D. Studies: Kurt Forster

Study Area Coordinators: John Eberhart, Joel Sanders, Michelle Addington, Kyoung Sun Moon, Kurt Forster, Emmanuel Petit, Alan Plattus, Elihu Rubin

Curriculum Committee Chair: Peggy Deamer, Alan Plattus (Acting Fall 2012)

b. Committee Structure

Various standing committees, composed of faculty members appointed by the Dean and in some cases elected student representatives, assist the Dean in the formulation and implementation of policies governing activities of the School. The Dean appoints the chairperson of each committee and also appoints faculty members in consultation with the respective chairperson. With the exception of the Executive Committee, Dean's Advisory Committee on Student Grievances, and the Admissions Committee, the student body shall elect the designated student committee members. Each committee's chairperson is responsible for the committee's organization, activities and reports.

In the standing committees, except the Executive and Design Committees, quorum is established by the presence of one-half of the appointed and elected committee members. For the Executive Committee, quorum is established by the presence of one-half of the committee members not on leave. For the Design Committee, quorum is established by the presence of one-half of the faculty members hired on a one year or longer contract and who teach the design studios. For all standing committees, except the Executive Committee, voting is decided by simple majority of the committee members in attendance at the time of the vote. For the Executive Committee, voting is decided by simple majority of the committee members in attendance at the time of the vote that are qualified to vote on the particular issue.

The *Executive Committee* is the governing board of the School and consists of all tenured faculty members holding appointments in the School and others appointed by the Dean. The committee participates in the formulation of educational and administrative policies of the School and reviews proposed multi-year faculty appointments and promotions.

The *Rules Committee* consists of four faculty members and three students (two M.Arch students and one MED student) 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 vote on, issues regarding individual student cases. The Registrar shall attend all committee meetings.

The *Admissions Committee* consists of seven faculty members and four students (two M.Arch I students, one M.Arch II student, and 1 MED student, all in the last year of their respective programs), reviews and makes recommendations on admission policies, reviews applications for admission, and makes admission recommendations to the Dean. Students on this committee make admission recommendations only for applicants to the student's respective program.

The *Awards Committee* consists of seven faculty members, makes award and prize recommendations to the faculty.

The *Arts Library Liaison Committee* consists of four faculty members and one student, advises the Arts Library on acquisition and maintenance issues.

The *Curriculum Committee* consists of the Dean, Director of Graduate Studies, and Study Area Coordinators, reviews and recommends curriculum changes and is responsible for the development of detailed curriculum for each semester.

The *Curriculum Advisory Committee* consists of three faculty members and four students (one from each year of the M.Arch. I program and one from the M.Arch.II program), makes curriculum recommendations to the Dean.

The *Dean's Advisory Committee on Student Grievances* consists of five members appointed by the Dean (one student, two faculty members, and two members who may be faculty, administrators, or other individuals employed by the University), implements General Student Grievance Procedures of the University.

The *Design Committee* consists of all of the faculty teaching in the design studios, discusses and reviews issues that involve the teaching of design and evaluates student design performance, through Design Reviews of the M.Arch. I and M.Arch.II students preceding promotion into final year(s) of program and preceding graduation.

The *Joint Degree Committee* consists of three faculty members, reviews and recommends to the Rules Committee student course of study proposals for joint degrees with other professional Schools of the University.

The *M.E.D. Program Committee* consists of faculty members and 2 M.E.D. students (one from each year), acts as the directive body for the M.E.D. program and recommends curriculum changes.

The *Publications and Archives Committee*, consists of five faculty members and two students (any program, any year), plans and coordinates the School's publication and archive program.

The *Undergraduate Planning Committee* consists of faculty members, plans and reviews courses in architecture offered to Yale College undergraduate students and oversees the Architecture Major of Yale College.

The following lists committee appointment for the academic year 2012-2013:

Admissions Committee: M. Gage, *Associate Professor*; S. Bald, *Critic*; P. de Bretteville, *Critic*; A. Lourie Harrison, *Critic*; E. Mitchell, *Assistant Professor (Adjunct)*; A. Organschi, *Critic*; B. Pell, *Critic*; 4 students (to be determined)

Awards and Prizes Committee: B. Pell, *Critic*; P. Deamer, *Professor*; K. Easterling, *Professor*; M. Gage, *Associate Professor*; E. Mitchell, *Assistant Professor (Adjunct)*; E. Petit, *Associate Professor*; R. Stern, *Professor and Dean*

Committee on the Joint Degree with F.E.S.: A. Felson, *Associate Professor*; M. Addington, *Professor*

Committee on the Joint Degree with S.O.M.: A. Garvin, *Professor (Adjunct)*; K. Gray, *Lectures*; A. Plattus, *Professor*

Curriculum Advisory Committee: P. Deamer, *Professor*; M. Gage, *Associate Professor*; E. Pelkonen, *Professor*; E. Petit, *Associate Professor*; Mary Chenoe Hart, *Student*; Elisa Iturbe, *Student*; Christine Hoff, *Student*; Nicholas Hunt, *Student*

Curriculum Committee: P. Deamer, *Professor*; A. Plattus, *Professor*; R. Stern, *Professor and Dean*; J. Sanders, *Professor (Adjunct)*; J. Eberhart, *Critic*; M. Addington, *Professor*; K. Moon, *Assistant Professor*; K. Forster, *Professor Emeritus*; K. Easterling, *Professor*; E. Petit, *Associate Professor*; E. Mitchell, *Assistant Professor (Adjunct)*; E. Rubin, *Assistant Professor*

Dean's Advisory Committee on Student Grievances: A. Plattus, *Professor*; P. Deamer, *Professor*; J. Jacobson, *Professor (Adjunct)*; Jordan Pierce, *Student*

Design Committee: M. Gage, *Associate Professor*; all studio faculty

Executive Committee: R. Stern, *Professor and Dean*; M. Addington, *Professor*; K. Bloomer, *Professor (Adjunct)*; P. Deamer, *Professor*; K. Easterling, *Professor*; M. Gage, *Assistant Dean & Associate Professor*; D. Hayden, *Professor*; J. Hsiang, *Acting Assistant Dean & Critic*; J. Jacobson, *Professor (Adjunct)*; B. Mendis, *Assistant Dean & Critic*; E. Pelkonen, *Professor*; A. Plattus, *Professor*; J. Sanders, *Professor (Adjunct)*

Arts Library Liaison Committee: K. Easterling, *Professor*; A. Plattus, *Professor*; A. Lourie Harrison, *Critic*; E. Petit, *Associate Professor*; Thomas Medek, *Student*

M.E.D. Program Committee: E. Pelkonen, *Professor*; M. Addington, *Professor*; P. Deamer, *Professor*; K. Easterling, *Professor*; D. Hayden, *Professor*; E. Petit, *Associate Professor*; A. Plattus, *Professor*; K. Britton, *Lecturer*; Saga Blane, *Student*; Jessica Varner, *Student*

Ph.D. Admissions Committee: K. Forster, *Professor Emeritus*; M. Addington, *Professor*; P. Eisenman, *Professor in Practice*; E. Pelkonen, *Professor*; E. Petit, *Associate Professor*

Rules Committee: M. Addington, *Professor*; K. Bloomer, *Professor (Adjunct)*; K. Easterling, *Professor*; M. Gage, *Associate Professor*; P. Deamer, *Professor*; Britton Rogers, *Student*; Henry Chan, *Student*; Altair Peterson, *Student*

Undergraduate Planning Committee: B. Mendis, *Critic*; M. Addington, *Professor*; K. Britton, *Lecturer*; T. Brooks, *Professor (Adjunct)*; E. Petit, *Associate Professor*; E. Rubin, *Assistant Professor*; P. Deamer, *Professor*

ACSA Councilor: E. Mitchell, *Assistant Professor (Adjunct)*

Title IX Representative: P. Deamer, *Professor*

Liaison with Architectural Registration Boards: P. Bernstein, *Lecturer*

IDP Education Coordinator: P. Bernstein, *Lecturer*

Affirmative Action Deputy: J. Sander, *Professor (Adjunct)*

Student Rep. to Graduate & Professional Senate: Kirk Henderson, *Student*; M. Lee, *Student*

AIA Student Chapter Officer: R. Salvatore, *Student*

Minority Student Coordinator: Bimal Mendis, *Assistant Dean & Critic*

Title IX Coordinator: P. Deamer, *Professor*

University-Wide Committee on Sexual Misconduct (UWC) Member: A. Plattus, *Professor*

Sexual Harassment

On April 7, 2011, the Provost announced the formation of the University-Wide Committee on Sexual Misconduct (UWC). The UWC addresses complaints of sexual misconduct made across the University and began its work on July 1, 2011. Any complaint of sexual misconduct brought against any faculty member, student, and in certain cases other members of the community, will be heard by the UWC. A website detailing the UWC's procedures is available at www.yale.edu/uwc and is referenced in the *School of Architecture Bulletin*, page 143. Yale School of Architecture's UWC Member is Alan Plattus.

c. Administrative Staff

The Registrar's and Admissions Office handle all matters relating to student admissions and records. The Financial Aid Office handles all student financial aid matters. The Business Office is responsible for dealing with administration and finances of the School. The Digital Media Office is responsible for maintaining the School's academic digital equipment. The Administrative Staff of the School of Architecture is critical in the daily operations of the school especially in assistance to the Dean's Office, public information, alumni relations, student and faculty assistance, budget administration and event planning. The Arts Library and Visual Resources staff are administratively and organizationally independent of the School of Architecture.

Administrative Staff

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

Digital Media Office Staff

Robert Liston, Systems Programmer
Vincent Guerrero, Assistant Manager
Trevor Williams, Support Technician
Patrick McMorran, Support Technician
David Liston, Part-time Help Desk Support
Claudia Drozd, Part-time Help Desk Support

Arts Library

Allen K. Townsend, B.M., M.M., M.L.S., Arts Library Director
Tanya Allen, B.A., M.A., M.S., Library Services Assistant
Jennifer Aloï, B.S., Administrative Assistant
Holly Hatheway, B.A., M.L.S., M.A., Assistant Director for Research, Collections, and Access Services
Beverly T. Lett, B.A., M.Div., Library Services Assistant
Teresa Mensz, B.A., M.A., Library Services Assistant
Melissa Quinones, B.A., M.A., Library Services Assistant for Special Collections
Jae Rossman, B.A., M.L.S., Assistant Director for Special Collections
Charles Summa, B.A., M.A., Library Services Assistant
Christopher Zollo, B.A., Library Services Assistant

Visual Resources Collection

Robert Carlucci, Ph.D., Manager

Carolyn Caizzi, B.A., M.L.S., Visual Resources Specialist

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

Maria Zapata, A.S., Library Services Assistant

C. Yale School of Architecture Program Types (M. Arch I Related)

a. First Professional Master of Architecture

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

The School's M.Arch. I program is for students holding undergraduate liberal arts degrees, such as a B.A. or B.S., who seek their first professional architectural degree. This program leads to a degree of Master of Architecture (M.Arch.) and typically requires three years of full-time residency. Entering students, with a sound liberal arts background assumed, are required to follow a curriculum in which their creative powers are stimulated through a sequence of problem-solving exercises involving basic and architectural design, building technology, freehand and computer-assisted drawing, and an introduction to design methodologies, as well as courses in architectural theory and the planning, design, and development of the urban landscape.

Architectural design problems start at limited scale and by the spring term of first year progress to an investigation of dwelling. During the spring term of first year and until mid-June, a community building project is undertaken, which provides an opportunity for the design of an affordable house as well as the experience of carrying the design through the building process when the class builds a final design. The fall term of second year undertakes the design of a public building, and the spring term of second year is devoted to urbanism. During the fall and spring terms of third year, students, through a lottery system, are at liberty to choose from a variety of advanced design studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students in their final term may undertake an independent design thesis (1199b) in lieu of an advanced studio. Students may, if they wish, continue their work for an additional term by taking an advanced studio and/or elective courses.

A number of support courses are required during the three-year curriculum. Required courses in design and visualization, technology and practice, history and theory, urban studies, and visual studies support the studios. Within the limits of certain required credit distributions, students are encouraged to explore elective course options. Courses—falling into the broad categories of design and visualization, technology and practice, history and theory, and urbanism and landscape—support and augment the pivotal studio offerings. Courses offered by other schools and departments within the University may be taken for credit. Emphasis throughout the program is on architectural design and decision making.

The First Professional Master of Architecture is the only NAAB Accredited program. Other programs offered at the Yale School of Architecture are listed below:

b. M.Arch/Management Joint Degree

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

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

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

c. M.Arch/F.E.S. Joint Degree, *Coordinator: Alexander Felson*

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

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

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

d. Master of Architecture I – Master of Environmental Management

Joint-degree students admitted to the first professional Master of Architecture (M. Arch. I) program must complete all requirements for this degree, including five terms of design studio plus a final advanced sustainable design studio, with the first four terms taken sequentially. The Master of Architecture degree for this program is an accredited, professional degree and specific requirements may not be bypassed, except when waivers are granted for course work previously completed at other institutions. Students in this program will have their overall number of course credits required for the Master of Architecture degree reduced from the normal 108 credits to 90 credits and for the Master of Environmental Management degree reduced from the normal 48 credits to 36 credits by, in effect, satisfying what would have been elective requirements in one program with required courses of the other. Students in the joint-degree program may be waived from the History and Theory and/or Urbanism and Landscape elective requirements.

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

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

e. M.Arch./M.E.D. Joint Degree, *Coordinator: Eeva-Liisa Pelkonen*

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.

D. Other Yale School of Architecture Program Types

a. Post-Professional Master of Architecture, *Director of Post-Professional Studies: Ed Mitchell*

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

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

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

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

b. Master of Environmental Design, *Director of M.E.D. Studies: Eeva-Liisa Pelkonen*

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

The program is intended for students, including postgraduate and mid-career professionals, who seek an academic setting to improve scholarship and research skills, to explore a professional or academic specialization, and to sharpen critical and literary expertise. The program provides the foundation for a career in writing, teaching, curatorial work, or critically informed professional practice, or may provide a foundation for Ph.D. studies. The alumni of this thirty-year-old program include Steven

Izenour, who was a partner at Venturi, Scott Brown & Associates; Blair Kamin, architectural critic of the *Chicago Tribune*; and William Mitchell, former dean of the MIT School of Architecture.

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

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

The program supports research at the intersection of theory and practice. Students are encouraged to engage in a wide array of methodologies, tools, and topics.

c. Doctor of Philosophy, *Director of Doctoral Studies: Kurt W. Forster*

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

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

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

d. Master of Architecture II – Master of Environmental Management

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

e. Undergraduate Major, Yale College, *Director of Undergraduate Studies: Bimal Mendis*

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

The introductory courses to the study of architecture are open to all Yale College sophomores, juniors, and seniors, and are required prior to applying for the architecture major. With permission of the director of undergraduate studies, the p Yale College students must apply to enter the major during the spring term of their sophomore year. Following the application and review process, admitted students enter the major during the fall term of their junior year. Requisite may be waived for students with sufficient experience in architecture or in relevant subjects.

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

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

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

i.2.3. Physical Resources

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 2007-2008, during the last NAAB visit, Paul Rudolph Hall underwent an extensive renovation overseen by Gwathmey Siegel and Associates Architects.

The design of this landmark building fosters the open and collaborative environment of discussion and discourse that is vital to the School's learning culture. The current program is sized perfectly to the building, and the School has enjoyed its newly refurbished home. The design studios take advantage of light-filled loft-like open floors. Students' individual workstations surround common areas where group discussions and reviews take place. These open review spaces, centered in the midst of open studio spaces, enable Yale's pluralistic approach to the teaching of architecture to flourish and shine. The School's objective of providing students the opportunities to become well acquainted with a wide range of contemporary design approaches is on daily display for all, faculty and students alike, to learn from. (See *i.1.2.*) The School's Gallery and Hastings Hall, support the School's packed exhibitions, lectures, symposia and events calendar. (See *i.2.1.C.*) In addition to the formal academic learning environment, accommodated for and encouraged by the building's spaces, review "pits" are frequently appropriated by students and faculty alike for informal extracurricular activities, including panel discussions, screenings, informal exhibitions, and social interaction. These all contribute to the unique collegial environment at Yale School of Architecture.

In the last decade, a huge explosion of technologies in digital drawings and digital fabrication has revolutionized the way architecture schools and offices operate. The School has made it a priority to bring these new and exciting technologies into the School and to place them directly in the hands of the students. Under the leadership of John Eberhart, Critic, who oversees Digital Media instruction and Joshua Rowley, Lecturer, who oversees the Fabrication Lab with Tim Newton and Taylor Dansby, the Yale School of Architecture has become the standard by which many other schools of architecture evaluate their facilities. However, as technologies mature and become commonplace in architecture schools and architecture offices across the world, the School has shifted its emphasis from simply attaining new software and equipment to finding ways to better fold these technologies into the curriculum and culture. The School continues to invest heavily in digital media technology, but now with more focus on providing the right technology to meet the ever more specific demands placed on it by students and faculty.

As part of the budgeting process, the University now requires the School to put aside money and, by extension, create an endowment for future renovation and modifications that will inevitably be required. These new University-wide requirements are intelligent for future planning. They do, however, put a strain on the budget. The School continues to reevaluate its digital programs and equipment to ensure that the School is at the forefront of contemporary practice and research, and equipped to create and disseminate new knowledge.

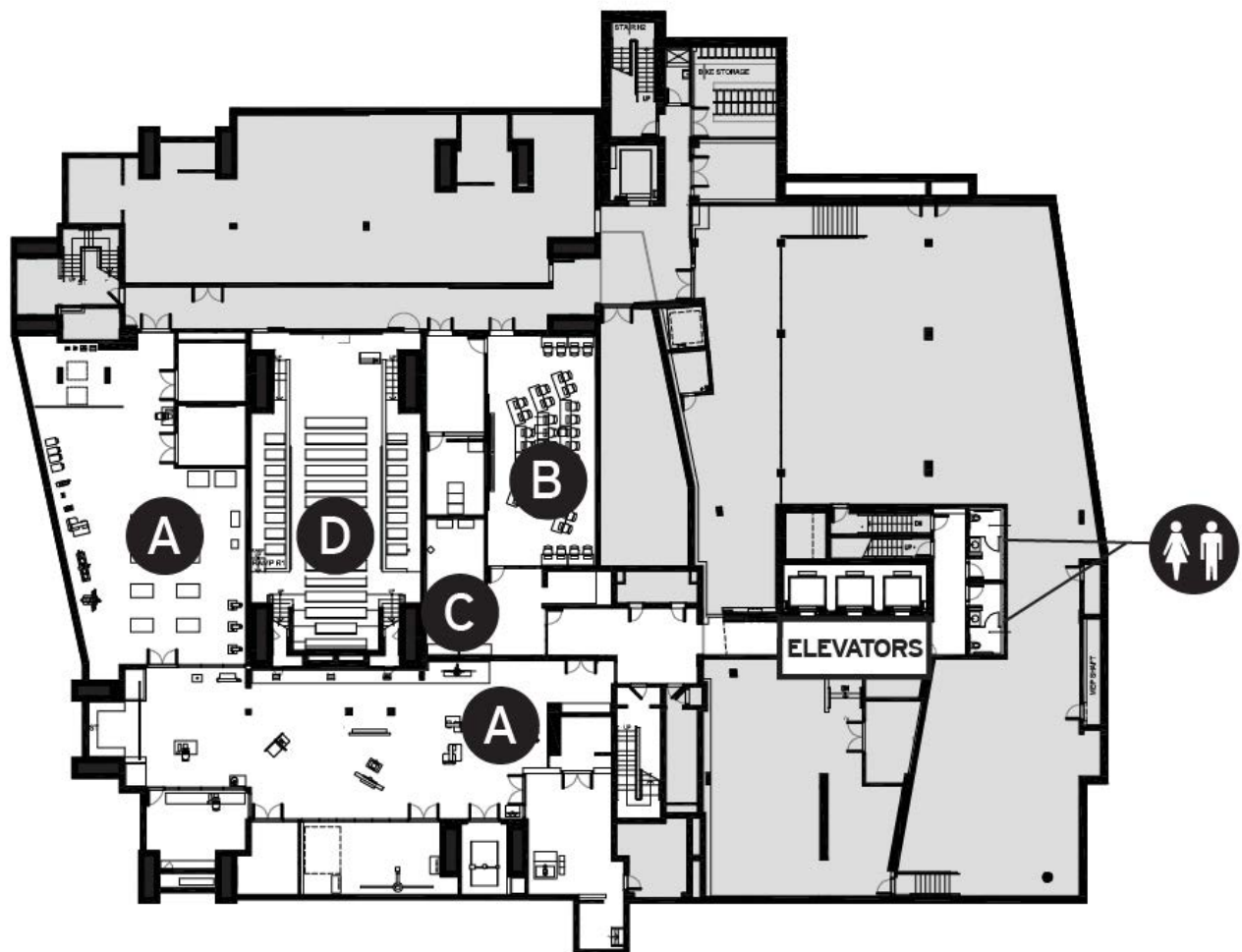
A. Building Facilities

Rudolph Hall (formerly A+A Building), home to the School of Architecture, was completely renovated in 2007-2008. The addition and renovation of Rudolph Hall, designed by Yale School of Architecture alumnus, Charles Gwathmey, '62 M.Arch, of Gwathmey Siegel & Associates Architects, returned the building to more closely reflect the original design of Paul Rudolph, including a return of Rudolph's concept of artificial lighting. While the School had sufficient overall space prior to this renovation, it suffered with a building that had inadequate elevators and inadequate heating and ventilating systems. In addition, the building was not accessible, was not air conditioned, and lacked proper space for fabrication shops. The renovation solved all of these deficiencies. The design of the renovation integrated the School's programmatic, structural, and mechanical needs, and included restoration of exterior walls, installation of historically correct windows, and upgrades to all building facilities. It also introduced new lighting and furnishings throughout and brought the structure into compliance with current building-code regulations.

Additions were added on the north side of the building (the front addition being called the Loria Center) to accommodate an expanded Arts Library, known as the Robert Haas Family Arts Library (see *i.2.5*), the Department of the History of Art, additional classrooms for the University, accessible entry to the new complex, new accessible toilet facilities, additional faculty offices, new accessible passenger and freight elevators, and mechanical rooms for the entire complex. Inaccessible studio jury review spaces and exhibition spaces were made accessible by installing raised floors. This renovation, including the addition, received a LEED Gold certificate for its compliance with environmental design standards.

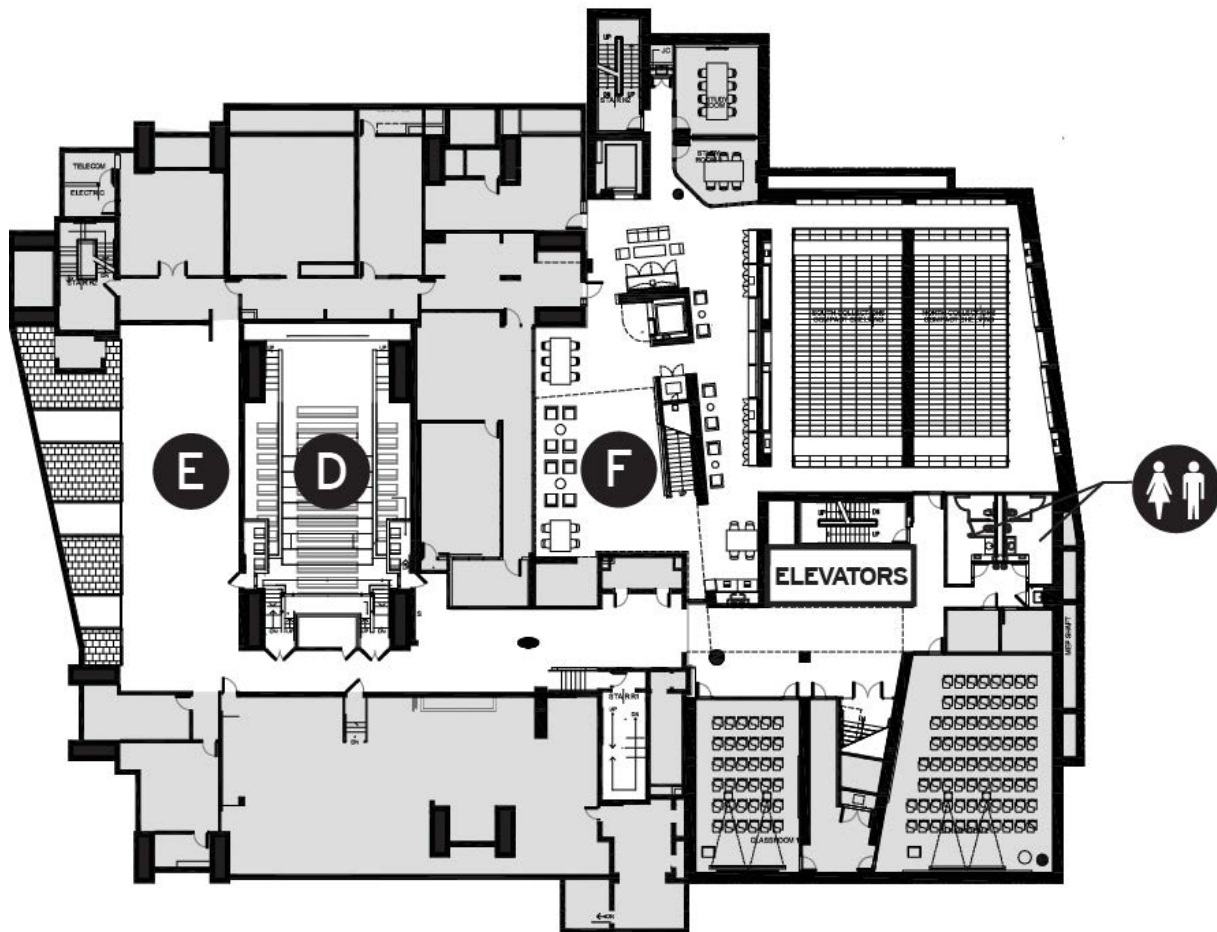
At the completion of the renovation, the School of Architecture moved back into the building in time for the beginning of the 2008 fall semester. In 2001, the Urban Design Workshop relocated to a more community friendly storefront at 1203 Chapel Street, where it remains today.

Design studios are located on the top four floors (fourth, fifth, sixth, and seventh floors). Graduate studios occupy all of these spaces, except for a portion of the seventh floor occupied by the Yale College undergraduate architecture majors. Each graduate student is provided with a workstation comprised of two worktables, a 3-drawer cabinet, a drawing drawer, a rolling arm chair, a computer, twin monitors, and desk lamps. Floors four and six each have a large jury review space in the center; the seventh floor has two jury review spaces. These review spaces are reserved for pin-ups, discussions, and juries, but are also used, formally and informally, almost continuously. The third floor consists of a conference room and administrative and faculty offices. There are additional faculty offices on the fifth, sixth, and seventh floors. The second floor includes our Exhibitions Gallery and Exhibitions Office. The School has two large classrooms, one on the second floor and one on the sixth floor; two seminar rooms, one on the second floor and one on the seventh floor; a drawing studio in the basement; two computer labs, one in the basement and one on the sixth floor; and the main lecture hall, Hastings Hall, located on both the basement and sub-basement floors. In addition, when needed, the School has access to the classrooms in the addition, the Loria Center. The Robert B. Haas Family Arts Library is located on the basement and first floors of the complex, spanning both Rudolph Hall and the addition. The School's Fabrication Labs and Imaging Lab are located in the sub-basement.



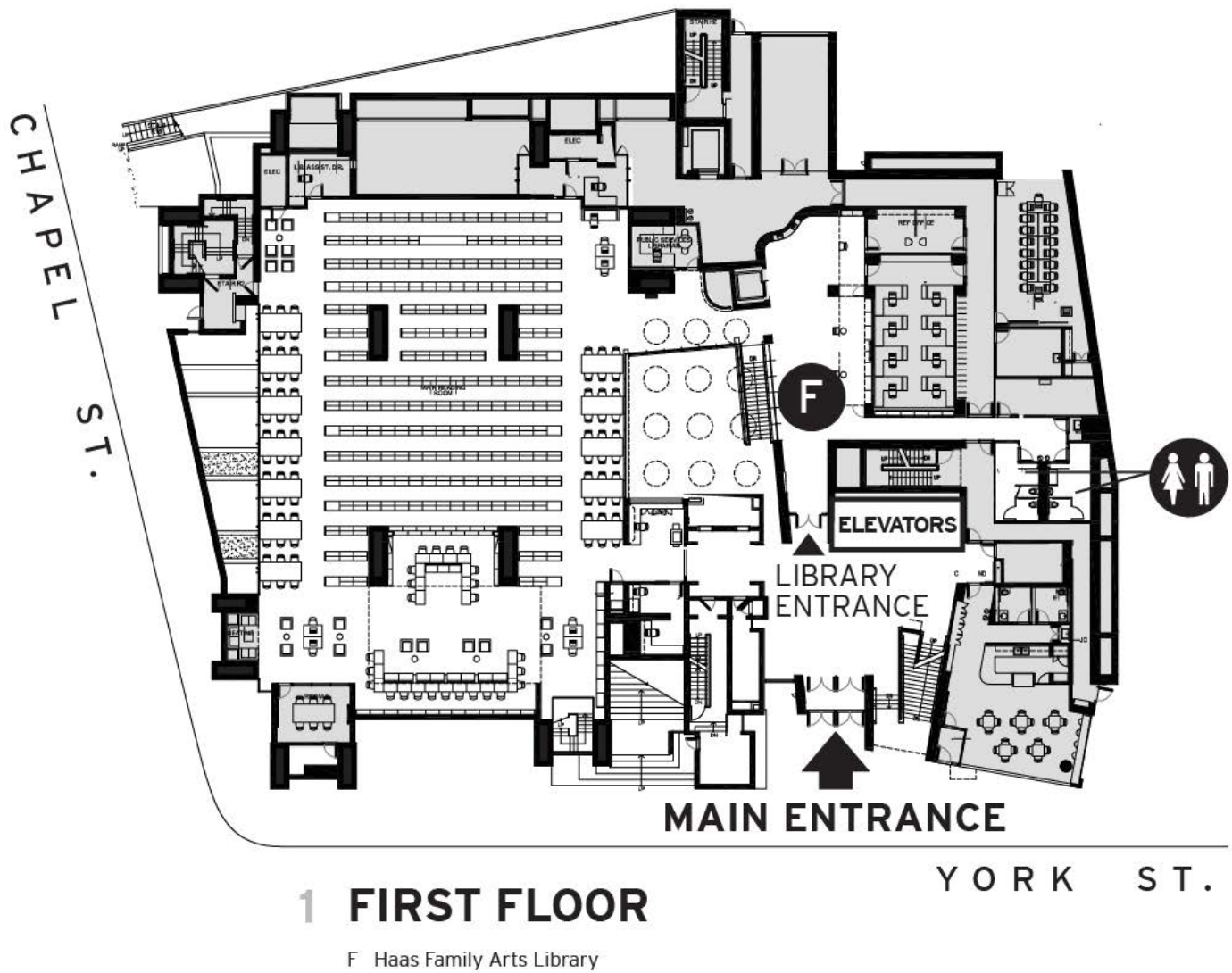
SB SUB-BASEMENT

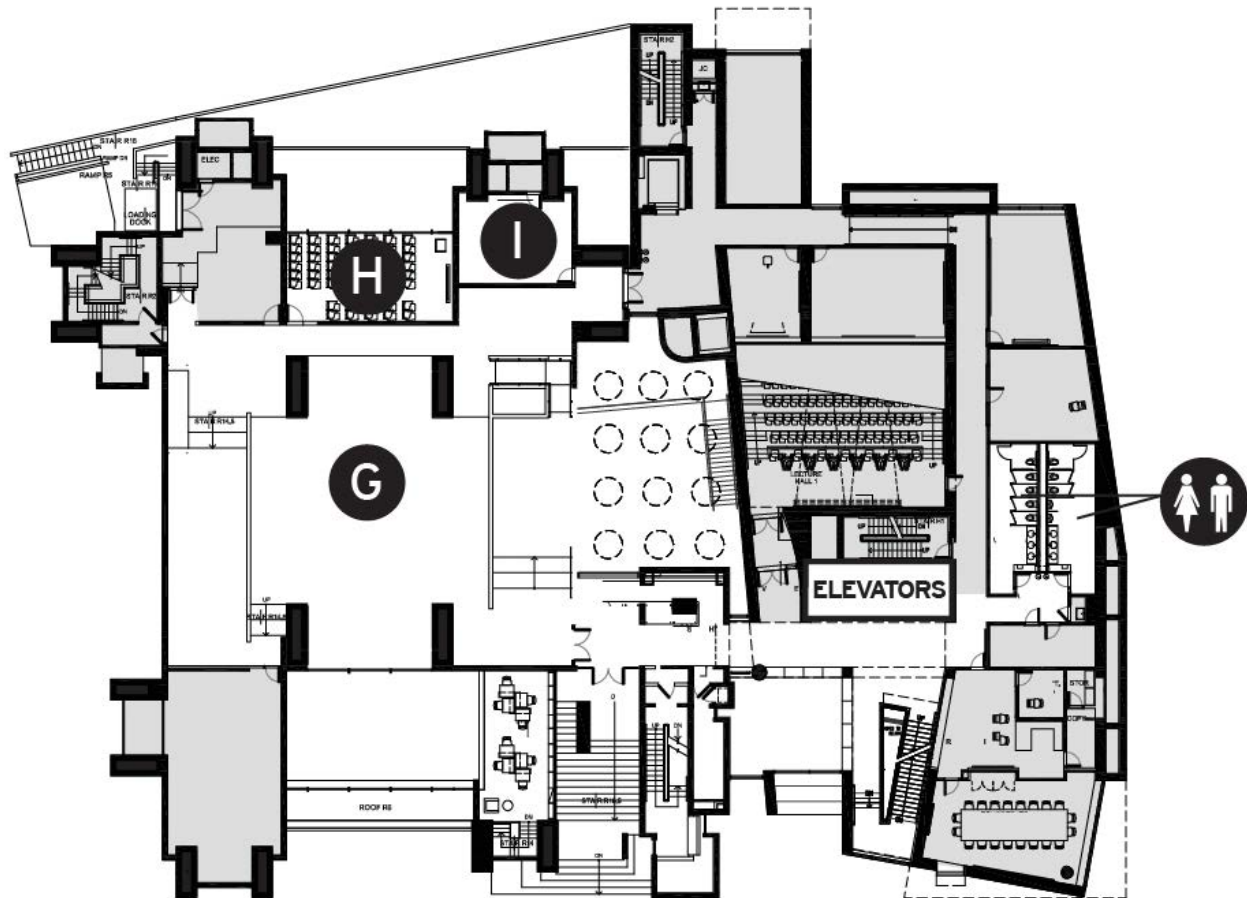
- A Fabrication Labs SB04
- B Digital Classroom SB03
- C Digital Imaging Lab SB16
- D Hastings Hall (access from basement level)



B BASEMENT

- D Hastings Hall
- E Nalle Drawing Studio B07
- F Haas Family Arts Library (Access from First Floor)



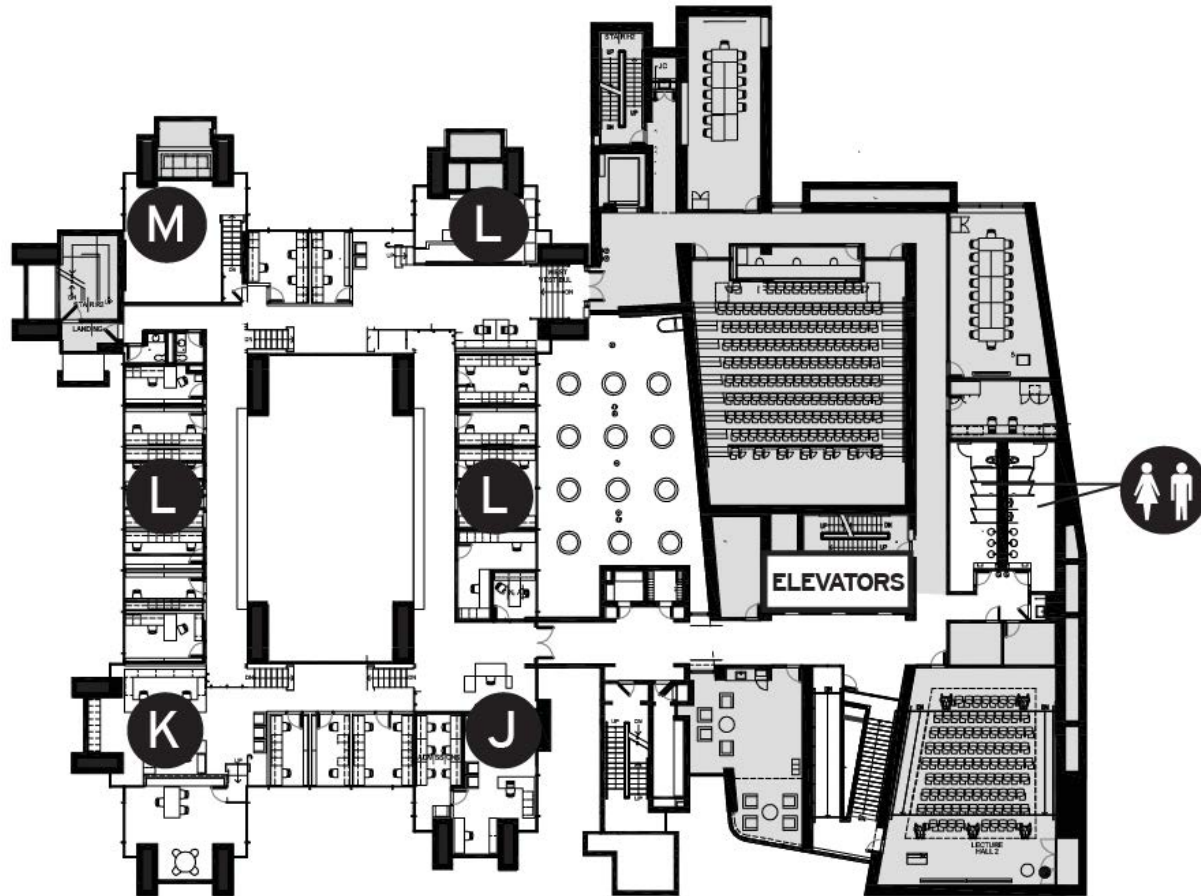


2 SECOND FLOOR

G Architecture Gallery

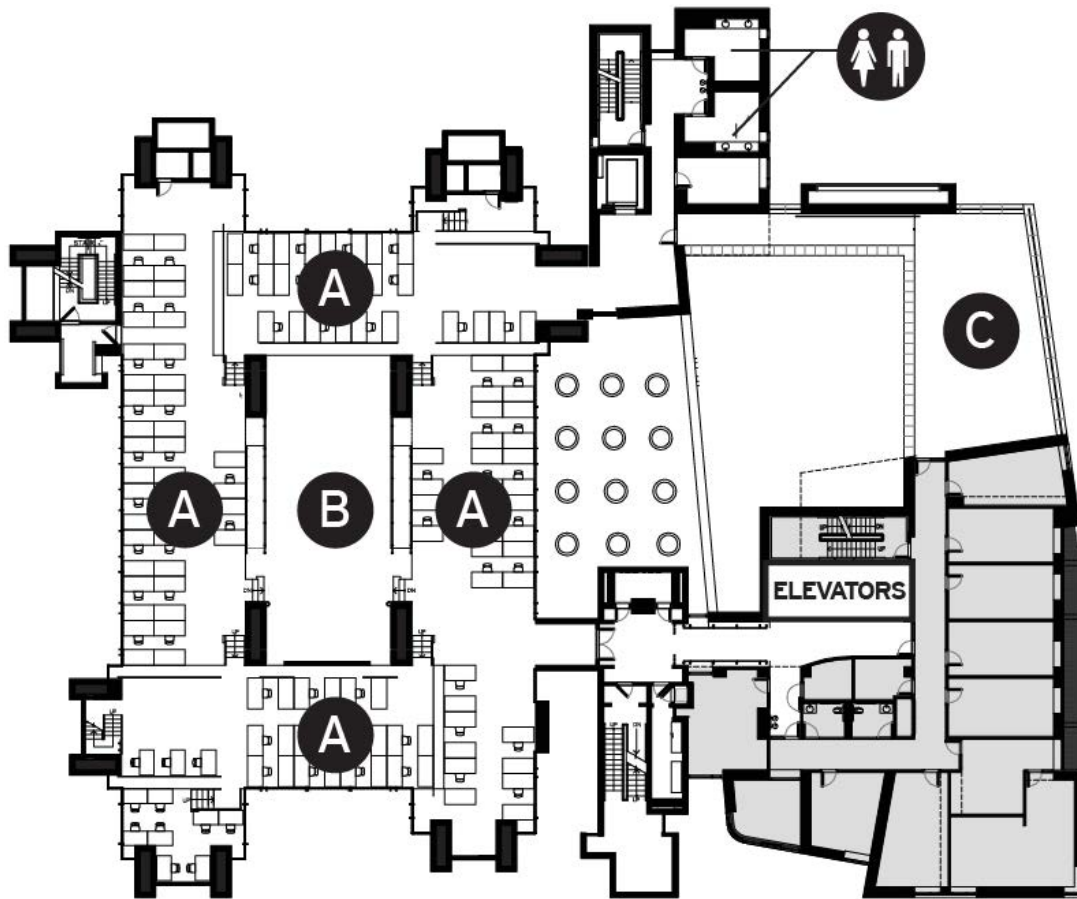
H Seminar Room 211

I Seminar Room 212



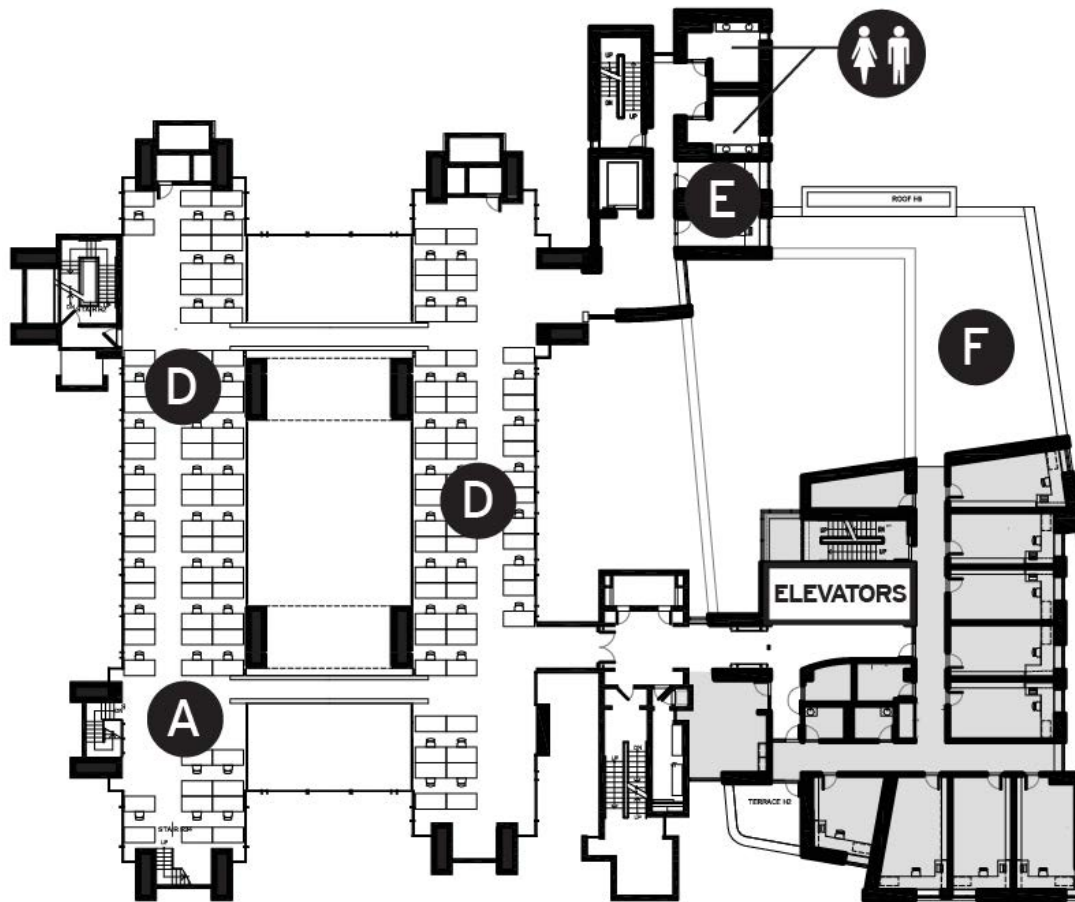
3 THIRD FLOOR

- J Administration (Main reception)
- K Dean's Office
- L Faculty Offices
- M Smith Conference/Seminar Room 322



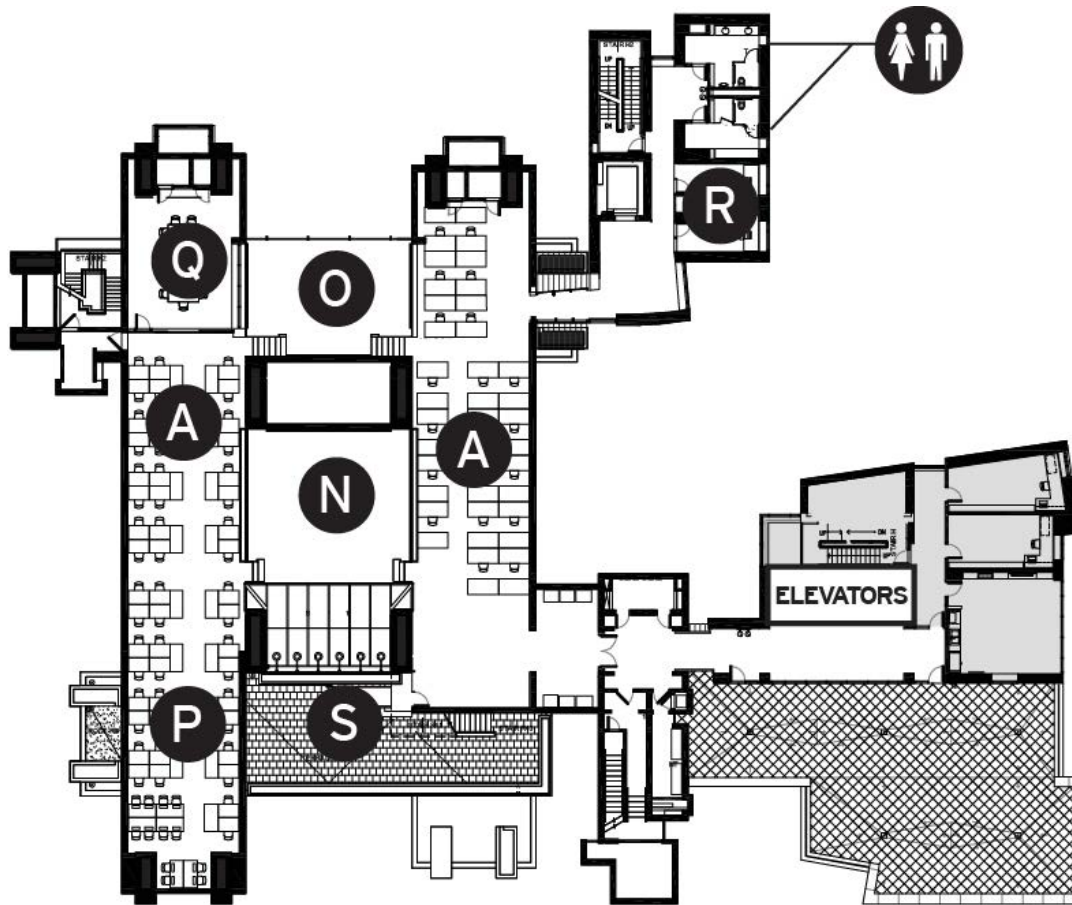
4 FOURTH FLOOR

- A Advanced Studios
- B Jury Pit
- C Terrace



5 FIFTH FLOOR

- A Advanced Studio
- D Second Year M.Arch I Studio
- E Faculty Offices
- F Terrace



7 SEVENTH FLOOR

A Advanced Studios

N Jury Pit (Front)

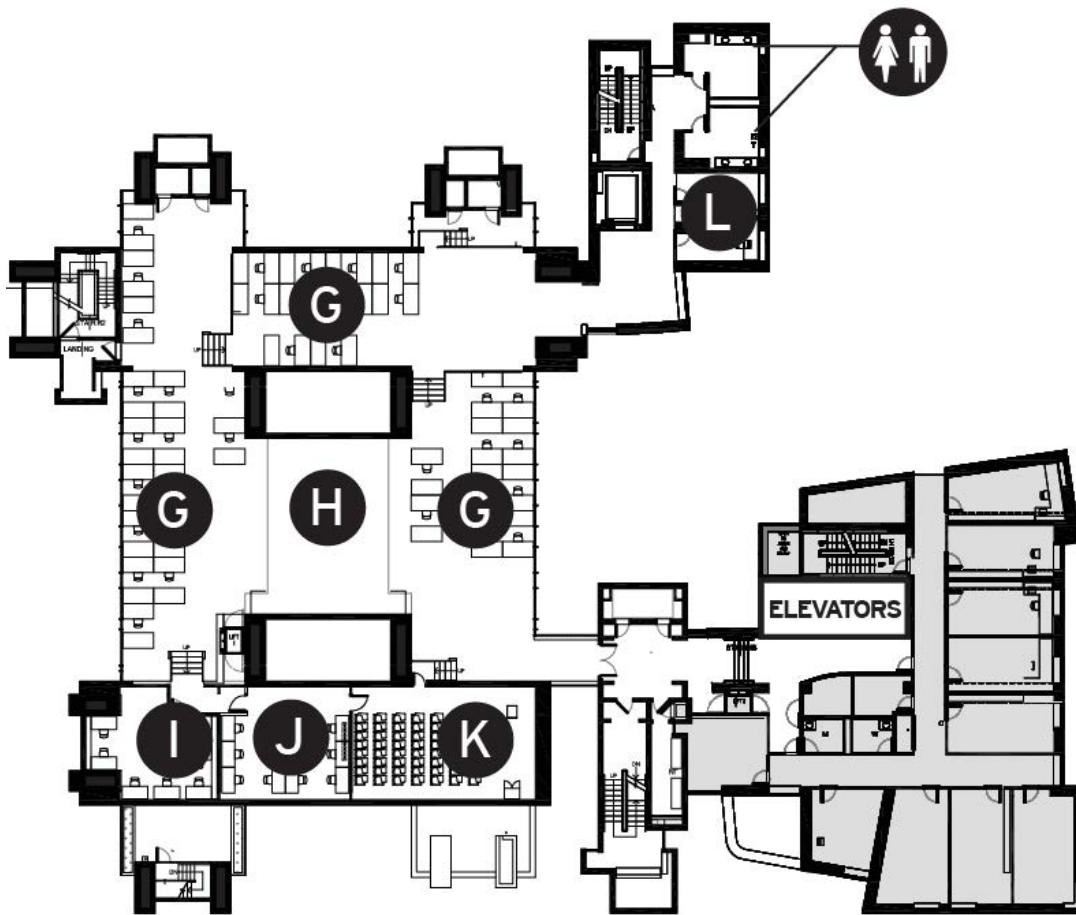
O Jury Pit (Rear)

P Undergraduate Studios

Q Seminar Room 706

R Faculty Offices

S Terrace



6 SIXTH FLOOR

G First Year M.Arch I Studio

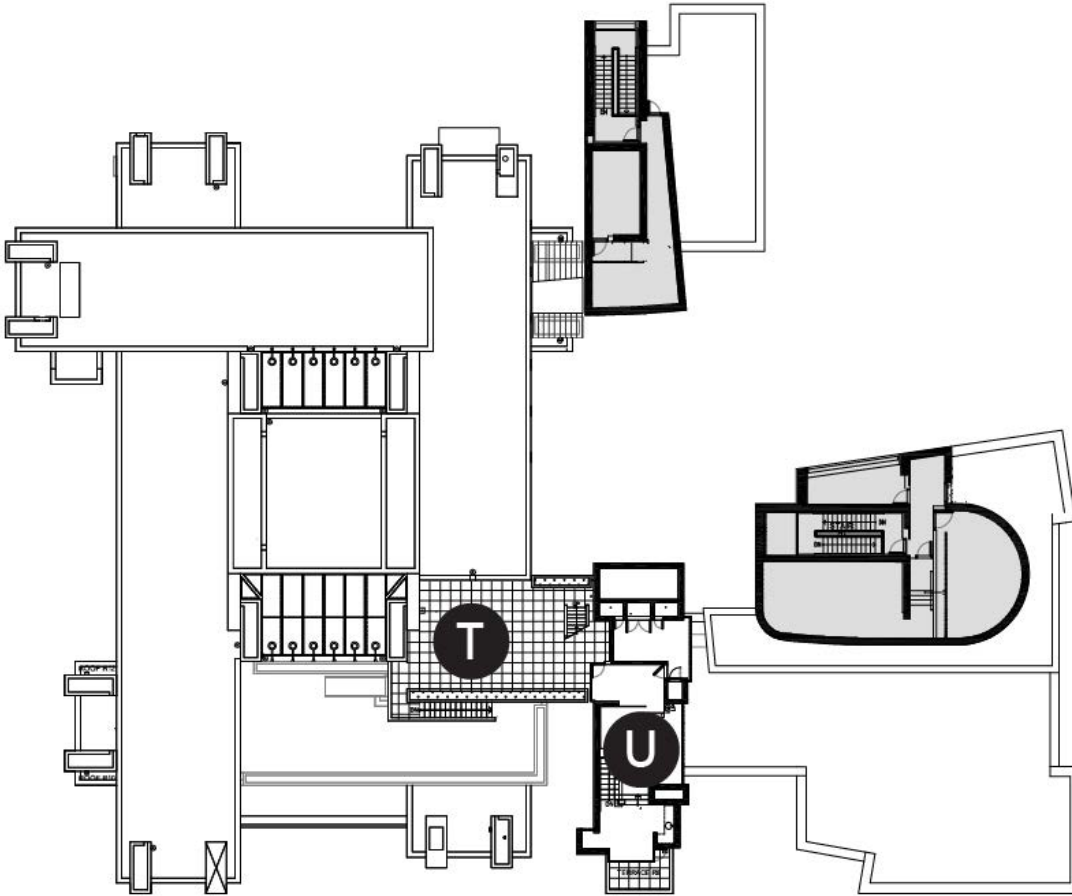
H Jury Pit

I Digital Media Staff Off. 605

J Computer Lab 604

K Classroom 603

L Faculty Offices



8 EIGHTH FLOOR

T Upper Terrace

U Penthouse

B. Fabrication Labs

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

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

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

Equipment in Fabrication Shops:

Analog items:

Saw stop table saw
8" joiner
20" helical planer
4 – drill presses
2 – chop saws
5 - bench sanders
1 spindle sander bench
1 spindle sander
1 vertical belt sander 1"
1 vertical belt sander 4"
1 mortise
1 scroll saw
1 clamp rack
1 lamination vacuum bag
Hand tools (wide variety)
1 wood lathe
1 panel saw
2 large SCMI band saws
4'x4' vacuum thermoformer
1 TIG welder
2 MIG welders
1 arc welder
2 oxy/acetylene torches

TOS testing machine
1 Clausing metal lathe
1 Acer vertical mill
2 horizontal bandsaws
1 Baliegh tube bender
1 solid linear bender
1 electromagnetic brake
1 3in1 sheer/brake/metal sheet roller
1 Scotchman ironworker 50 ton, 5 station brake/sheer/punch
1 44" sandblasting cabinet
1 Metal Ace English wheel
1 metal bandsaw (upright)
3 grinders bench
2 abrasive cut off wheels
1 walk in spray booth
1 hand plasma cutter

CNC driven:

2 Roland MDX 540 bed mills, 3 axis
4'x4'x 16" 3 axis bed mill
5'x10'x16" 3 axis bed mill

1 water jet cutter (20"x40")
1 Kuka robot (6axis), 7th axis via turntable
Universal Industrial laser cutter, 2'x4' bed, 1/2" capacity cut
4'x8' CNC metal plasma cutter
Foam cutter 12'x10'x10'

Scanning in 3d:

1 Zcorp wand, high volume data
1 Stinger surface wand
1 high res color texture scanner for small scale items
Rotary tables for scanning

C. Digital Media Facilities

Digital media and integrated information systems are an integral part of the School's curriculum. The School provides students with a high-quality and robust information infrastructure, including roaming server space. The School has its own proprietary digital media facilities that consist of a centralized server-pool for high-quality distributed information systems, two advanced computer labs, dedicated printing rooms and plotting clusters throughout the School, architectural software solutions, and integrated design tools. All students are provided with a high-end computer workstation, equipped with all of the school's software, and dual LCD monitors. The School also provides facilities and resources for

students' design, research, computational, communication, and fabrication needs. In addition, wireless access points are located throughout the studios and classrooms to allow students, if they desire, to supplement their school-supplied computer with their own laptop. The School provides large mobile LCD screens with workstations, digital cameras, large-format plotters, 2-D and 3-D printers, and scanners for individual student use. These facilities are open to all students and faculty of the Yale School of Architecture in a walk up and use 24-7 environment. One member of the faculty serves as director of the Digital Media area with the help of four full-time staff administrators and three part-time staff administrators. A number of paid student interns also assist.

The digital media department supports all aspects of the design and fabrication process to allow students to explore design in various phases and in different representational means. Personal interaction between students and faculty at the studio desk and in the lab encourages experimentation through all forms of study and representation through studio and all courses. Equipment and software are introduced to the students during the four semester long visualization sequence, required for the first year students in the Masters of Architecture program. The first visualization course, required for students who come from a non-architectural background in the summer before first year, incorporates the basics of 3-D modeling using Rhino. Activities such as tracing and extruding to 3-D are also taught, as are techniques associated with image editing. The instruction of these basic skills are available to all students in the M. Arch program, and are covered in optional workshops as part of the first semester design studio. During the second visualization course, coursework is expanded to include more advanced surface modeling (Rhino, Maya, and 3D Studio Max) as well as its integration with freehand and constructed drawing. The third visualization course instructs students on digital fabrication and parametric and scripted modeling (Rhino and Grasshopper). 3D computer generated Rendering and 2D graphics (Illustrator and Photoshop) integrated with freehand drawing is also part of this course. During the final visualization course, the instruction of parametric modeling is further expanded to include the use of Revit, motion graphics and animation programs like Maya, Showcase and Flash.

In addition to the individual student workstations, the School has two digital media labs. A teaching lab, located in the sub-basement, is used for general software instruction. It is equipped with 35 workstations, each installed with all of the School's software. The 6th floor advanced lab has 20 computers with all of the School's software installed, and is used for group work and specific studio instruction. This lab also houses specialized equipment such as a large format scanner and four specialized graphics computers. The digital media labs, classrooms, specialty workstations, and the workstations at the Student's studio desks are all connected to the University network, providing access to the Internet and the World Wide Web.

The Digital Media area also operates an imaging lab that provides photography studio facilities. This lab includes a dedicated digital SLR camera tethered to a workstation that operates the camera. This imaging lab has a motorized set of various backdrops with different colors that students can choose from. It also has: a dimmable light track system where students can use up to 6 different studio lights on separate dimmers to light a model; a stereoscopic projector where students, using special 3D glasses, can view Rhino models in 3D; a 16 foot by 8 foot projection screen with 2 projectors to allow students to use site photos as a backdrop. The lab's light system can be used to light models from all directions, including the bottom. This lab is also outfitted with a number of 3D scanning technologies to 3D scan computer models including: a Microsoft Kinect device, used to 3D scan objects; a Z-Corp hand held scanner; a Minolta tripod mounted 3D scanner; a desktop next engine 3d scanner and a Romer Stinger 3D point Scanner. All equipment in this lab is available 24-7. The School has twelve digital SLR cameras with interchangeable lenses that students can check out on a daily basis. In addition the School has two 1080p camcorders, four GPS receivers, two Kinect scanning devices, twenty Wacom Bamboo drawing tablets, stereoscopic shutter glasses, and various tripods for student checkout. Standalone 11x17 scanners are also located in the various labs.

The School continues to make every effort to lead the way in the areas of digital fabrication technologies. Currently there are 10 different laser cutters. 8 laser cutters are located on the studio floors, easily accessible to students. An industrial laser cutter is located in the Shop area. Another laser cutter is in storage and is placed in the shop during heavy use times such as before reviews. The laser cutters are available on a walk up basis from 8:00-midnight seven days a week. The School also has four CNC milling machines. Two of these milling machines are 3-axis desktop mills with a 17" x 19" x 6" cutting capacity.

Two are large 3-axis mills, one has a 4ft x 4ft x 18" capacity and the other has a 5ft x 10ft x 18" cutting capacity. The School also has a 5-axis Kuka robot. This robotic arm has a 6-foot reach and can cut in multiple directions. The School also has a 8ft x 4ft 2-axis CNC plasma cutter, a 8ft x 8ft x 8ft hot wire foam cutter, and a water jet with a 20" x 40" cutting bed that can cut any material up to 4" thick. All of this equipment is available for walk up use while the shop is open.

In addition to bringing in new technologies, the school actively replaces and expands its existing digital media infrastructure on a constant basis to ensure that the School and the students are always on the leading edge of technology. For about eight years, the School has provided a computer at each student's desk installed with all the School's software. Each year, the School purchases between 100 and 150 new workstations. This past year, the School purchased 156 workstations. The School now has over 538 workstations, 254 of which have been installed directly on students' desks. The School continuously updates student workstations. After the third year of use, students' workstations are retired for use as faculty machines, sold or recycled. The School tripled its existing server storage capacity this summer to 24 TB of usable space (44TB of raw space) and continuously upgrades its servers to handle the ever-increasing demand. The schools servers are now virtualized and operate in a clustered environment. Each Student is given 24GB of server space for their personal use. In addition dedicated server space is provided for classes, studios and other aspects of the School, such as publications and exhibitions.

The School also maintains an in-house render farm. This is used to remotely render images and animations from a wide range of 3D modeling and rendering software. It is composed of a number of dedicated rendering appliances and older servers. The sub-basement teaching lab also participates in the render farm when not actively being used by a student. The School currently has more than 50 processors in its render farm.

In the area of printing and plotting, the School has four dedicated print rooms, one on each studio floor. Each print room is outfitted with a new 8.5"x11" and 11"x17" capacity multifunction color and black and white printer/photocopier. These printer/photocopiers also have an 11"x17" scanner that can scan and e-mail PDF files. The school has seventeen wide format plotters, including six new high-end 60" wide color plotters, four manual feed color plotters that can accept sheets up to 42" wide, four high speed 42" wide production plotters, two 42" wide high quality photographic plotters with semi-gloss paper, and a 36" wide black and white draft plotter. The School also has four 17" wide Epson inkjet printer/plotters loaded with 17" wide rolls of Mylar and watercolor paper. Finally the School has a black and white printer that has 8.5"x11" and 11"x17" paper located in the sub-basement teaching lab. The School distributes its plotters in clusters on each studio floor. The School has six 3D printers including: two Z-Corp 450 printers that print powder; one dimension VST 768 that prints ABS plastic; one Objet Alaris 30 that prints polymer plastic. The remaining two are inexpensive 3D printers including a BFB3000 printer that prints ABS plastic and an UP printer that prints ABS plastic. Despite these significant resources, the greater the availability of tools, the greater the demand, and the School is constantly monitoring usage, particularly during peak demand periods before reviews. The School replaced its older print tracking system with PaperCut. This system not only makes it easier for students to track their printing costs, it reports on the equivalent number of trees that have been used by a student's printing activities, hopefully encouraging students to print only what really needs to be printed.

All of the Schools eight classrooms and labs are outfitted with a digital projector, motorized screen, a school workstation, a DVD player and a touch screen Creston control system. The classrooms also have the ability to allow a laptop to be connected to the projector. Most classrooms also have a document camera (digital version of an overhead projector) and video conferencing equipment. In addition, the School has nine 50" and 60" LCD presentation monitors located throughout the studio floors. These presentation screens are connected to a school workstation and are also equipped with various video conferencing technologies. They are available for student use 24-7. This summer, the School also overhauled its audio and visual systems in Hastings Hall, the main lecture hall, including an enlarged projection system, two high definition video projectors, and a new microphone system.

Digital Signage is deployed through the school, including a main studio lobby screen as well as digital signage screens at each studio floor lobby. The School also has digital signage at each plotting cluster where printing/plotting messages are broadcast. There is also digital signage in each laser cutter

room and in the main CNC mill room, allowing students to see if a machine has been reserved. This signage runs from a centralized server and can be managed remotely.

Finally, students at the School also have access to the Digital Media Center for the Arts (DMCA) at 149 York Street, a multimedia facility that was created to explore new areas of education and cross-disciplinary interaction that result when traditional art collides with the computer age. The Digital Media Center for the Arts (DMCA) is a general university resource for the creative and performing arts, where artists and architects can work on computers and exchange ideas.

List of available Digital Media equipment:

Workstations: Studio Desks, Classrooms, Labs, Presentation Screens, Digital Signage, Specialty Controllers

- Dell Precision Workstation T3400: Quantity 150
 - Processor: Dual Core Xeon E8200, 2.66GHZ
 - RAM: 4GB DDR2 UDIMM 800
 - Video Card: 512MB NVidia Quadro FX1700, Dual Monitor
 - Hard Drive: 250GB,SATA,3.5",7200
- Dell Precision Workstation T3500: Quantity 205
 - Processor: Four Core Xeon W3550 Processor,3.0GHz,8M,4.8GT/s
 - RAM: 12GB DDR3 UDIMM 1333
 - Video Card: 1GB NVidia Quadro 2000, Dual Monitor
 - Hard Drive: 320GB,SATA,3.5",7200
- Dell Precision Workstation T3500 C (Graphics Machine): Quantity 4
 - Processor: Six Core Intel Xeon Processor W3670, 3.20GHz,12M L3, 4.8GT/s
 - RAM: 12GB DDR3 UDIMM 1333
 - Video Card: 1GB NVidia Quadro 2000, Dual Monitor
 - Hard Drive: 320GB,SATA,3.5",7200
- Dell Precision Workstation T3600: Quantity 156
 - Processor: Four Core XEON E5-1620, 3.6GHz
 - RAM: 16GB DDR3 UDIMM 1600
 - Video Card: 1GB NVidia Quadro 2000, Dual Monitor
 - Hard Drive: 500GB,SATA,3.5",7200
- Zotac Machines: Quantity 23
 - Processor Intel Atom 1.6ghz
 - RAM: 2GB DDR2
 - Video Card: Integrated into motherboard NVidia Ion
 - Hard Drive: 500GB SATA 2.5" 7200
- Mac Mini: Quantity 2
- Servers
 - Dell PowerEdge R710: Quantity 3
 - Processor: (x2) Six Core Intel Xeon X5650, 2.66Ghz, 12M Cache, Turbo, HT, 1333MHz
 - RAM: 16GB Memory (8x2GB), 1333MHz Dual Ranked UDIMMs
 - Hard Drive: (x6) 500GB 7.2K RPM Near-Line SAS 6Gbps 3.5in Hotplug Hard Drive

Storage Area Network:

Pillar Data Systems Axiom 600 with 44TB of disk space.

Server OS:

VMware vSphere 5.0 Enterprise

Renderfarm:

13 appliances with an average of 12 GB Ram and 4 cores clocked 2.6Ghz each.

Printers and Plotters:

- 6 HP Z6200PS plotters with 60" wide roll capacity
- 4 HP T7100PS plotters with 42" wide roll capacity
- 2 HP T770PS plotters with 42" wide roll capacity
- 2 HP T790PS plotters with 42" wide roll capacity
- 2 HP3200PS plotters with 42" wide roll capacity
- 1 KIP Plotter with a 36" wide roll capacity and a 36" wide format color scanner
- 4 Kyocera 11x17 size color and black and white photocopier with 11x17 color scanner
- 1 HP 5200 11x17 size black and white printer.
- 4 Epson 4900pro color inkjet printer/plotter with a 17" wide roll capacity
- Various desktop printers for faculty and Staff

3D Scanners:

- 5 Microsoft Kinect with ReconstructMe software for 3D scanning
- 1 Z-Corp 3D scanner
- 1 Minolta 700 3D scanner
- 1 Next Engine HD 3D scanner
- 1 Romer Stinger II 3D point digitizer

3D Printers:

- 2 Z-Corp 450 Powder Printers
- 1 Dimension VST 768 ABS Printer
- 1 Objet Alaris 30 polymer printer
- 1 BFB3000 ABS Printer
- 1 UP Abs Printer

Camera and Camcorders: Daily and extended checkout for students

- 11 Nikon D5100 and D5200 SLR cameras with 28-55mm lens and 55-200mm lens
- 2 Canon D50EOS SLR camera with a 28-55mm and 55-200mm lens
- 2 Sony HD camcorder

Other equipment for daily and extended student check out:

- 4 GPS receivers
- 20 Wacom Bamboo tablets
- Various Tripods
- Stereoscopic Glasses

Fabrication Equipment:

- 8 Laser Cutters (Combination of Universal Laser X600,X660, and PLS 6.75)
- 1 Laser Cutter Universal laser M300
- 1 Industrial Laser Cutter
- 2 Roland MDX 3 axis CNC Mills
- 2 Precix 3 Axis CNC Mills
- 1 Flowjet Water jet
- 1 Torch mate Plasma Cutter
- 1 Croma Foam Cutter

Mobile Presentation Screens:

- 7 52" LCD monitors on mobile carts
- 2 60" LCD monitors on mobile carts

Wide Format Scanner

- 1 Paradigm Image Pro 40" wide format scanner

Software: (All software listed below is installed on every workstation):

Operating System Windows 7 Professional
2D Drawing Software:

Autodesk AutoCad
Autodesk Autocad Architecture
Autodesk Autocad Civil 3D
Autodesk Vault Basic
Autodesk Design Review
Autodesk Raster Design
Autodesk Raster Design on AutoCAD Utility Design
Autodesk Raster Design on AutoCAD
Autodesk Raster Design on AutoCAD Architecture
Autodesk Raster Design on AutoCAD Electrical
Autodesk Raster Design on AutoCAD Map 3D
Autodesk Raster Design on AutoCAD Mechanical
Autodesk Raster Design on AutoCAD Plant 3D
Autodesk Raster Design on AutoCAD Structural Detailing
ArchiCAD
ArcGIS
ArcMap
ArcScene
Vectorworks
3D Modeling Software:
AutoCAD Map 3D
Autodesk 3D Studio Max Design
Autodesk Design Assistant
Autodesk Inventor
Autodesk Navisworks
Autodesk Match Mover
Autodesk Maya
Autodesk Motion Builder
Autodesk Mudbox
Autodesk Revit
Autodesk Showcase
Autodesk Softimage
Bentley Generative Components
Bentley Microstation
Digital Project (Catia)
Geomagic
Google Sketchup
ReconstructMe
Rhinoceros
Solidworks
Z Brush
Z Edit
Business and Productivity Software:
Adobe Acrobat Distiller
Adobe Acrobat X Pro
Adobe Bridge
Microsoft Access

Microsoft Excel
Microsoft OneNote
Microsoft Outlook
Microsoft Powerpoint
Microsoft Project
Microsoft Publisher
Microsoft Sharepoint
Microsoft Word
Engineering and Sustainability Software:
Climate Consultant
Etabs
Radiance
SAP2000
Solar Tool
Stella
Weather Manager
AutoCAD Electrical
AutoCAD Mechanical
AutoCAD MEP
AutoCAD Plant 3D
AutoCAD Structural
AutoCAD Utility Design
Autodesk Infrastructure Modeler
Autodesk Quantity Takeoff
Autodesk Robot Structural Analysis
Autodesk Simulation Moldflow
Autodesk Simulation Multiphysics
Fabrication Software:
MadCAM plug in for Rhinoceros
Croma Designer, Manager, and Output
Flow Cut and Flow Path
PowerMill
Codebreaker
Graphics and Web Design Software:
Adobe Bridge
Adobe Dreamweaver
Adobe Fireworks
Adobe Flash Professional
Adobe Illustrator
Adobe InDesign
Adobe Media Encoder
Adobe Photoshop
Autodesk Sketchbook Designer
Rendering and Video Software:
Adobe After Effects
Adobe Encore
Adobe Media Encoder
Adobe Premiere Pro
Autodesk Composite
Quicktime
Windows DVD Maker

Windows Media Player
Camtasia
Deadline
Maxwell
Utility Software:
Audacity
Infrarecorder
Octaga Player
Pano2QTVR
Pepakura
Powerarchiver

Processing
Roxio Creator
Teamviewer
TreeSize Professional
XPS Viewer
Web Browsers and FTP Software:
FileZilla
Firefox
Google Chrome
Internet Explorer

I.2.4. Financial Resources

A. Institutional Support and Financial Resources

Since the previous NAAB review, the financial strength of the School of Architecture has remained strong. The world-wide financial downturn of recent years has obviously affected the School's and the University's endowments, causing reduced endowment income available to support the School. In addition, several years ago the University initiated a new program that requires its various units to fund future capital replacement costs (CRC) on a yearly basis, which has further diminished the School's available financial resources. Despite both the financial downturn and the need for the School to fund the CRC program, the School has been able to move forward with only minor impact upon its academic program, largely covering these shortfalls by using the income of new endowment and gift funds as well as endowment and gift reserve funds.

The School continues to be primarily tuition driven and continues to support student financial aid to both domestic and international students at levels comparable prior to the recession. (While percentages of scholarship may have declined in the most recent three years, this is not a reflection of the School cutting back on scholarship offers. It is due, rather paradoxically, to reduced student need.) The amount of budgeted expenses (and income) per budgeted enrollment has grown in five of the past six years, for an overall rate during the past six years of 6% per year. The School currently has an unusually large M.Arch I class (due to a high acceptance rate in that year) that will graduate in 2013. This will reduce enrollment back to a more normal enrollment range. This change in enrollment is not expected to adversely affect the finances of the School. There has been no change in funding models for faculty, instruction, overhead, or facilities since the last visit. Given the current economic environment, the School continues to be in a good position to face a challenging financial future.

B. Financial Development

The Yale School of Architecture's capital and annual fund raising efforts are directed and implemented by Monica Robinson, Senior Director of Development for the School of Architecture. She is supported by and resides at the University's Central Office of Development where she is a resource and advocate for the School of Architecture within Development. She is also a liaison to the University's development officers on individual giving teams for Principal, Major, International, Parents, and Reunion Giving, and Corporate and Foundation Relations Giving. She oversees and plans both the capital and annual giving programs for the School.

Yale concluded its most recent capital fund raising campaign in June 2011 with the completion of *Yale Tomorrow, the Campaign for Yale*. At the time of the previous NAAB review in 2006-07, Yale University was in the early phase of *Yale Tomorrow, the Campaign for Yale*, with a goal of \$3.5 billion. *Architecture Tomorrow*, the School of Architecture's portion of this capital fund raising campaign, had a goal of \$50 million for the School's priorities. *Yale Tomorrow, the Campaign for Yale*, was completed with a total of \$3.886 billion raised throughout the University. *Architecture Tomorrow* raised a total of \$61.970 million, 123.9% of the original Campaign goal. This provided pivotal funding to address core priorities, which include:

- \$20 million for the restoration of Paul Rudolph Hall
- \$36.33 million in new endowment, including:

- First endowed funds for research
- New endowments for the full complement of visiting professors at the School
- \$5 million in endowment specifically for financial aid
- Flexible Dean's Resource Funds and Teaching and Academic Funds
- \$3.88 million in current restricted funds for immediate use
- \$1.76 million in current unrestricted funds for immediate use

The *Architecture Tomorrow* campaign total included significant contributions from alumni of the School, Friends, and other Yale University alumni:

- \$13.76 million from School of Architecture alumni
- \$29.78 million from other Yale alumni (including a \$20 million lead gift for the restoration of Rudolph Hall)
- \$16.97 million from friends with no Yale affiliation
- \$1.46 million from corporations, foundations and other organizations

In 2011-12, the School maintained its fundraising momentum with a total of \$6.538 million raised for priorities at the School of Architecture. Significant gifts included:

- \$2 million commitment to establish a new Fund for Urban Studies, which provided pivotal funding for a new tenure-track assistant professorship based in the School
- Bequest intention credited at \$2.6 million that will ultimately endow financial aid to provide vital support for architecture students each year
- Total of \$650,000 in charitable gift annuities and a bequest intention to establish the Alexander Garvin Urban Planning and Development Teaching Fund at the School of Architecture
- \$500,000 addition to the Arcus Scholarship established in 2010

C. Yale School of Architecture Dean's Council

Since the beginning of his Deanship, Robert A.M. Stern has made it a priority to increase endowments and secure the future of the School of Architecture. The Yale School of Architecture Dean's Council, initiated by Dean Stern, brings together a distinguished group of leading architects and friends of the School from around the world with an interest in architecture. David Schwarz, President and CEO of David M. Schwarz Architects, Inc., Washington, D.C. and Fort Worth, TX, is the Chair of the Council. The Council is focused on increasing support for the objectives and goals of the School of Architecture in order to ensure the School's ability to realize its full potential in educating the next generation of leading practitioners. Council members form the core of the School's continuing development activities, serving as advocates for excellence in architecture education, assisting with key introductions and helping to host events.

Council meetings combine in-depth reporting on the School's fiscal health, short and long-range plans, as well as presentations of initiatives by the School and the University dealing with environmental, master plan and physical planning issues and opportunities to experience architecturally significant sites. The Council meets twice a year. One meeting always occurs in New Haven.

The Dean's Council mission advocates a practice to strive to enable the school to become as self-supporting as possible. The School's top funding priorities include more endowed scholarships, endowed professorships and teaching funds, and endowed dean's resource funds.

Dean's Council Members:

Nancy Alexander (B.A. 1979, M.B.A. 1984), Marc F. Appleton (M.Arch 1972), Edward P. Bass (B.S. 1968, M.Arch 1972, M.A. Hon. 2001), Thomas Beeby (M.Arch 1965), Phillip G. Bernstein (B.A. 1979, M.Arch 1983), Frederick Bland (B.A. 1968, M.Arch 1972), Hilda Ochoa-Brillembourg, Carolyn Brody, Frannie and Gordon Burns (B.A. 1975), John Carrafiell (B.A. 1987), Heather Willson Cass (M.Arch 1972), Alexander Cooper (B.A. 1958, M.Arch 1962), Susan M. Crown (B.A. 1980, M.A.H. 1994), Charles D. Dilworth (B.A. 1979, M.Arch 1983), Philae Dominick, Teresa Ann Dwan (M.Arch 1984), Michael D. Eisner, Katherine Farley, Richard Fields, Lord Norman R. Foster (M.Arch 1962, D.F.A.H. 2003), Bryan Fuermann, Frank O. Gehry (D.F.A.H. 2000), M. Ian G. Gilchrist (B.A. 1972), Carolyn B. Greenspan, David Hilder, Gerald D. Hines, Walter A. Hunt, Jr. (B.A. 1963, M.Arch 1967), Elise Jaffe, Jeffrey Brown, Tai Soo Kim (M.Arch

1962), Fred Koetter, Susie Kim, Ken Kuchin, Elizabeth Lenahan, Maya Y. Lin (B.A. 1981, M.Arch 1986, D.F.A.H. 1987), Gilbert C. Maurer, Herbert P. McLaughlin (B.A. 1956, M.Arch 1958), Susan Mead, Bette Midler, Will I. Miller (B.A. 1978, M.A.H. 2005), Thanasis Molokotos, Helen Nitkin, Cesar Pelli, Jon Pickard (M.Arch 1979), Elizabeth Plater-Zyberk (M.Arch 1974), James Stewart Polshek (M.Arch 1955), Demetri Porphyrios, William K. Reilly (B.A. 1962, M.A.H. 1994), Jaquelin T. Robertson (B.A. 1955, M.Arch 1961), Craig Robins, Lord Richard G. Rogers (M.Arch. 1962), Joseph B. Rose (B.A. 1981), Robert Rosenkranz (B.A. 1962), Marshall Ruben (B.A. 1982), Jeanne Weaver Ruesch, Gilbert P. Schafer III (M.Arch 1988), David M. Schwarz (M.Arch 1974), Vincent Scully (B.A. 1940, Ph.D. 1949), Brenda Shapiro, Mark Simon (M.Arch 1972), Gordon H. Smith (B.E. 1957), Rob Stewart, Jon Stryker, Jeff C. Tarr, Billie Tsien (B.A. 1971), Alexander C. Twining (B.A. 1975, M.Arch 1977), Arthur W. Zeckendorf

School of Architecture:

Dean Robert A. M. Stern (M.Arch 1965), Monica C. Robinson, Jean Sielaff, Richard DeFlumeri

Dean's Council Meetings Since 2007:

March 19-23, 2012	Havana, Cuba
December 1-2, 2011	New Haven, CT
May 4-8, 2011	Berlin, Dessau, and Dresden, Germany
October 28-29, 2010	New Haven, CT
May 6-8, 2010	Fort Worth, TX
October 29-30, 2009	New Haven, CT
June 11-14, 2009	Rome, Italy
November 6-8, 2008	New Haven, CT
May 8-10, 2008	Columbus, IN and Cincinnati, Ohio
November 8-9, 2007	New Haven, CT
April 12-13, 2007	New Haven, CT

D. The School of Architecture Alumni Fund

The Alumni Fund is a yearly gift drive to seek support from all alumni of the School of Architecture in order to provide unrestricted current use dollars to be used at the discretion of the School. The Alumni Fund is chaired by former Dean Thomas Beeby (M.Arch 1965), who leads a group of 20 class agents. Alumni are solicited by a combination of communications including an annual letter from Dean Stern, personal letters from class agents, a letter from Thomas Beeby as chair, calls from students in the University's Phone Program, and an email program to keep in touch with donors who give yearly. Top donors to the Alumni Fund are identified for individual strategies to maximize their annual gifts. Dean Robert A.M. Stern (M.Arch 1965) has played a key role in encouraging increased annual support from alumni. In 2011-2012, the Annual Fund raised \$260,853 with a participation rate of 25%.

E. Endowments and Term Funds

The following is a list of endowment funds arranged alphabetically by year established. Endowed funds at the Yale School of Architecture that have been established since the previous NAAB report was submitted are noted with an asterisk (*). Endowed funds at the Yale School of Architecture that have had additional commitments made since the previous NAAB report was submitted are noted with a double asterisk (**). The date of the gift and the name of the donor are given in each instance.

**Confidential #27 Exhibitions Fund* (2012) Established by an anonymous donor to support exhibitions in the School of Architecture Gallery.

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

**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.

- **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.
- **Fund for Urban Studies at Yale* (2011) Established by an anonymous donor to support a permanent faculty position of leadership for Yale University's urban studies initiative.
- **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.
- **Arcus Scholarship Fund* (2010) Established by Jon Stryker to support student scholarships in the School of Architecture.
- **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.
- **Kenneth S. Kuchin Scholarship Fund* (2010) Established by Kenneth S. Kuchin to support student scholarships in the School of Architecture.
- **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.
- **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.
- **John A. Carrafiell Scholarship Fund* (2009) Established by John A. Carrafiell (B.A. 1987) to support student scholarships in the School of Architecture, with preference for students interested in urbanism.
- **John A. Carrafiell Teaching Fund* (2009) Established by John A. Carrafiell (B.A. 1987) to support teaching and research associated with courses taught at the School of Architecture, with preference for course work in the areas of study of urbanism and professional practice.
- **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.
- **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.
- **Lord Norman R. Foster Scholarship Fund* (2009) Established by the Hearst Corporation in honor of Norman R. Foster (M.Arch. 1962, D.F.A.H. 2003), architect of the Hearst Tower in New York City, selected to receive the 2008 International Highrise Award by the City of Frankfurt, Germany, and DekaBank, to encourage one or more students who might otherwise not be able to attend the Yale School of Architecture.
- **Lord Norman R. Foster '62 M.Arch., '03 D.F.A.H. Visiting Professorship in Architecture* (2009) Established by Norman Foster to fund a visiting professorship in architecture, with preference for international visiting faculty.
- **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.
- **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.

- **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.
- **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.
- **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.
- **Robert A. M. Stern Visiting Professorship in Classical Architecture* (2009) Established by Robert Rosenkranz (B.A. 1962) and friends of Dean Robert A. M. Stern (M.Arch. 1965) in his honor to support the teaching, research, and travel for distinguished visiting faculty at the School of Architecture. (This Visiting Professorship is not yet inaugurated.)
- **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. This fund provides research grants for Hines Distinguished Fellows selected by the Dean of the Yale School of Architecture, and the Hines Professorship in Sustainability in Architectural Design for a faculty scholar in the area of sustainable design.
- **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.
- **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.
- **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 D. Cohen Scholarship Fund* (2007) Established by Richard D. Cohen to support student scholarships in 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.
- 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.
- **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.
- **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.
- **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.
- **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.
- **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.

- *School of Architecture Scholarship Fund* (2007) Established by Robert A. Stewart to support student scholarship at 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.
- *Alexander Gorlin Scholarship Fund* (2006) Established by Alexander Gorlin (M.Arch. 1980) Architects to support student scholarships in the School of Architecture.
- *James Wilder Green Dean's Resource Fund* (2006) Established by the estate of James Wilder Green (B.Arch. 1952) to support the School of Architecture's exhibitions and other external initiatives.
- *Charles Gwathmey Scholarship Fund* (2006) Established by Bette-Ann and Charles Gwathmey (M.Arch. 1962) to support student scholarships in the School of Architecture.
- Kenneth A. Housholder Memorial Scholarship Fund* (2006) Established by the estate of Kenneth A. Housholder (B.Arch. 1947) to support student scholarships in the School of Architecture.
- **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.
- Ruesch Family Scholarship Fund* (2006) Established by Jeanne Ruesch to support student scholarships in the School of Architecture.
- *Professor King-lui Wu Teaching Fund* (2006) To honor the legacy of Professor King-lui Wu, who taught at the School of Architecture for fifty-one years beginning in 1946, this fund was established by Pei-Tse "Loli" Wu (B.A. 1989) and Vivian Kuan, King-lui Wu's son and daughter-in-law, as well as by friends, colleagues, and former students of Professor Wu. This fund recognizes faculty members who combine architectural practice with outstanding teaching by providing faculty with financial support. Recipients are selected by the vote of graduating students: Thomas H. Beeby, 2007; Keith Krumwiede, 2008; Alexander Purves, 2009; Eeva-Liisa Pelkonen, 2010; Sunil Bald, 2011; Deborah Berke, 2012
- **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.
- Frederick Bland Scholarship Fund* (2005) Established by Frederick Bland (B.A. 1968, M.Arch. 1972) 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.
- 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.
- 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.
- **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.
- 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.
- 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.
- 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*.
- 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.

- **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.
- **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.
- 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.
- Mary C. Fosburgh Fund** (2003) Established by the bequest of Mary C. Fosburgh to provide general support of activities of the School.
- 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.
- 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 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.
- 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.
- 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.
- **David M. Schwarz Dean's Discretionary Fund** (2002) Established by David M. Schwarz (M.Arch. 1974) to provide incremental income to be used at the discretion of the dean for the general support of the School of Architecture.
- The 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.
- 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.
- Robert A.M. Stern Fund** (2001) Established by Judy and Walter A. Hunt, Jr. (B.A. 1963, M.Arch. 1967) to recognize the accomplishments of Robert A.M. Stern (M.Arch. 1965) as dean, beginning in 1998, at the School of Architecture. This fund supports School exhibitions, publications, and other efforts to heighten awareness of architecture.
- John W. Storrs Scholarship Fund** (2001) Established by Ann S. Lloyd to honor and recognize the distinguished career of her brother, John W. Storrs (B.Arch. 1950), as a practicing architect in Portland, Oregon. This fund supports a scholarship in the School of Architecture.
- Perspecta Gift Fund** (2000) Established by various donors to support the publication expenses for *Perspecta: The Yale Architectural Journal*.
- 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: 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

- 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.
- 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: 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
- 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.
- Herman D.J. Spiegel Scholarship Fund* (1999) Established by Herman D. J. Spiegel (M.Eng. 1955), former professor and dean of the School of Architecture from 1972 to 1977, to provide scholarship to a student in the School of Architecture who best brings together both the study of structural engineering and its implications in his or her design projects.
- Frederick M.R. Smith Fund* (1997) Established in Yale College by Frederick M.R. Smith (B.A. 1963) to support the undergraduate Architecture major.
- Charles W. Moore Building Program Fund* (1995) Established by Centerbrook Architects, various friends, and colleagues of Charles W. Moore, former dean of the School, to provide summer income for student interns working on the School's First-Year Building Project.
- 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*.
- 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.
- 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: Richard Haag, Spring 1996; James Corner, Fall 1997; Michael Sorkin, Spring 1999; Witold Rybczynski, Fall 1999; Mario Schjetnan, Spring 2000; Kathryn Gustafson, Fall 2000; Michael Van Valkenburgh, Spring 2001; Stan Allen and James Corner, Spring 2002; Peter Walker, Spring 2003; Alessandra Ponte, Spring 2004; Morgan Dix Wheelock, Spring 2005; Mirka Benes, Spring 2006; Adriaan Geuze, Spring 2007; Kate Orff, Fall 2007; Walter Hood, Fall 2008; Elizabeth Meyer, Spring 2010; Kristina Hill, Spring 2011; Charles Waldheim, Spring 2012
- 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.
- 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.
- 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.
- 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): Brendan Gill, Spring 1988; Neil Levine, Spring 1990; Dolores Hayden, Fall 1990; Charles Moore, Fall 1991; Morris Lapidus, Spring 1993;

David Hickey, Spring 1995; Ken Silver, Spring 1995; Allucquere Rosanne Stone, Fall 1997; Terence Riley, Spring 1999; Kenneth Frampton, Spring 2000; Hugh Hardy, Spring 2000; Charles Jencks, Fall 2000; Peter Corrigan, Spring 2001; Phyllis Lambert, Spring 2002; Roger Kimball, Fall 2002; Roger Connah, Spring 2003; Edward Casey, Fall 2003; Robert Bruegmann, Spring 2004; Jean-Louis Cohen, Fall 2004; Hal Foster, Spring 2005; Esther de Costa Meyer, Fall 2005; Wendy Steiner, Spring 2006; Jeffrey Kipnis, Fall 2006; Pier Vittorio Aureli, Fall 2007; David Brownlee, Spring 2008; Robert Campbell, Fall 2008; Nicholas Fox Weber, Spring 2009; Glenn Adamson, Fall 2009; Joel Kotkin, Spring 2011; Nasser Rabbat, Spring 2011; Kenneth Frampton, Fall 2011; Joel Kotkin, Fall 2011

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: Paul Rudolph, 1987; Robert A.M. Stern, 1988; Michael McKinnell, 1989; Charles Gwathmey, 1990; Philip Johnson, 1991; Alison and Peter Smithson, 1992; Colin Rowe, 1994; Carlos Jimenez and Mark Mack, 1995; John Hejduk, 1997; Bernard Tschumi, Spring 1999; Patricia Patkau, Fall 1999; Tod Williams and Billie Tsien, Spring 2000; Marion Weiss and Michael Manfredi, Fall 2000; Shigeru Ban, Spring 2001; Will Bruder, Spring 2002; Bernard Tschumi, Spring 2003; Moshe Safdie, Fall 2003; David Childs, Spring 2004; Thom Mayne, Fall 2004; Vincent Scully, Spring 2005; Massimiliano Fuksas, Fall 2005; Tony Fretton, Spring 2006; Kazuyo Sejima, Fall 2006; Paul Andreu, Spring 2008; Adrian Forty, Spring 2009; Robert Venturi and Denise Scott Brown, Spring 2010; Robert Maxwell, Fall 2010; François Roche, Spring 2012

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.

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.

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.

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

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.

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: 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

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.

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: 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 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.
- Samuel J. Fogelson Memorial Fund* (1979) Established by Richard C. Fogelson (B.Arch. 1965) in memory of his father to support scholarship aid.
- General Architecture Fund* (1976 and 1978) Established by various donors to provide unrestricted funds for the general support of 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.
- Richard Hellmann Architectural Fund* (1973) Established by the Richard Hellmann Foundation to support educational opportunities in the School.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- John Henry Niemeyer Fund* (1942) Established as a bequest of John Henry Niemeyer (M.A. Hon. 1874) to be used to promote the interests and educational facilities of the School.
- William Edward Parsons Memorial Medal* (1941) Established by Myra Louise Parsons as a memorial to her husband, William Edward Parsons (B.A. 1895, B.F.A. 1905), designer, architect, and city planner who, at the end of his career, established a program in city planning at the School. This fund provides a medal to a member of the graduating class who has shown the greatest excellence in group or city planning.
- Caroline E. Dudley Fund* (1935) Established as a bequest by Caroline E. Dudley to support the general purposes of the School.
- William Henry Bishop Fund* (1929) Established by a bequest of William Henry Bishop (B.A. 1867) to support a professorship in 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.
- Robert W. DeForest Fund* (1927) Established by Robert Weeks DeForest (B.A. 1870) to support the general purposes of the School.

- 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.
- 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.
- 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.
- 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.
- 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
- The School of Architecture has the following term funds. Term funds at the Yale School of Architecture that have been established since the previous NAAB report was submitted are noted with an asterisk (*). The date of the gift and the name of the donor are given in each instance.
- **School of Architecture Undergraduate Discretionary Fund* (2010) Established by Michael C. Barry (B.A. 2009) to help defray the costs to students for materials and supplies required for class and studio assignments.
- **Rome: Continuity and Change Fund* (2009) Established by Frannie and Gordon Burns (B.A. 1975) and Edward P. Bass (B.S. 1968, Arch. 1972) to support tuition, housing, and air fare for students enrolled in Rome: Continuity and Change, an intensive summer seminar that takes place in Rome.
- David M. Schwarz/Architectural Services Good Times Award* (2000) Established by David Schwarz (M.Arch. 1974) to provide a graduating student with a fellowship to travel in Europe.
- David M. Schwarz/Architectural Services Summer Internship and Traveling Fellowship* (2000) Established by David Schwarz (M.Arch. 1974) to provide a non-graduating student with a summer internship and a traveling fellowship.
- David Taylor Memorial Prize* (1996) Established as a memorial to David Taylor, a student at the School from 1992 through 1994, who was stricken with an illness that took his life in 1995. This fund provides to a graduating student a prize to honor David's strong interest in architectural criticism and his commitment to the pursuit of excellence in residential architecture.
- Janet Cain Sielaff Alumni Award* (1983) Established by the Yale Architectural Alumni Association to honor Janet Sielaff, who, from 1976 until her death in 1983, served as the dean's assistant for alumni affairs. This fund supports an award presented annually to a graduating student who has most significantly contributed to, and fostered, school spirit.
- Sonia Albert Schimberg Prize* (1976) Established as a memorial by the family of Sonia Schimberg (M.Arch. 1950). This fund provides a prize to a graduating woman student recognized for outstanding academic performance.

F. Comparative Reports on Annual Expenditures

(See next page)

Yale School of Architecture Budgets (\$ in 000's)

	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14 **
Income								
Tuition	6,394	6,783	7,165	7,306	7,371	8,245	8,802	8,745
Invest Return	4,055	4,620	5,404	6,613	6,221	6,235	6,746	7,131
Contributions	203	317	471	264	429	455	723	897
Other Income	835	886	1,158	443	1,314	1,959	1,958	1,300
University Support	2,703	2,914	2,834	4,714	3,997	3,725	3,745	3,932
Total Income	14,190	15,520	17,032	19,340	19,332	20,619	21,974	22,006
Expenses								
Faculty Salaries	4,011	4,331	5,197	4,822	5,000	5,080	5,260	5,151
Other Salaries and Wages	1,230	1,336	1,543	1,642	1,492	1,547	1,548	1,563
Employee Benefits	1,138	1,245	1,394	1,371	1,420	1,434	1,489	1,429
Student Aid	2,223	2,306	2,752	3,071	3,252	3,215	3,415	3,498
% - student aid to tuition	34.8%	34.0%	38.4%	42.0%	44.1%	39.0%	38.8%	40.0%
Other non-salary Expenses	2,196	2,582	3,003	2,655	2,534	3,127	4,052	4,186
Interest & Amortization	364	387	33	1,409	1,946	1,762	1,771	1,770
Utilities & Building Services	910	1,001	779	800	711	1,020	1,010	1,227
University Assessments	2,118	2,332	2,331	3,570	2,977	3,434	3,429	3,181
Total Expenses	14,190	15,520	17,032	19,340	19,332	20,619	21,974	22,006
Budgeted Enrollment	195	199	205	200	195.25	209	213.5	203
Expenses/Budgeted Enrollment (\$)	72,769	77,990	83,083	96,700	99,012	98,656	102,923	108,404

** 2013-14 Budget is tentative as it has not yet been submitted to the University for approval

G. Student Financial Aid

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

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

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

Financial Aid

Applicants who wish to apply for financial aid and who are U.S. citizens or permanent residents may apply for a Federal Direct Loan, Federal Perkins Loans, and Federal Direct Graduate PLUS Loan program. They must complete and submit an "Application for Financial Aid."

(http://www.architecture.yale.edu/drupal/sites/default/files/pdf/Application_for_Financial_Aid_13_F.pdf).

In addition, applicants who wish to apply for financial aid and who are U.S. citizens or permanent residents must complete the Free Application for Federal Student Aid (FAFSA) online at www.fafsa.ed.gov. Because funding for the Federal Perkins Loan is extremely limited, Yale University requires the student to borrow the maximum Federal Direct Loan before a Federal Perkins Loan can be awarded. Students may borrow up to \$6,000 per year in a Federal Perkins Loan, provided funds are available. Graduate students who have completed the Free Application for Federal Student Aid (FAFSA) are eligible to borrow under the Federal Direct Graduate PLUS Loan program up to the cost of attendance minus other financial assistance. Requirements include a determination that the applicant does not have an adverse credit history.

International students are eligible for consideration of *Individual Resource Scholarships* and *Family Resource Scholarships*. Through Yale's International Student Loan Program, the School may offer loans to international students who are unable to obtain a loan in their home country.

After admission to the Yale School of Architecture, students are required to complete a verification process, which includes submission of the student's federal tax returns, a School of Architecture Verification and Loan Form, and, if a Family Resource Scholarship is awarded, the parents' federal tax returns. In addition, matriculating students who applied for a Federal Direct Loan or a Perkins Loan will be required to have an online entrance interview before any loan proceeds can be disbursed. The School reserves the right to adjust a student's financial aid award if the actual income or asset information of the parent, student, or spouse is different from the original information estimated on the financial aid application(s).

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

All students receiving any form of financial aid from the School of Architecture and the University (Federal Direct Loans, Federal Perkins Loans, School of Architecture work-study jobs, scholarships) must maintain a satisfactory grade level in all courses and studio work. If a student does not obtain a satisfactory grade level, the appropriate portion of loans and scholarships within the term may be canceled and no further aid may be allocated until there is proof of improvement and/or completion of course and/or studio work. (See i.2.1.B.d.)

i.2.5. Information Resources

The Yale University Library, as one of the world's leading research libraries, collects, organizes, preserves, and provides access to and services for a rich and unique record of human thought and creativity. It fosters intellectual growth and supports the teaching and research missions of Yale University and scholarly communities worldwide. A distinctive strength is its rich spectrum of resources, including around 12.8 million volumes which are supplemented and supported by world-class collections of manuscript and archival material ranging from ancient papyri to early printed books, government publications, electronic databases, sound recordings, analog and digital visual resources, and other research materials in various media.

Yale students, faculty and staff have access to the physical collections and study spaces of all the libraries at Yale, as well as to a vast array of online and digital resources. Housed in eighteen buildings including the Sterling Memorial Library, the Beinecke Rare Book and Manuscript Library, and the Bass Library, it employs a dynamic and diverse staff of approximately five hundred and fifty with an exceptional range of subject specialist knowledge combined with language and functional skills. These full time employees offer innovative and flexible services to library readers across the sixteen school and departmental libraries and study area reading rooms throughout the Yale research community.

The Library is currently engaging in numerous projects to expand access to its physical and digital collections. During fiscal year 2011, the University Library added nearly 200,000 volumes and e-books to its collections. The operating budget of the library in that same year was \$104 million. For more information, visit (www.library.yale.edu/)

A. Robert B. Haas Family Arts Library

The following section was prepared in part by Allen Townsend, Director Arts Area Libraries in support of the Yale University School of Architecture NAAB Accreditation Report Self-Assessment of library and visual resources programs in the Robert B. Haas Family Arts. This section of the report, unless otherwise noted, presents statistical information on only the Robert B. Haas Family Arts Library.

The Robert B. Haas Family Arts Library directly supports the School of Architecture. The Arts Library was established as part of the Yale University Library in the 1860's, the same period in which the School of Fine Arts opened. Since the completion of the Art & Architecture building (now Paul Rudolph Hall) in 1963, the Art & Architecture Library (one department of the multi-departmental Arts Library) has been housed in the same building that houses the School of Architecture. During the last NAAB visit, the Art & Architecture Library was temporarily located in newly renovated swing space at 270 Crown Street in New Haven while the building was being renovated and expanded. In 2008, with the completion of Paul Rudolph Hall and the Jeffrey Loria Center for the History of Art, the University opened the Robert B. Haas Family Arts Library facility.

Located at the base of the complex, the Robert B. Haas Family Arts Library serves as a physical and intellectual foundation and bridge between the restored Paul Rudolph Hall and the new Loria Center. It contains more than 120,000 volumes on architecture, painting, sculpture, graphic design, urban planning, drama, and the history of art and architecture. 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. Additional volumes in the art and architecture fields may be found in related collections at other Yale libraries with combined collection of around 500,000 volumes.

The faculty and students of the School of Architecture have easy access to the library by virtue of its close proximity to the School's studios, classrooms, and faculty offices within the same building. The Yale University Library system has 83,753 architecture-specific volumes (Library of Congress class NA) overall, 38,574 of which are located in the Haas Family Arts Library. The Haas Family Arts Library staff gladly assist students and faculty in exploring the enormously rich library resources at Yale on an individual basis. They also offer wide-ranging instructional programs aimed at quickly initiating new members of the community into the complex world of information resources. Library orientation

workshops specifically targeted for the M.Arch students are required of all incoming students during orientation.

a. Institutional Relationships and Context

The construction of the new Robert B. Haas Family Arts Library facility in 2008 enabled the integration of visual and dramatic arts collections and services. The Haas Family Arts Library combines four formerly disparate units including: the Art & Architecture Library; the Arts of the Book (formerly housed in Sterling Memorial Library, now called Arts Library Special Collections); the Visual Resources Collection (termed the VRC and now fully digitized); and the Drama Library. These units, along with the Irving S. Gilmore Music Library (in SML), the Classics Library (located in Phelps Hall adjacent to the Classics Department), the Historical Sound Recordings (HSR) collection (located in the Seeley G. Mudd Library), and the Oral History of American Music (located at 310 Prospect Street) form the Arts Area Libraries. These units share one administrative head whom also acts as the Director of the Robert B. Haas Family Arts Library.

The Robert B. Haas Family Arts Library serves the following Yale academic, museum, and professional programs: the History of Art Department, the Yale University Art Gallery, and the Schools of Architecture, Art, and Drama. The Robert B. Haas Family Arts Library collections also act as a supplemental resource to the Yale Center for British Art research library.

The Robert B. Haas Family Arts Library also seeks to serve the greater southern New England region by offering on-site access to its research materials. Further, the Haas Library is developing ways to share its collections and resources more widely, particularly among other Ivy visual arts libraries and various regional and international bibliographic utilities. By sharing information about its holdings through these sources, Robert B. Haas Family Arts Library helps to address the University-wide objective of outreach to the global research community.

The Association of Research Libraries Membership Criteria Index has consistently ranked the Yale University Library among the top North American research libraries, exceeded only by Harvard. Those rankings are based on five key points: number of volumes, number of volumes added, number of current serials subscriptions, the University Library's overall annual operating budget, and the number of professional and support staff.¹

The Robert B. Haas Family Arts Library collections are best viewed in the larger context of the exemplary collections of the Yale University Library, which are particularly pertinent to the library's support for the wide-ranging programs of the School of Architecture. The Robert B. Haas Family Arts Library collections embrace the history, theory, and criticism of art and architecture, architectural design, construction and engineering², landscape architecture, city planning and urban design as embodied in the built environment³, historic preservation, and studio arts in a range of media. The Robert B. Haas Family Arts Library collections are, for the most part, published in Western languages; materials in non-Western vernacular languages and non-Roman scripts reside principally at Sterling Memorial Library within the area studies reading rooms where curatorial expertise, specialized reference collections, and related humanities collections are most effectively interpreted.

Yale University Library's written collection development policies and statements adhere closely to the research and teaching needs of the Yale community. In many subject areas, including the arts, humanities, and social sciences, the library's collections are comprehensive in coverage. The Robert B. Haas Family Arts Library's collection development policies and practices follow Yale's long-standing approach of investing in historic collection strengths while advancing new collecting initiatives in response to the evolution of curricular and research programs, but also in response to unique collecting opportunities. Support for evolving needs is informed by: the close relationship of dozens of library selectors to teaching faculty and students; the many advisory committees to the school and departmental libraries; and the university-wide Advisory Council on Library Policy.

¹ Principal Component Scores; ARL Membership Criteria Index, 2003-2011.
<http://www.arl.org/stats/index/index.shtml>

² The Engineering Library offers related collections in this arena

³ Yale's city planning collections have evolved in response to a changing curriculum in this field. Materials related to city planning and urban design are collected not only by the RBHFAL, but also by the Center for Science and Social Science Information and Sterling Memorial Library.

b. Library and Information Resources

Both the Robert B. Haas Family Arts Library's historic collections and its current collecting practices are entirely adequate to support faculty and student research in the field of architecture and the professional development goals of the School of Architecture. Further, current collection development policy is fully informed by awareness of the evolving needs of the School. The Director of Arts Area Libraries and/or the library's art and architecture subject specialists regularly attend the monthly faculty meetings of the School of Architecture. The Director and/or subject specialist also meet with the Dean of the School and faculty members as needed to ensure that the library is meeting the expectations of its students and faculty. Moreover, the Dean appoints a faculty member as a library liaison to further assist in communicating the School's particular library and research requirements. Regarding the selection of new architecture titles, several professional librarians, in consultation with the faculty, make decisions about any major purchases. Recommendations are also solicited from students and faculty in various ways: Students are encouraged to forward their recommendations during orientation and instruction sessions; "Request for purchase" forms are readily available electronically on the library's webpage and in paper format at the circulation desk. Nearly all recommended purchases are approved.

The book collections are comprehensive and international in scope, and grow at a rate of ca. 4,000 volumes per year. Purchases are timely, made in part with the assistance of several national and international library book suppliers as well as through individual title selection by library subject specialists. Retrospective acquisitions are routine for titles either missed at the time of publication or missing from the library's collections. The reference collection is always in active development in both print and electronic formats.

Serials collections are also international in scope. Complete runs of all titles are actively sought and maintained. Electronic versions of journals are purchased as appropriate, either as additions to existing print subscriptions, in some cases in lieu of print, and in other cases because only electronic subscriptions are available. Among the many available electronic indexes that include architectural material are the Avery Index, Art Index Retrospective, Art Index Full Text, and Design and Applied Arts Index. Ninety-eight percent of the serials in the Association of Architecture School Librarians *Core List* are currently being received, as well as the majority of the supplementary titles. There are many additional architecture serials in the collection that do not appear on the Association of Architecture School Librarians list, several of which have been acquired at the request of students or faculty.

Visual resources for architectural education and research development have grown significantly over the past five years. In 2008, a mass digitization project of the slide and photograph collection was completed, resulting in a digital teaching collection of over 300,000 images. In addition, the library has supplemented the collection by acquiring access to several large image banks, including ARTstor and Archivision. With the addition of ARTstor and Archivision, access to more than 130,000 architecture-related images has been added to the collection during the past year alone.

The physical care of the collection is more than adequate. All books that arrive in the collection in paper bindings are commercially rebound for durability, and books with failing bindings are sent for rebinding as they are identified. Yale University Library's Preservation Department oversees collection care, training the Robert B. Haas Family Arts Library's staff in appropriate mending techniques and materials for repair of minor problems as well as advising on a full range of preservation concerns. The temperature and humidity concerns of the past few decades were corrected during the restoration of the Rudolph building.

c. Services

Information and Research Services

Increasingly more faculty and visiting scholars rely upon the Robert B. Haas Family Arts Library's research and reference support by incorporating library activities into their course assignments or by requiring students to meet with a librarian for research consultation. In addition, individual faculty members from all affiliated schools and departments regularly enlist the assistance of professional library staff when conducting independent research projects.

The Robert B. Haas Family Arts Library's Assistant Director for Collections, Research & Access oversees and assesses professional reference and information services by: (1) Developing print and electronic reference collections, ensuring their currency and relevance to the programs and patron groups

served; (2) Familiarizing desk staff with core visual arts reference resources; (3) Creating subject and course-specific directories and research guides, drawing upon not only the library collections but also incorporating research strategies. Continual assessment and revision of services and resources is a vital activity in which the entire Yale University Library system regularly engages.

The Robert B. Haas Family Arts Library offers professional reference service weekdays from 8:30am to 5:00pm on a walk-in basis or by appointment. The Library service desk is staffed by professional librarians and/or well-trained clerical staff during the academic year for a total of 89.5 hours per week. Reference service is also delivered remotely by email, text, or telephone via Yale University Library's Ask Yale Library (@askyale), which is a centralized service. During the academic year, this service is available weekdays from 9:00am to 5:00pm. Access Services staff members address most directional and informational questions at point of need but routinely refer readers to the reference librarians for professional assistance.

Research Education

Research education reaches Robert B. Haas Family Arts Library's patrons in a variety of forms. Structured fall and spring semester library orientations are designed for all schools and departments supported by Yale University Library. Since 1998, these orientations have been a formal part of the overall orientation program for new students in the School of Architecture. These sessions introduce new students to the Robert B. Haas Family Arts Library's physical layout through guided tours and to the Robert B. Haas Family Arts Library's collections, policies, and services such as reference and research support services, course reserves, and student reserve shelves as well as Yale University Library -wide services such as Interlibrary Loan, Eli Express Library delivery service, and document delivery.

The Robert B. Haas Family Arts Library offers research education to all its constituencies, ranging from course- or assignment-specific workshops to introductions to digital image resources and presentation. Since 2002, the School of Architecture has mandated that library research methods courses be required for all incoming graduate students and for newly declared college majors. The Assistant Director for Collections, Research & Access works closely with registrars, school and program deans, as well as individual faculty to ensure that the sessions aptly reflect curricula and program expectations. For this reason, specific courses are tailored for college majors, M.E.D. students, M.Arch. I students, and M.Arch. II students. These sessions instruct students in navigating the library's vast print and electronic collections while assessing and selecting resources most appropriate to their particular research interests. Complementing these courses are electronic resource guides, which are posted to the Robert B. Haas Family Arts Library and Yale University Library Subject Guides website. The methods through which these sessions are taught continue to evolve and are realigned with ever-changing resources, media, and curricula.

Current Awareness

The Robert B. Haas Family Arts Library relies heavily on its website for presenting information about its collections and services. Social networking sites have also become a vital part of Yale University Library's communication practices.

Access to Collections

Most of the Robert B. Haas Family Arts Library's collections are cataloged according to the Library of Congress Classification scheme and are processed centrally by the Arts & Sciences Cataloging team in Sterling Memorial Library. A full retrospective conversion of the Yale University Library card catalog took place in 1998; as a result, all library holdings now have records in Orbis, Yale's online public access catalog. An increasing number of bibliographic records include links to tables of contents or online versions of an entire title. Patrons may also rush order or request rush processing of in-process titles from the cataloging backlog. Such orders are generally made available within 48 hours, if not sooner.

The Robert B. Haas Family Arts Library circulation policy and hours of operation are well publicized through signage, the Robert B. Haas Family Arts Library website, and Yale University Library's homepage. The circulation policy is essentially non-circulating; students and Yale staff may borrow a single book for up to 24 hours with the option of three online renewals; faculty may borrow five titles for one week. Because the collection is so heavily used by a broad patron base, consensus among the

Robert B. Haas Family Arts Library's constituencies is that collections should be readily available, if not guaranteed on the library shelves. Periodicals, reference materials, and special collection materials do not circulate at all.

During the academic year, the Library is open 89.5 hours per week (M-Th: 8:30 am – 11:00 pm; F: 8:30 am – 5:00 pm; Sat: 10:00 am – 6:00 pm; Sun: 2:00 pm – 11:00 pm) with reduced hours during recesses. During open hours, students may access print-based course reserve materials. Electronic reserves are available 24/7. During weekday business hours, 8:30 am – 5:00 pm, students have access to professional reference service and special collection materials. Students also have easy access to the Eli Express campus delivery service for materials located in other circulating collections on campus or in the Library Shelving Facility in Hamden, CT. These materials are generally retrieved and delivered within 24 hours from the time the request was placed.

The Library has full access to Yale's campus-wide wireless system. There are 16 public workstations, six with large-bed scanners, all of which are ADA-compliant. Faculty and students may also access electronic resources, including reserves, databases, and full-text resources, both on campus and remotely through the VPN (Virtual Proxy Network). To enable unfettered access to licensed content through periods of heavy use, the Library has worked to negotiate more liberal licensing parameters.

Cooperative Agreements

Yale University Library participates actively in regional, national, and international interlibrary loan agreements. Given its rich collections, Yale University Library is, not surprisingly, considered a "net lender" and often lends more materials than it borrows. The library's interlibrary loan services are centralized at Sterling Memorial Library where the Interlibrary Loan Staff perform effectively in obtaining requested materials in a timely manner. The library routinely reviews ILL requests when determining what to purchase for the collections. The library subsidizes the entire cost of interlibrary loan services to Yale staff, faculty, and students.

Of particular note are Yale University Library's partnerships in the OCLC (formerly RLG SHARES) and the Borrow Direct programs. The SHARES collaborative includes cooperative lending and borrowing from fellow academic institutions as well as specialized research and museum libraries. This program also guarantees each participant's faculty, students, and staff on-site access to collections and services at other SHARES institutions. Yale is also a key participant in Borrow Direct, a service offered by all Ivy League libraries. Through Borrow Direct, Yale faculty, students, and staff can search a combined catalog of the Ivy libraries and request books not currently available at Yale University Library. Most requests are filled within four days. This agreement, managed by OCLC, is intended to speed the turnaround time of each transaction while lowering the significant costs of interlibrary loan services at all participating institutions. Exempt from this agreement are those collections with very limited or non-circulating restrictions, e.g., Columbia's Avery Library and Princeton's Marquand Library. The Interlibrary Loan Staff works closely with many architecture students, faculty, and staff to ensure that their requests are filled as quickly as possible.

d. Staff

The Director of Arts Area Libraries is responsible for managing the staff, services, collections, and budget of Yale's Arts Area Libraries including: the Robert B. Haas Family Arts Library, the Visual Resources Collection, the Arts Library Special Collections, the Classics Library, the Irving S. Gilmore Music Library, the Historical Sound Recordings Collection, and the Oral History of American Music. The Director of Arts Area Libraries reports to the Associate University Librarian for School and Departmental Libraries, one of five Associate University Librarians who report directly to the University Librarian. The Arts Area Libraries Director participates as one of 20 library department heads on the standing Library Management Council. Convened by the University Librarian, this council is charged with setting library-wide policy and budget priorities and determining mechanisms for their implementation.

Within the Robert B. Haas Family Arts Library, the Assistant Director for Special Collections, the Assistant Director for Collections, Research & Access, and the Visual Resources Curator report directly to the Arts Area Libraries Director. The Assistant Director for Collections, Research & Access designs and delivers all research education programs, coordinates reference and access services, manages all aspects of day-to-day public services, and oversees collection development, in addition to selected

administrative duties. The Assistant Director for Special Collections is responsible for collection development for specialized collections as well as graphic design materials in general, and services for all of the Robert B. Haas Family Arts Library's special collections, which include the Arts of the Book Collection, the Faber Birren Collection of Books on Color, and a number of archival collections related to the School of Drama. In addition, she acts as the curator and exhibition coordinator for exhibits staged in the William H. Wright Exhibition Gallery located on the lower level of the RBHFAL facility. Exhibitions with architecture themes and materials are regularly presented.

The Robert B. Haas Family Arts Library and its staff are administratively and organizationally independent of the academic programs the library serves, including the School of Architecture. However, the Director of Arts Area Libraries routinely attends the School's faculty meetings at the invitation of the Dean, who regards the library's professional staff as integral partners in the architecture education program.

Position descriptions for all Robert B. Haas Family Arts Library librarians are reviewed and updated regularly to accurately describe current responsibilities. Written descriptions are available upon request. All librarians in the RBHFAL have graduate degrees in library and information science, and most have an additional graduate degree in art history or other arts-related subjects. There is a broad range in the length and breadth of professional experience among the staff, and there is an institutional expectation that all librarians will continue to develop and contribute professionally throughout their careers. Financial support is available for professional development and additional education. Librarians at Yale are considered academic staff, with ranks comparable in many respects to that of curators in the university museums. While librarians do not have faculty status, they are subject to annual performance reviews and have unique opportunities for promotion and advancement that do not require changes in responsibilities.

e. Physical Facilities

The new Haas Library offers a variety of spaces for individual and group study, a large teaching space with 16 workstations used to support the library's research education program, and secure reading and teaching spaces for special collections. Storage and housing systems are sufficient for all types of library materials. In addition, the public workstations, black-and-white photocopiers, color copier, scanners, networked printers, and copy stand are adequate for users and staff. The off-campus shelving facility and its highly efficient rapid retrieval and delivery systems, along with the extended loan period for materials housed there, have made it a highly functional and important service to the research community. In addition to the aforementioned features, the Robert B. Haas Family Arts Library's shelving capacity is twice the storage capacity of the former Art & Architecture Library.

f. Budget, Administration and Operations

The Haas Library's budget is adequate to support the library's collections, services program, and basic operations. Historically the main source of library funding was the University's general appropriations budget, but during the past decade, the University Library has gradually shifted acquisitions budgets to endowment funding. Presently, less than 1 percent of Haas Library's budget comes from general appropriations. The Arts Area Libraries Director has full budgetary authority for resource allocation and ample opportunity to generate new sources of income. The Director of Arts Area Libraries holds a position on the Yale University Library Collections Steering Committee, which advises Yale University Library's chief collections officer on matters of system-wide budget allocation. The Haas Library's budget for collections, staff, and operations is comparable or superior to that of most peer institutions.

The Robert B. Haas Family Arts Library functions smoothly and effectively. Its principal services and policies successfully advance the goals of the library and the academic, museum, and professional programs it serves. The library responds with agility and flexibility to changing needs and programs while balancing the demands of its varied constituencies.

Faculty and students are invited to participate in the development, evaluation, and improvement of Arts Library policies, services, resources, and programs through the following methods: directly to the Director of Arts Area Libraries during monthly architecture faculty meetings; the campus-wide graduate students' annual survey, overseen by the School of Graduate Studies; the School of Architecture's end-

of-term course surveys; the campus-wide Advisory Council on Library Policy; and through regular, direct dialogue with the Arts Area Libraries Director as well as other Robert B. Haas Family Arts Library staff.

B. Selected Libraries & Collections of Yale University

Following are a selection of specific libraries and collections of the overall Yale University Library system that are frequently used by the faculty and students of the School of Architecture. These departments are formally used as part of the teaching, pedagogy and coursework of the curriculum by faculty and students. They are also used independently for individual research.

Sterling Memorial Library

Housing approximately 4 million volumes, Sterling Memorial Library is the largest library on the Yale campus and serves as the center of the library system. Designed by James Gamble Rogers, the library was built to house these volumes in a book stack tower, intended to be the dominating feature of the façade. Although technically seven stories high, the book tower and library actually contains sixteen levels of stacks and eight floors of reading rooms, offices, and work areas. The collections, devoted primarily to the humanities and social sciences, are housed mainly in the book stacks, which are open to those with a valid Yale picture identification card or a special visitor's access pass. Sterling's main public services and reading rooms are on the first and basement floors. Also on the basement level are a lounge and the entrance to the tunnel that connects Sterling to the Bass Library. A major renovation of the book stacks and several reading rooms was completed in 1998, as was the Irving S. Gilmore Music Library, whose entrance is on Sterling's first floor. (<http://www.library.yale.edu/libraries/sterling.html>)

Bass Library

Connected to Sterling Memorial Library via an underground tunnel, Bass Library houses the intensive-use collection. It accommodates a 150,000-volume core collection and a variety of study areas in a two-story, 60,000-square-foot underground structure. The library underwent reconstruction in 2004, generously funded by Anne T. and Robert M. Bass '71 and designed by former Dean of the School of Architecture, Tom Beeby, and was completed in fall of 2007. The new design included the introduction of an above-ground entrance and a naturally day-lit lounge near the entry, creating a focal point for both Bass and Sterling libraries and encouraging student movement between the two. The renovation dramatically improved available facilities, creating new classrooms and group study areas in the remodeled portion of Sterling. In addition to creating a handsome, light-filled environment, the Bass Library introduced a new concept of study space specifically designed for the types of learning and research activities typical of today's students. The library features areas for independent study, group study, and interaction with librarians and faculty, as well as flexible gathering spaces where the most up-to-date technology is available for collaborative study. The renovation also added a new library Café, a collaboration between Yale Dining Services and the Yale Sustainable Food Project; and the 'Collaborative Learning Center,' a place where faculty and students are able to co-explore pedagogical techniques, instructional technologies, and library resources with librarians, curators, and other experts from around campus. (<http://www.library.yale.edu/bass/>)

Beinecke Rare Book and Manuscript Library

The Beinecke Rare Book & Manuscript Library is Yale University's principal repository for literary papers and for early manuscripts and rare books in the fields of literature, theology, history, and the natural sciences. In addition to its general collection of rare books and manuscripts, the library houses the Yale Collection of American Literature, the Yale Collection of German Literature, the Yale Collection of Western Americana, and the Osborn Collection. The Beinecke collections afford opportunities for interdisciplinary research in such fields as medieval, Renaissance, and eighteenth-century studies, art history, photography, American studies, the history of printing, and modernism in art and literature. Books and manuscripts at Yale have been extensively described since 1926 in the "Yale University Library Gazette," which is available in many libraries.

One of the largest buildings in the world devoted entirely to rare books and manuscripts, the library has room in the central tower for 180,000 volumes and in the underground book stacks for over

600,000 volumes; it now contains about 500,000 volumes and several million manuscripts. Temperature and humidity controls ensure that stored materials are protected for future generations.

The building, constructed of Vermont marble and granite, bronze and glass, was designed by Gordon Bunshaft, of the firm of Skidmore, Owings and Merrill and completed in 1963. The white, gray-veined marble panes of the exterior are one and one-quarter inches thick and are framed by shaped light gray Vermont Woodbury granite. These marble panels filter light so that rare materials can be displayed without damage. From the exterior, however, the building's powerful stone geometry serves to dominate the space it occupies in Hewitt University Quadrangle, amidst neo-Classical and neo-Gothic neighbors. Also visible across the plaza is Alexander Calder's "Gallows and Lollipops".

(<http://beinecke.library.yale.edu/>)

Manuscripts and Archives

The resources held by Manuscripts and Archives include over 1700 collections of personal and family papers and organizational records that document a variety of areas, including the Yale University Archives. The department also holds and makes available a multitude of Yale publications and many microfilm collections.

Manuscripts and Archives collects broadly in the areas of public policy and administration; diplomacy and international affairs; political and social thought and commentary; science, medicine, and the environment; legal and judicial history; the visual and performing arts; urban planning and architecture; environmental policy and affairs; psychology and psychiatry; and lesbian, gay, bisexual, transgender history and culture. In addition, the department has extensive holdings on New Haven, Connecticut, and New England history. The collections held by Manuscripts and Archives document a wide array of persons, institutions, and subject areas. Most of these areas have a strong link to Yale, either to the institution itself; to the faculty, students, alumni, and other members of the Yale community; or to areas in which Yale has had strong teaching and research interests.

In order to guarantee that future students and scholars have access to the rich publication tradition of the university and its history, the university archives acquires and preserves permanent record copies of Yale publications. As with current practices for other archival records, all publications are non-circulating and must be used during the normal reading room hours in Manuscripts and Archives.

(<http://www.library.yale.edu/mssa/>)

Visual Resource Collection

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

(<http://www.library.yale.edu/arts/vrc.html>)

The Map Collection

The Map Collection, a department of Sterling Memorial Library housed on the 7th floor of Sterling, has the largest collection of maps in Connecticut and one of the largest university collections in the United States. Its collections are geographically comprehensive and consist of over 200,000 map sheets, 3,000 atlases, and 900 reference books. The Collection receives maps and charts on deposit from the U.S. government agencies, and through gift and purchase. The Collection also houses approximately 15,000 rare (pre-1850) sheet maps. Though these cover many areas of the world, most pertain to North America, the United States, and New England. There is also a sizeable reference collection and a small, selective serials collection. The Map Collection has recently obtained geographical information system (GIS) software for general use. These packages include ArcView, Census CD, Maptitude, and StreetAtlas USA.

(<http://www.library.yale.edu/MapColl/index.html>)

C. Art Galleries and Museums of Yale University

Yale's museums and collections—the Yale University Art Gallery, the Yale Center for British Art (YCBA), the Peabody Museum of Natural History, the Yale Collection of Musical Instruments, and the special collections held in the University Library—are primary resources for teaching and research. The Art Gallery and YCBA are open to all without cost, and the Peabody Museum is free one afternoon a week, with reduced rates for the many groups of visitors.

Yale University Art Gallery

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including the artifacts excavated at the ancient Roman city of Dura-Europos; the Jarves, Griggs, and Rabinowitz collections of early Italian paintings; the Société Anonyme Collection of early-twentieth century European and American art; Impressionist, modern, and contemporary works; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. Ten to twelve special exhibitions, organized by the gallery staff, Yale faculty and graduate students, and occasional guest curators, are on view each year, in addition to several small teaching exhibitions. While focusing on its role as a center for scholarly research in the history of art and museum training for graduate and undergraduate students at Yale, the gallery also maintains an active schedule of public education programming.

The museum occupies three adjacent structures. Completed in 1953, the main building is across York Street from the School of Architecture. It was designed by Louis I. Kahn while he was a member of the architecture faculty. His first important public commission, and the first of four art museums he would design, the building has been acclaimed for its significance to the history of contemporary American architecture. Although it was the first modern-style building on the Yale campus, the Louis Kahn building harmonizes with older structures, including Egerton Swartwout's Italian gothic Old Yale Art Gallery of 1928, to which it is directly connected. The gallery recently completed the final phase of a comprehensive expansion project that began with the restoration and renovation of the Kahn building, completed in 2006, and continued with the restoration of the Swartwout building and Street Hall (1866). The latest phase of construction united all three buildings into a cohesive whole and opened in December 2012.

Yale Center for British Art

The Yale Center for British Art, designed by architect Louis I. Kahn, and a gift of the late Paul Mellon '29, houses the largest collection of British paintings, sculpture, prints, drawings, and rare books outside the United Kingdom. The collection presents a survey of English art, life, and thought from the sixteenth century through the twentieth. The particular strength of this collection lies in the holdings from the period between the birth of Hogarth (1697) and the death of Turner (1851). In addition to the normal functions of a public art museum and rare book library, the center provides classrooms for teaching, a reference library for specialized research, a complete photographic archive of British art, offices for visiting fellows, and other research facilities. The building was completed, posthumously, by the architectural firm of Pellecchia and Meyers according to Kahn's design. Marshall Meyers (M.Arch.1957) was a student and then a collaborator of Mr. Kahn's. The YCBA is Kahn's final work and is located diagonally from the School of Architecture and across Chapel Street from Kahn's first important building, the Yale University Art Gallery.

Yale Peabody Museum of Natural History

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology. The mission of the Peabody Museum is to serve Yale University by advancing understanding of earth's history through geological, biological, and anthropological research, and by communicating the results of this research to the widest possible audience through publication, exhibition, and educational programs. Fundamental to

this mission is stewardship of the Museum's rich collections, which provide a remarkable record of the history of the earth, its life, and its cultures. Conservation, augmentation and use of these collections become increasingly urgent as modern threats to the diversity of life and culture continue to intensify.

Collection of Musical Instruments

One of the foremost institutions of its kind, the Collection acquires, preserves, and exhibits musical instruments from antiquity to the present, featuring restored examples in demonstration and live performance. It provides access to and disseminates information about its holdings to Yale students, faculty, and staff; to scholars, musicians, and instrument makers; and to the broader public.

An important resource for the music curricula of the University, the Collection serves as a laboratory for courses in the history of musical instruments and as a supplemental archive for courses taught in the arts and sciences. The Collection maintains regular public visiting hours and presents an annual series of concerts as well as lectures, demonstrations, gallery talks, and other special events.

D. Digital Media Center for the Arts

The Digital Media Center for the Arts at Yale is a multimedia facility created to establish connections between traditional art and the computer age. The organization provides technical instruction and access to digital tools for the introduction of new technologies into the study of art. The Center is located in the Arts Area of Yale, and it serves students, faculty and staff from the graduate Schools of Art, Drama, Music and Architecture, the department of the History of Art as well as large numbers of Yale College undergraduates who are studying in the various arts.

The DMCA is staffed by a manager and two highly trained technical staff members who both also hold teaching positions in the School of Art. These three full-time staff members provide continual access to in-house tools such as computers, printers and up to date software as well as managing a substantial check-out program for digital cameras, lighting, and audio systems. The Center itself houses a large Macintosh based classroom, a smaller PC lab, a video studio with three editing booths and a recording station, and a film studies seminar room. The DMCA currently occupies 4000 square feet of space in 149 York Street in New Haven.

The Digital Media Center for the Arts at Yale is not a service bureau, which might provide printing and other digital services to Yale. Rather the Center makes equipment and training available to a wide range of staff, faculty and students so they themselves can work at the DMCA. The mission of the DMCA is to provide access and training to Yale personnel for innovative tools and processes that use digital technology. The goal of the Center is to give these new practices a foothold in the university so that they can gradually become established throughout the arts area at Yale. Classrooms and studio spaces are available for faculty from the professional schools and Yale College to hold classes. The staff of the Center also holds a wide range of workshops to train hundreds of students in the basics of hardware and software use, and they teach and co/teach classes within the various schools that use the Center.

(<http://www.yale.edu/dmca/>)

i.3. Institutional Characteristics

i.3.1. Statistical Reports

A. Student Characteristics

I. Total Enrollment Compared to the Time of the Last Visit (full academic year)										As Reported for 2007			
Ethnicity	As Reported in 2012 ARS									Students	Full Time Total	Part Time Total	Grand Total
	Full Time Male Total	Full Time Female Total	Full Time Total	Part Time Male Total	Part Time Female Total	Part Time Total	Male Total	Female Total	Grand Total				
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0	Native American Students	0	0	0
Asian	8	15	23	0	0	0	8	15	23	Asian/Pacific Isle Students	21	0	21
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0		*	*	*
Black or African American	2	3	5	0	0	0	2	3	5	African-American Students	5	0	5
Hispanic/Latino	6	3	9	0	0	0	6	3	9	Hispanic Origin Students	6	0	6
White	66	31	97	1	1	2	67	32	99		*	*	*
Two or more races	4	1	5	0	0	0	4	1	5		*	*	*
Nonresident alien	18	8	26	0	0	0	18	8	26		*	*	*
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0		*	*	*
										Women Students	78	0	78
										Foreign Students	40	0	40
TOTAL	104	61	165	1	1	2	105	62	167	TOTAL STUDENTS IN PROGRAM	185**	0	185**

* ethnicities not asked in 2007 ARS
** standards of reporting have changed since 2007

II. Qualifications of Students Admitted	As Reported in 2012 ARS	As Reported for 2007
SAT:		
Critical Reading		
25th percentile SAT score	n/a	n/a
75th percentile SAT score	n/a	n/a
Mathematics		
25th percentile SAT score	n/a	n/a
75th percentile SAT score	n/a	n/a
Writing		
25th percentile SAT score	n/a	n/a
75th percentile SAT score	n/a	n/a
ACT:		
25th percentile ACT score	n/a	n/a
75th percentile ACT score	n/a	n/a
Graduate Record Examination		
Verbal (200-800)	635	*
Quantitative (200-800)	715	*
Analytical (0.0-6.0)	4.4	*
		*
TOEFL Total	106	*
GPA	3.64	*

* data not asked in 2007 ARS

III. Time to Graduation	As Reported in 2012 ARS		As Reported for 2007 (Graduated May 2007)	
	Students (#)	Students (%)		Students (#) Students (%)
Normal Time to Completion: (number of quarters or semesters in which students are expected to complete all requirements for the NAAB-accredited degree)	6 semesters (8 for joint degree)		Normal Time to Completion: (number of quarters or semesters in which students are expected to complete all requirements for the NAAB-accredited degree)	6 semesters (8 for joint degree)
Percentage of students who completed in normal time	41	91%	Percentage of students who completed in normal time	* *
Percentage of students who completed in 150% of normal time	45	100%	Percentage of students who completed in 150% of normal time	* *

*data not asked in 2007 ARS

B. Faculty Characteristics

I. Full-time Instructional Faculty as Reported in 2012 ARS (full academic year)													
Ethnicity	Professor - Male	Professor - Female	Professor - TOTAL	Assoc. Professor - Male	Assoc. Professor - Female	Assoc. Professor - TOTAL	Assis. Professor - Male	Assis. Professor - Female	Assis. Professor - TOTAL	Instructor - Male	Instructor - Female	Instructor - TOTAL	GRAND TOTAL
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	1	0	1	0	1	1	2
Native Hawaiian or other Pacific Islander	0	0	0	0	0	0	0	0	0	0	0	0	0
Black or African American	0	0	0	0	0	0	0	0	0	0	0	0	0
Hispanic/Latino	0	0	0	0	0	0	0	0	0	0	0	0	0
White	5	4	9	3	1	4	1	0	1	8	0	8	22
Two or more races	0	0	0	0	0	0	0	0	0	0	0	0	0
Nonresident alien	0	0	0	0	0	0	0	0	0	2	0	2	2
Race and ethnicity unknown	0	0	0	0	0	0	0	0	0	0	0	0	0
TOTAL	5	4	9	3	1	4	2	0	2	10	1	11	26

Full-time Instructional Faculty as Reported for 2007 (full academic year)							
Faculty	Full Time	Part Time	Tenured	Professor	Associate	Assistant	GRAND TOTAL
African-American Faculty					1		1
Native American Faculty		5					5
Asian/Pacific Island Faculty		1					1
Hispanic Origin Faculty	6	19	4	1	2	2	34
Women Faculty							
TOTAL FACULTY	17	82	6				

II. Faculty Promotions	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012
<i>Faculty in the accredited program</i>					
Assistant to Associate Professor	0	0	2	3	0
Associate to Full Professor	0	0	0	2	1**
<i>Faculty in the institution</i>					
Assistant to Associate Professor	*	*	*	*	*
Associate to Full Professor	*	*	*	*	*

* not available

** from Associate Professor (Adjunct) to Professor (Adjunct)

III. Faculty Receiving Tenure	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012
Faculty in the accredited program	0	0	0	0	0
Faculty in the institution	*	*	*	*	*

* not available

IV. Registration in U.S. Jurisdictions	2007	2008	2009	2010	2011	2012
Faculty holding NCARB Certificates	*	*	*	*	*	14
Faculty holding architect licenses	44	44	45	46	47	55
States of architect license	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Maine Maryland Massachusetts Michigan Missouri Nebraska New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Maine Maryland Massachusetts Michigan Missouri Nebraska New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Maine Maryland Massachusetts Michigan Missouri Nebraska New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Maine Maryland Massachusetts Michigan Missouri Nebraska New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Maine Maryland Massachusetts Michigan Missouri Nebraska New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin	Arizona Arkansas California Connecticut Florida Georgia Hawaii Idaho Illinois Indiana Louisiana Maine Maryland Massachusetts Michigan Missouri Nebraska Nevada New Hampshire New Jersey New York North Carolina Ohio Oklahoma Pennsylvania Rhode Island South Carolina Tennessee Texas Vermont Virginia Washington Washington DC Wisconsin

* not available

i.3.2. Annual Reports

A. Annual Statistical Report Prior to 2008

National Architectural Accrediting Board, Inc.

September 24, 2007

Robert A. M. Stern, Dean
School of Architecture
Yale University
180 York Street
PO Box 208242
New Haven, CT 06520



Dear Dean Stern:

Our records indicate that your 2007 Annual Report is incomplete. The following required elements have not been received by June 1, 2007:

- ☒ 2007 Annual Report
- ☐ 2007 NAAB Statistical Report
- ☐ Response to deficiencies identified in the most recent *Visiting Team Report*
- ☐ Summary of changes that have been made or may be made in the accredited program

1735 New York Avenue, NW

Washington, DC 20006

www.naab.org

tel 202.783.2007

fax 202.783.2822

email info@naab.org

Please submit all delinquent elements to the NAAB office immediately. Per written NAAB procedure, if the information is not received without delay, the NAAB office will notify your institution's chief academic officer of the delinquency.

If you have any questions regarding this matter, please contact me at the NAAB office.

Sincerely,

A handwritten signature in black ink, appearing to read "Cassandra Pair".
Cassandra Pair
Accreditation Manager

⁷
2006 NAAB STATISTICAL REPORT

SCHOOL: Yale School of Architecture Completed by: Jean Siclaff

ACSA REGION: EC (NE) SE SW WC W (circle one)

PUBLIC or (PRIVATE) (circle one)

STUDENT DATA

For Accredited Programs Only

	4 Year **PreProf	B.Arch Five-year	B.Arch **PostPreProf	B.Arch *PostNonProf	M.Arch Five-year	M.Arch **PostPreProf	M.Arch ***PostNonProf
Full-Time Students							<u>18.5</u>
Part-Time Students							<u>0</u>
FTE Students							<u>18.5</u>
Arch Design Studio Students							<u>18.5</u>
Students Working Part-Time							<u>0</u>
Outside Stud. Serv. by Dept.							<u>5</u>
African-American Students							<u>0</u>
Native American Students*							<u>21</u>
Asian/Pacific Isle Students							<u>6</u>
Hispanic Origin Students							<u>7.8</u>
Women Students							<u>40</u>
Foreign Students							<u>36</u>
Total Degrees Awarded							<u>25</u>
Grads. Fin. Estab. No. Yrs.							<u>2</u>
Degrees Awarded Women							<u>17</u>
Degrees Awarded Afri-Amer							<u>1</u>
Degrees Awarded Amer. Ind.							
Degrees Awarded Asi/Pac. Isl.							
Degrees Awarded Hispanics							
Min Req. SAT/ACT/GRE Score							<u>688</u>
Number of Applicants							<u>141</u>
Number Accepted							<u>55</u>
Enrollment Target/Goal							<u>10</u>
Student Studio/Faculty Ratio							

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

Departmental Library LCNA or 720-729 Collection	<u>24,000</u>
Total Architecture Collection in Departmental Library	<u>34,000</u>
University Library LCNA or 720-729 Collection	<u>24,000</u>
Total Architecture Collection in University Library	<u>78,349</u>
Departmental Library Architecture Slides	<u>94,800</u> (45,000 photos)*
University Library Architecture Slides	
Departmental Library Architecture Videos	
Staff in Dept. Library	
Number of Computer Stations	
Amount Spent on Information Technology	
Annual Budget for Library Resources	
Per-Capita Financial Support Received from University	
Private Outside Monies Received by Source	
Studio Area (Net Sq. ft.)	
Total Area (Gross Sq. ft.)	<u>17,030</u>

*Digital Images

18,000

7
2006 NAAB STATISTICAL REPORT

SCHOOL: Yale Completed by: Jean Siekoff

FULL-TIME FACULTY SALARIES	Number	Minimum	Average	Maximum	Univ. Avg.
Professor	<u>not available</u>				
Associate Professor					
Assistant Professor					
Instructor					

FACULTY DATA

Department Total

Full-Time Faculty 17
Part-Time Faculty 82
Full-time Equivalent (FTE) Faculty 41
Tenured Faculty 6
Tenure-Track Positions 5
FTE Administrative Positions 3
Faculty Engaged in Service to Comm.
Faculty Engaged in Service to Univ.
FT Faculty who are U.S. Licensed Registered Architects
PT Faculty who are U.S. Licensed Registered Architects
Practicing Architects
FTE Graduate TAs
FT Faculty Avg. Contact Hrs/Wk 32
PT Faculty Avg. Contact Hrs/Wk 6-24

NO. FULL-TIME FACULTY CREDENTIALS

Ph.D. 3
D. Arch
M.A. or S.
Prof. M. Arch 11
B. Arch
Post Prof. Masters
Other

	FT	PT	Tenured	Prof.	Assoc.	Assist.
African-American Faculty					<u>1</u>	
Native American Faculty*						
Asian/Pacific Island Faculty		<u>15</u>				
Hispanic Origin Faculty		<u>1</u>				
Women Faculty	<u>6</u>	<u>19</u>	<u>4</u>	<u>1</u>	<u>2</u>	<u>2</u>

*Include Eskimos and Aleuts

B. Statement on Accuracy and Consistency of Statistical Data from Associate Dean John Jacobson

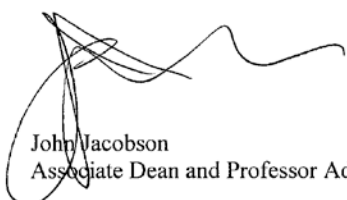
Yale University School of Architecture

October 15, 2012

To Whom It May Concern:

This letter certifies that all data submitted to the NAAB through the Annual Report Submission system since the last site visit is accurate and consistent with reports sent to other national and regional agencies including the National Center for Education Statistics. The letter also affirms that I assisted in the preparation of data submitted each year through the Annual Report Submission system.

Sincerely,



John Jacobson
Associate Dean and Professor Adjunct

i.3.3. Faculty Credentials

The Yale School of Architecture proudly continues its tradition of sustaining a dynamic learning environment by maintaining a faculty body experienced in both academia and professional practice. The studio environment is enriched by a variety of instructors including tenured faculty, visiting faculty, visiting critics and fellows. Since the last NAAB visit, the tenured faculty body has grown to include experts on sustainability, globalization, architectural labor and a scholar in modern American and European architecture. In addition to teaching, most of the permanent faculty members along with associate, assistant and adjunct professors maintain independent practices in various fields including architecture, urban planning, and architectural ornament.

Various visiting professorships and assistant professorships continue to bring world-renowned practicing architects to teach at the Yale School of Architecture. The Norman R. Foster, Louis I. Kahn, William B. and Charlotte Shepherd Davenport and William Henry Bishop professorships have brought and continue to bring architects like Frank Gehry, Zaha Hadid, Peter Eisenman, David Chipperfield, Bjarke Ingels, and Alejandro Zaera-Polo to the studios. The Edward P. Bass Distinguished Visiting Architecture Fellowship enables the School to invite distinguished private and public sector development leaders like Douglas Durst to participate as integral teaching members in advanced studios and seminars. The Yale School of Architecture studio tradition is further strengthened by an extensive roster of distinguished critics whom are practitioners in the field of architecture, and each bring a different approach to architectural design.

The Vincent Scully Visiting Professorship of Architectural History has enabled numerous historians to teach lecture and seminar courses at the School. Since the previous accreditation visit, Kurt W. Forster, Dietrich Neumann, Stanislaus von Moos, and Mario Carpo have held this professorship playing a crucial role in the history and theory curriculum of the program.

The breadth of lecture and seminar courses offered at the Yale School of Architecture provides opportunities for its students to pursue advanced studies in the fields of their liking. Each semester, experts teach seminars in a variety of fields including architectural theory, fabrication, visual arts, landscape history and urban planning.

The Yale School of Architecture strongly believes in a graduate architectural education enriched by the diversity of its faculty members. Architects, engineers, historians, theoreticians, planners, developers and visual artists continue to actively shape the life of our school. (See *i.2.1.A.*)

Matrices for Faculty Credentials
(See *iv.2.*)

Part Two (ii): Educational Outcomes and Curriculum

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

II.1. Student Performance Criteria

ii.1.1 Overview of Curricular Goals and Content

The Master of Architecture I curriculum provides a disciplined approach to the fundamentals of architecture in a setting that ensures the flexibility and latitude necessary for students to develop their individual talents and skills. The School's M.Arch.I program is for students holding undergraduate liberal arts degrees, such as a B.A. or B.S., who seek their first professional architectural degree. The program leads to a degree of Master of Architecture (M.Arch.) and requires three years of full-time residency. The M.Arch I curriculum is divided into two years of core sequence studios followed by the final year of advanced studio studies.

Entering students to the Yale School of Architecture M. Arch.I program, with a sound liberal arts background assumed, are required to follow a curriculum in which their creative powers are stimulated through a sequence of problem solving exercises involving basic and architectural design, building technology, freehand and computer-assisted drawing, and an introduction to design methodologies, as well as courses in architectural theory and the planning, design, and development of the urban landscape. Architectural design problems start at a limited scale and by the spring term of first year progress to an investigation of dwelling.

During the spring term of first year and until mid-June, a community building project is undertaken, which provides an opportunity for the design of an affordable house as well as the experience of carrying the design through the building process when the class builds the final design. The fall term of second year undertakes the design of a public building, and the spring term of the second year is devoted to urbanism. During the fall and spring terms of third year, students, through a lottery system, are at liberty to choose from a variety of Advanced Design Studios, many of which are led by the profession's leading practitioners and theoreticians. With faculty approval, students in their final term may undertake an independent design thesis (1199b) in lieu of an advanced studio. Students may, if they wish, continue their work for an additional term by taking an advanced studio and/or elective courses. A number of support courses are required during the three-year curriculum. Required courses in design and visualization, technology and practice, history and theory, urban studies, and visual studies support the studios.

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

ii.1.2. Student Performance Criteria and the Yale Curriculum

This section specifically describes how the Yale School of Architecture curriculum addresses each NAAB Student Performance Criteria. The School also places emphasis on the strength, diversity and rigor of the electives, which offer opportunities for more advanced work. While all the SPC are covered in the core required curriculum, students inevitably further their understanding or ability in many of these categories and begin to develop special expertise and advanced skills in areas of their choosing.

Realm A: Critical Thinking and Representation

A.1. Communication Skills: Ability to read, write, speak, and listen effectively.

For all M.Arch I students, there is a first-year required survey course of nineteenth- and twentieth-century architectural history (3011) followed in the second year by two required courses on architectural theory (3021 and 3022). Students learn to formulate questions and seek answers through research and writing in these required History and Theory lecture courses. In addition to the lectures, strong thinking and verbal skills are developed through weekly sections where students discuss readings related to topics addressed in lectures. Students are typically required to make two oral presentations, write critical responses to readings each week and produce a final research paper. In addition to these history and theory classes, Formal Analysis (1018) includes lectures, readings, weekly assignments and reviews, and a final paper which require students to articulately communicate architectural ideas through analytic drawings in combination with written and verbal analysis. Verbal skills are further developed throughout the studio sequence where students must thoughtfully articulate the correspondence between intentions and final design. Students discuss their work with their studio critics twice a week during desk critiques and pin-ups, and are required to articulately present their studio projects during midterm and final reviews.

This is particularly evident in Architectural Design (1012) where students explicitly receive presentation tutorials from visiting consultants and are evaluated on presentation techniques and clarity of expression.

Modern Architecture (3011)

This course offers students grounding in the history of architecture over the last century and a half. Students are required to actively participate in small group discussion sections, write critical weekly responses to readings in an online forum and write a well-researched term paper addressing topics covered in the course.

Architectural Theory: 1750-1968 (3021)

Through weekly lectures and the close reading of primary texts, this course covers the history of Western architectural theory from 1750 – 1968. Students complete weekly readings and discuss theories of architecture in smaller sections. Each student presents two readings to the class, writes a critical weekly response to readings and produces an in-depth written paper on a topic related to the course, agreed upon with the professor.

Architectural Theory II: 1968-Present (3022)

This course covers architectural theory from 1968 to today, adopting a similar format to Theory I (3021). Students complete readings to be discussed in smaller sections after the weekly lecture. Each student presents two readings to the class and produces an in-depth written paper on a topic related to the course and surrounding theoretical concerns, agreed upon with the professor. There is a focus on the visual and graphic nature of the readings as forming part of the author's argument.

A.2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

Design thinking skills are continuously employed by the students in all design studios and throughout the core curriculum in direct response to regular criticism and feedback. Students develop their ideas through iterative studies and models, leading to synthetic conclusions and results. Students are expected to intelligently interpret and respond to studio briefs through documented research, sophisticated analysis and project development in order to reach creative design solutions. Skills range from the critical evaluation of an abstract studio brief, or detailed building program to the integrated analysis of formal and structural systems in a building or urban development.

Architectural Design (1011)

Exercises introduce the complexity of architectural design by engaging problems that are limited in scale but not in the issues they provoke. The projects are designed to increase in both scope and complexity including scales of inhabitation and program, form and materiality, and landscape and site issues. This studio provides students the ability to consider both long-standing traditions and contemporary approaches to design and production. Each student is expected to demonstrate the

ability to respond to the given studio brief with a clear idea which must be explored and developed over the course of the project.

Architectural Design (1012)

Students develop their design thinking skills further through the exploration of inhabitation and the interface produced by the material assemblies of architecture between the body and the environment. A sequence of projects increases in complexity, culminating in the collaborative design of a 2500 sf two-family house in New Haven. Students must reach well-reasoned conclusions through analysis of relevant precedents and construction techniques.

Architectural Design (1021)

This studio challenges the students to negotiate and integrate program, site, composition, form in relation to structure and construction through the design of a medium-scale institutional building. Students develop abstract architectural ideas through a structured sequence of design assignments and workshops whilst dealing with pragmatic concerns such as the building's environmental design, lighting, and public accessibility.

Architectural Design (1022)

The fourth semester urbanism studio requires students to work collaboratively, dealing with diverse points of view, to develop design thinking skills at two distinct scales of operation: that of the neighborhood and that of the building types that typically contribute to neighborhood. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies.

A. 3. Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.

The School has a comprehensive four-course sequence in Visualization. Students are expected to have some studio art background or visual ability as a prerequisite to admission to the M.Arch I program. Students with little or no experience in architecture are required to take the first Visualization course (1001) at the School during the summer before enrollment, as determined by the Admissions Committee. This introductory sequence of drawing courses required by the School provides a rigorous grounding in manual drawing and computer representation techniques, as well as 3-D computer modeling, familiar to students who come from a background in architecture. The three subsequent courses in Visualization are required for all students and address form and representation, fabrication and assembly, and processing and presentation. The range of techniques covered includes free hand and constructive methods, building information modeling (BIM) and emerging computer-driven multi-media presentations. Assignments take advantage of a wide variety of specialized equipment, tools and materials. The Visualization sequence requires first year students to consider and use drawings, models and architectural representation generatively as a productive design tool. The visual representation skills developed through the Visualization course are employed throughout the architectural design sequence and the curriculum is carefully coordinated with the content of the studio courses. The use of appropriate representational media is especially necessary in Architectural design (1012) where the produced documents are employed in the construction of the 'Building Project'.

Visualization I: Observation and Representation (1001)

The Summer Visualization course offers an intensive, five-week immersion into the language of architectural representation and visualization. Students engage in a broad variety of drawing and conventions including sketching, parallel projection (orthographic and axonometric), and perspective project, in both manual and digital formats.

Visualization II: Form and Representation (1015)

The general goal of the course is to give the student confidence in employing drawing as a tool of cognition and communication. Each assignment develops student's graphic acumen and confidence in using drawing as an expedient tool for spatial thinking and communication.

Visualization III: Fabrication and Assembly (1016)

In this course students are asked to integrate drawing and model-making, to think at full-scale, and to develop design strategies which incorporate both the logistical constraints and far reaching potential of fabrication at the onset of design.

Visualization IV: Processing and Presentation (1017)

Assignments range from understanding the visual communicative potential of BIM software to manual figure drawing. The course introduces BIM alongside manual drawing to expand each student's analytical and expressive repertoire.

A.4. Technical Documentation: Ability to make technically clear drawings write outline specifications, and prepare models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

Students are given several opportunities to produce technical documentation throughout the course. For example 'Building Project' (1013) and the previous 'Architectural Design' Studio (1012) require a full set of construction drawings, used for the actual construction of a house. In addition 'Building Technology' (2015) requires students to produce drawings and models outlining the building systems and assembly methods in construction for a chosen precedent whilst 'Systems Integration' (2022) requires a fully developed digital model using BIM software.

Architectural Design (1012)

In the semester leading up to the construction of the building project, students produce a thorough set of Design Development drawings in groups. Students are intimately involved in the production of the set of construction drawings and develop an understanding of the specific documentation required for the construction of a building.

Building Project (1013)

The Design Development drawings from Architectural Design (1012) are further developed into a full Construction Drawing set and specifications used by the students during construction on site.

Systems Integration (2022)

This course requires students to develop a comprehensive set of technical drawings and digital models based upon selected student projects from the third semester studio. Students develop a project into a fully articulated model with well resolved technical systems. These detailed technical drawings and models comprehensively address, integrate and document all building systems, including structural details, environmental systems, envelope design and constructive processes. BIM software is used to generate an integrated document set.

A.5. Investigative Skills: Ability to gather, assess record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

Research skills cover a broad range of coursework: from investigations into material and structural performance, background research for design projects, and historical, biographical and intellectual precedent gathered for written reports. Skills in research are demanded in all design studios, highlighted in 1012 and 1022 below. Students are typically asked to research program typologies, historic precedents, site history, environmental factors, zoning requirements, and to conduct primary research through the interview of prospective clients groups, government officials, and local residents of the community. Research is also fundamental to coursework in History, Theory and Urbanism, where students are expected to produce original work through in-depth research and analysis, culminating in a written paper. In addition to Architectural Theory II (3022), classes requiring academic research include Modern Architecture (3011) and Architectural Theory I (3021).

Architectural Design (1012)

Students thoroughly research the history, local climate and community structure around the site of the 'Building Project' house. Simultaneously, students analyze and compare local building techniques and vernacular with international housing precedents. This research contributes to the resultant housing proposals.

Architectural Design (1022)

Students are expected to gather, process, interpret and draw conclusions from thorough research. The analysis process guides the development of the urban design strategy in Weeks 7 and 8. The base brief document outlines different interest groups' agendas for the area's development, and identifies specific locations as possible sites of intervention. Since the study area has many programmatic and formal possibilities, students are expected to critically interpret the requirements of the base brief in preparing individual urban design programs. Since urban spaces are not created by built form alone, the urban programs should address open-space as a primary component of the public realm. These programs provide the framework for an urban design strategy including the consideration of specific uses, building types, urban infrastructures, adjustments to proposed densities, and attention to landscape design.

Architectural Theory II: 1968-Present (3022)

This course requires the production of a detailed paper resulting from the assessment and comparison of various texts and their embedded arguments. Students synthesize ideas in a well-resolved paper that must indicate their ability to thoroughly investigate their chosen subject matter.

A. 6. Fundamental Design Skills: Ability to effectively use basic architectural and environmental principles in design.

Developing fundamental design skills is the basic goal of all studio projects, providing students with a solid basis from which to develop more complex conceptual architectural sensibilities.

Architectural Design (1011)

For the first project of the semester, students are asked to consider the relationship between architecture and the ground it inhabits through the design and configuration of an architectural volume that responds to the topography. Working with an abstract "site", this total volume must be distributed as two independent but related spaces, each either positioned on the site (as additions to or extensions of the ground) or within the site (as subtractions from or excavations into the ground). While there is no specific program to accommodate, the nature and scale of these spaces should be distinct and reflect the possibility for inhabitation by one or more people. To that end, the two spaces should be designed and situated to be in dialogue with one another - promoting and managing visibility, communication, and access between them. The site for the proposals is a given topography with basic provisions regarding dimension and orientation (N/S/E/W). Despite the abstract nature of the site, students are encouraged to consider how the proportions and shape of the ground can serve as an armature for establishing relationships between the two spaces. In this sense the ground itself essentially provides a third spatial figure, similarly dynamic and engaged with the volumes.

Formal Analysis (1018)

Students are required to use fundamental design skills through the analysis of formal architectural systems in historical precedents. Students gain the ability to use basic formal architectural principles in the analysis and reinterpretation of exemplar architectural projects.

Architectural Design (1012)

Students develop fundamental design skills further through the thorough, intensive design of a family home to be physically constructed in the subsequent 'Building Project' (1013) course. Basic architectural and environmental considerations are a principle focus of the design studio through a sequence of incremental projects that address issues surrounding dwelling and inhabitation.

A. 7. Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.

Case studies and precedents are assigned in all design studios to allow students to learn and develop from historical and contemporary models, ranging from canonical buildings and master plans to utopian ideas and theoretical concepts. This allows students to anticipate problems and solutions in their own design work through careful analysis of relevant projects. Precedent study is not reserved for studio courses. Both required and elective courses across the curriculum require comprehensive case studies exploring design features in historical, structural, urban and environmental contexts. In addition,

Visualization IV: Processing and Presentation (1017) requires students to produce a model of a precedent building using BIM software to create a visual and formal analysis.

Formal Analysis (1018)

Each lecture thoroughly discusses the work of a single architect through various precedent buildings. Students become familiar with specific projects of Renaissance architecture such as San Lorenzo, Santa Maria della Pace, and S. Ivo. With each assignment students are required to analyze a given precedent and the precedent is used as the basis for the student's own design exploration.

Building Technology (2015)

In pairs, students undertake the analysis of a single building and its system of assembly. They produce a large scale composite section model/drawing describing in detail the building's technical make-up. The objective is to understand in detail the technical layers to its tectonic thickness, weather resistance and structural capacity.

Introduction to Urban Design (4011)

Students complete analytic case studies of specific sites, including documentation, analysis and critique of both a historical and a contemporary urban design project. Thus the lectures include case studies 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.

Architectural Design (1022)

Students are required to conduct a thorough analysis of precedents to inform their own designs in the urbanism studio. Students study precedents through drawings, images, structural analysis, critique and interpretation in order to formulate the framework for their urban and architectural strategies.

A. 8. Ordering Systems Skills: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

Ordering systems are taught as both a creative and analytical design tool in studio and visual studies, explored explicitly in the initial design studio (1011) and Visualization II (1015) where students focus on form and representation. They are further studied as a design tool in historical and theoretical examples in associated required courses and electives, such as 'Formal Analysis' (1018). Additionally, in Architectural Design (1012), students develop their understanding of ordering system design principles within a more advanced studio setting in the context of the 'Building Project' (1013) house design.

Architectural Design (1011)

Students are expected to explore various ordering relationships, through three projects that move thematically from ground and volume, to volume and site, to site and city – enabling concepts and techniques of formal ordering to develop recursively as the given programs and sites become more demanding. While the first project focuses on fundamental spatial concepts associated with ground, surface, and volume, subsequent projects examine the nature of architecture, landscape, and urbanism as infrastructural conditions: constructed similarly of figures and terrains that organize inhabitation and activity at multiple scales. Throughout, structure – manifested as both literal support and compositional order – is introduced as a scaffold upon which investigations of form, program, and materiality can be further developed.

Visualization II: Form and Representation (1015)

Exercise Set I explores the rich geometric possibilities of architectural surfaces. Through observations and analyses of pattern and ornament, a range of geometric systems is explored and their underlying ordering systems understood. Lectures provide further exploration on natural and formal ordering systems.

Formal Analysis (1018)

Students use the course precedents directly in their own drawings in order to understand natural and formal ordering systems as the building blocks for their own work. Students draw plans and sections of precedent buildings in order to understand how they can use ordering systems in their own work.

A. 9. Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular,

local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

The School requires the analysis and investigation of historical traditions in all design studio courses and many elective courses. In the required curriculum, 'Introduction to Urban Design' (4011) and 'Theory II' (3022) explicitly address a variety of historical traditions and design theories. In addition, 'Environmental Design' (2021) deals with the history of environmental design and building systems in specific lectures.

Introduction to Urban Design (4011)

Lectures provide an understanding of the design of the built environment considered in relation to patterns and practices of urban life and culture, and as a response to historical transformations for the political, economic and technological forces that have shaped cities since their origins.

Architectural Theory II: 1968-Present (3022)

This course covers a number of parallel and divergent canons of thought through a series of weekly lectures, readings and discussions.

Advanced Design Studio

Advanced studios in the third year directly investigate historical traditions and global contexts, with all studios traveling to regional and international locations to study specific precedents and analyze the particularities of historical and physical contexts. Students investigate the vernacular and contemporary architectural traditions specific to a culture's landscape and urban conditions. During Travel Week, near the beginning of the term, each studio conducts an extensive one-week travel to explore global cultures, historical traditions, and meet with local clients and constituents. Recent Advanced Design Studios visited and studied sites in China, Brazil, England, the Netherlands, Taiwan, Italy, India, and various sites across the US.

A. 10. Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

Cultural diversity is addressed in lively dialogue that draws upon the diversity of students, faculty, approaches, projects and precedents. The School also provides students with (largely international) field trips in the advanced studios in the third year. Recently, the trips have involved cities in Europe, South America, Asia, and the Middle East. All studios examine differences between urban and rural contexts, address questions of racial diversity in planning policies, and analyze differences in spatial typologies and settlement patterns. The second year urban design studio (1022) deals with the study of cities and the design of the built environment with an understanding of diverse cultural requirements

Architectural Design (1012)

Students complete precedent studies of international housing projects and develop designs in response to these. They also participate in community workshop meetings where they talk to residents in the low-income neighborhood of the 'Building Project' (1013) development.

Introduction to Urban Design (4011)

Throughout the course students are introduced to the design of the built environment in relation to patterns and practices of urban life and culture. The course includes case studies of various cities and examples of various urban design projects in specific lectures.

A.11. Applied Research: Understanding the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

Students develop their understanding of applied research throughout their studio experience, where research and experimentation finds expression in design. This is explicitly clear in the 'Building Project' (1013) where earlier research is applied in the direction translation of the housing project from design to construction. The second year urban design studio (1022) requires students to thoroughly research urban design strategies in order to develop design strategies sympathetic to social and environmental concerns. Other courses, such as 'Environmental Design' (2021), 'Systems Integration' (2022) and 'Building Technology' (2015) examine the technical and practical value of applied research relative to design.

Building Project (1013)

The research performed throughout the previous semester's Architectural Design Studio (1012) is applied to the actual construction of the 'Building Project' house. Students are directly confronted with the application of rigorous research in the physical construction of a building.

Environmental Design (2021)

Students develop an understanding of the significance of research and innovation of environmental factors as a key means of determining form, function, site location and system integration.

Architectural Design (1022)

Working at an urban scale, students are required to simultaneously consider site, program, environmental systems and conditions, and constituencies based on studio research. Students use their research to make design decisions regarding use, scale, and the environmental and social impact of their urban design proposals.

Realm B: Integrated Building Practices, Technical Skills and Knowledge

B. 1. Pre-Design: Ability to prepare a comprehensive program for an architectural project, such as preparing an assessment of client and user needs, an inventory of space and equipment requirements, an analysis of site conditions (including existing buildings), a review of the relevant laws and standards and assessment of their implications for the project, and a definition of site selection and design assessment criteria.

Students are expected to broadly assess, analyze, and develop program generally in the studio sequence in response to a brief. 'Introduction to Planning and Development' (4021) tackles the development of a program in relation to a client's needs and financial management of a project. Advanced studios also routinely address program and pre-design requirements based on analysis of sites and issues

Architectural Design (1012)

Students are required to provide a comprehensive program for the building project in response to the client's needs, and through discussion with the client. They also assess the site conditions, visit the site and take consideration of local building standards so that the resultant design is code compliant.

Architectural Design (1022)

Students in the second year urbanism studio develop an urban strategy and basic criteria for an urban site based on rigorous research and comprehensive analysis of local constraints and site conditions. Each team of students crafts their own response to the program, and adapts it as they see appropriate. Students also select specific parcels to develop in the second half of the semester as exemplary cases of the ideas behind their proposed urban plans.

B. 2. Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.

Several courses address accessibility in project development through code requirements as well as broader concepts on making buildings and sites accessible through multiple scales and issues. This is explicit in the accessibility requirements for the 'Building Project' in order for the house to meet building standards. The third semester studio (1021) also specifically includes accessibility as a requirement for assessment in studio projects reviews. 'Systems Integration' (2022) thoroughly deals with accessibility and egress as students are required to resolve these issues in their BIM modeled design. Students are urged to view accessibility as an ethical standard of practice.

Building Project (1013)

Students are required to design the Building Project with consideration for accessibility requirements according to building codes and for approval by the city for construction. This is evidenced in the construction drawings and detailing. Accessibility is also addressed at the level of interior details.

Architectural Design (1021)

Students are required to design a site and building that meets all accessibility requirements. This studio deals with major organizational accessibility issues. As stated in the syllabus, "*students must illustrate their ability to design sites, facilities, and systems to provide independent and integrated use*

by individuals with physical (including mobility), sensory, and cognitive disabilities." Individual critics conduct "accessibility checks" throughout the semester, culminating in a final confirmation of these requirements in a review organized by individual critics.

Systems Integration (2022)

Building Accessibility is specifically addressed in the first assignment where students produce plans that show the building's compliance with egress and accessibility requirements. In addition to this there is a lecture in the second week (with required attendance) addressing 'Egress and Building codes'. For their final students must produce egress plans diagramming the correct travel distance to required paths of egress.

***B. 3. Sustainability:** Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.*

'Architectural Design' (1022) and 'Environmental Design,' (2021), address fundamental issues of sustainability, energy and climate, through lectures, workshops, and projects. The fourth semester urbanism studio (1022) addresses sustainability at the urban scale, focusing on issues of ecology, sea level rise and storm water management through specific lectures, workshops and assignments. The 'Building Project' (1013) is required to meet certain energy standards for sustainability. Sustainability is also embedded in the second semester studio (1012) through workshops on climate, the study and development of sustainable design strategies and materials in the 'Building Project' design. The third semester studio (1021) also addresses sustainability in environmental design reviews and extensive day-lighting studies. Electives offered both in the School and at the School of Forestry & Environmental Studies expand this base.

Environmental Design (2021)

Various lectures address topics of sustainable, environmentally conscious design. These include, 'Human Physiology – Thermal', 'Climate Overview' and 'Climatic Building Design'. Students are also required to attend a section on the subject of 'Solar Design'. This deals with site location and orientation and techniques for maximizing or minimizing the effects of solar radiation. Students must also complete an assignment covering the environmental impact and control of 'Natural Lighting'.

Architectural Design (1022)

Students analyze water management and ecological issues at an urban scale and respond accordingly in the development of environmentally responsive studio projects.

***B. 4. Site Design:** Ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.*

All core studios assign projects with real sites, which are visited, documented, measured and analyzed so as to avoid an abstraction of existing conditions. Site Design is integrated into the studio sequence, rather than treated separately, to inform and influence the design through a comprehensive understanding of the site. This is introduced to students in the first design studio (1011) which includes a series of lectures on landscape and site and regular design reviews with a faculty member who is a landscape architect. Advanced studios frequently take on specific site conditions as design problems in more comprehensive and complex ways, focusing on development potentials and their impact on environmental and infrastructural systems.

Architectural Design (1012)

The soil, topography, vegetation, and watershed are all considered in the landscaping assignment and associated workshop.

Architectural Design (1022)

Students deal with issues of site design on an urban scale considering site ecology, topography and water management with a lecture, exercise and review dealing with specific sites design issues such as storm water management.

B. 5. Life Safety: Ability to apply the basic principles of life-safety systems with an emphasis on egress.

Egress and life safety are explicitly applied and developed practically in the several courses:

Building Project (1013)

Students apply life safety principles to the 'Building Project' design where drawings are required to show safe paths of egress and design detailing that ensures safe construction.

Introduction to Planning and Development (4021)

In the process of completing in-class development planning assignments, students are required to design for life-safety with consideration of egress routes. Designs are intended to meet certain building standards so as to add weight to the viability of the proposed developments and associated cost estimates.

Systems Integration (2022)

The issue of life safety is specifically addressed in the second lecture on 'Egress and Building Codes'. For their final review, students are required to develop their projects in a way that conforms to the relevant standards and codes, producing drawings that illustrate conformance.

B. 6. Comprehensive Design: Ability to produce a comprehensive architectural project that demonstrates each student's capacity to make design decisions across scales while integrating the following SPC:

- A.2. Design Thinking Skills*
- A.4. Technical Documentation*
- A.5. Investigative Skills*
- A.8. Ordering Systems*
- A.9. Historical Traditions and Global Culture*
- B.2. Accessibility*
- B.3. Sustainability*
- B.4. Site Design*
- B.5. Life Safety*
- B.8. Environmental Systems*
- B.9. Structural Systems*

Students gain a comprehensive understanding of design and produce a comprehensive architectural project at the end of each year as part of the core sequence through the second semester studio and the 'Building Project' (1012 and 1013). Through these two courses, students not only produce comprehensive documents, they also learn how to build. The third semester studio course for the design of a medium-size institutional building (1021) builds on the knowledge gained in the previous studios and furthered by its coordinate relationship to 'Systems Integration' (2022). 'Systems Integration' involves the more technical approach to comprehensive design through the production of a digital model using BIM software addressing the above mentioned student performance criteria. By synchronizing the curriculum through this sequence of core design studios in coordination with required support courses, students learn incrementally and integrate the increasingly complex constraints into their designs.

Architectural Design (1012)

The studio leading to the summer long 'Building Project' requires comprehensive design in order for the house to reach full completion. Each student is required to perform within the larger collective group. All of the above mentioned Student Performance Criteria are addressed throughout the design process with various assignments, class reviews and visiting consultants and critics.

Architectural Design (1021)

This studio builds upon the first year studios' foundational skills with the integration of environmental, cultural, systems, and life safety constraints to prepare students for a more comprehensive approach to design. Students participate in a series of required environmental workshops coordinated by Michelle Addington with outside experts, including day lighting workshops. Faculty members also conduct "accessibility checks" throughout the semester.

Systems Integration (2022)

Students produce detailed documentation integrating multiple systems and addressing issues of life safety, sustainability and energy in teams for projects from the third semester design studio (1021).

This is evidenced in their mid-term and final requirements and the overall production of a digital model using BIM software.

***B. 7 Financial Considerations:** Understanding of the fundamentals of building costs, such as acquisition costs, project financing and funding, financial feasibility, operational costs, and construction estimating with an emphasis on life-cycle cost accounting.*

Financial considerations are introduced in 'Architectural Practice and Management,' (2031). Practical experience with construction cost estimation is obtained through the first year Building Project (1012 and 1013). 'Introduction to Planning and Development' (4021) fundamentally demonstrates ways financial feasibility determines the design of buildings and the character of the built environment.

Architectural Design (1012)

Students must design, develop and resolve projects relative to specific costs and budgets. They also organize specific fundraising initiatives to enable additional amenities or design features for the construction of a low income house.

Introduction to Planning and Development (4021)

Through both lectures and assignments, students become familiarized with terms like acquisition price, market rent, residential revenue, equity investment, return on equity, etc. Students propose projects and then adjust them to conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials and the widest variety of participants in the planning process. For course assignments, students submit the highest quality development proposal and competitive bid price for a site. To arrive at a bid price students must decide (1) what kind and how many apartments should be built on the site, (2) what the probable development cost will be, (3) whether to develop the site as a condominium, cooperative, or a rental project (either as a market-rate project or a low-income tax credit project) (4) at what prices housing on this site can be sold or rented, (5) what minimum level of return you will have to receive, and (6) what sort of financing to employ.

Architectural Practice and Management (2031)

Financial considerations are discussed at virtually all stages of this course. Specifically, lecture 4 "Firm Financial Management" introduces students to financial structures, approaches, constraints, and principles, focusing on architectural business practices. Lecture 10 "Fees + Compensation" discusses principles of compensation, fee strategy, analysis and typologies. In Assignment H students are asked to solve fictional construction scenarios that force them to make decisions as a Project Architect relating to cost, schedule, and client concerns. In Assignment I students are asked to analyze the fee structure of a fictional project. Students create a spreadsheet fee analysis that includes project costs, staff costs, and overhead for all phases of design.

***B. 8 Environmental Systems:** Understanding the principles of environmental systems' design such as embodied energy, active and passive heating and cooling, indoor air quality, solar orientation, day lighting and artificial illumination, and acoustics; including the use of appropriate performance assessment tools.*

In addition to assessing environmental systems in studio context and practical application on the 'Building Project' (1013), students are taught the principles of environmental systems in Environmental Design (2021) and Systems Integrations (2022).

Environmental Design (2021)

Environmental Design covers fundamental scientific principles governing the thermal, luminous and acoustic environments of buildings, and introduces students to the methods and technologies for creating and controlling the interior environment. The overarching premise of the course is that the understanding and the application of the physical principles by the architect must respond to and address the larger issues surrounding energy and the environment at multiple scales and in domains beyond a single building. These principles are presented through lectures. Homework, computational labs, design projects, short quizzes, and a final exam are required addressing specific environmental considerations, such as natural day-lighting. The course culminates with an examination covering environmental topics addressed throughout the course.

Systems Integration (2022)

This course comprehensively develops the design of student projects from the preceding semester through systems integration, including environmental systems. Lecture 5, 'General Environmental Considerations', and lecture 6 'Case study in Environmental systems', are followed by environmental workshops and an intensive assignment in designing and analyzing environmental control in the students building.

B. 9. Structural Systems: Understanding of the basic principles of structural behavior in withstanding gravity and lateral forces and the evolution, range and appropriate application of contemporary structural systems.

The building technology sequence covers the basic principles of structural systems. Specifically the 'Structures' courses (2011 and 2012) develop a comprehensive knowledge of structural systems through analytical class exercises, analysis of case studies and structural design projects. Knowledge gained in this area informs student projects in the design studios developing intuitive skills and analytic methods. 'Building Technology' (2015) develops structural understanding in relation to a precedent study whilst the 'Building Project' (1013) takes the students understanding of structural principles into physical reality.

Structures I (2011)

This course is an introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form, through analytical class exercises, analysis of case studies, weekly lectures, discussion sections, laboratory and computational exercises, structural design projects and exams.

Structures II (2012)

This course builds on 'Structures I (2011)' to improve the students understanding of more complex structural requirements. The class is a similar format with analytical class exercises, analysis of case studies, weekly lectures, structural design projects and exams.

Architectural Design (1012)

Students must fully comprehend the structural systems available in the possible housing construction and develop the chosen system into a constructible design for the 'Building Project' house, demonstrated through a framing model of their scheme.

Systems Integration (2022)

Students are required to produce detailed structural framing plans for both mid-term and final reviews. The issue of incorporating structure into design is addressed in lecture 3 'General structural principles' and lecture 4 'Structural Case studies.' It is further developed in relation to the student's group designs in Assignment 2 which requires the production of structural plans for every floor of their building, including the roof.

B. 10. Building Envelope Systems: Understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.

The first semester second year Design Studio, (1021), includes the large scale modeling of a student designed building envelope in conjunction with 'Building Technology' (2015). Students deal with building envelope systems further in specific lectures and workshops in 'Environmental Design' (2021) and 'System Integration' (2022) courses. More advanced concepts and development such as curtain wall construction are frequently addressed in advanced studios and specific elective courses.

Building Technology (2015)

In pairs students produce a thorough sectional model of the foundation, structure, enclosure and aperture of a precedent building. This enables them to understand the construction of the wall in detail, examining thermal insulation, resistance to water penetration and vapor infiltration, daylight transmittance, physical access and natural ventilation.

Environmental Design (2021)

Building envelope systems are addressed in the student discussion section, 'Thermal and moisture design of wall assemblies' and the accompanying assignment.

Systems Integration (2022)

Envelope systems are specifically addressed in lecture 7, 'Curtain wall design' and lecture 8, 'Envelope case study', each followed by a student workshop. There is an accompanying assignment (#4) that requires students to thoroughly develop, analyze and represent their chosen envelope system.

B. 11. Building Service Systems: Understanding of the basic principles and appropriate application and performance of building service systems such as plumbing, electrical, vertical transportation, security, and fire protection systems.

Building service systems are discussed within the studio sequence and actualized in the field in the 'Building Project', through design (1012) and construction (1013). The principles are further explored and developed in depth through 'Systems Integration,' (2022). Environmental systems are discussed in depth in 'Environmental Design' (2021).

Building Project (1013)

Students are required to understand the fundamental principles of building services as deployed in the Building Project house. Plumbing, electrical, security and fire protection systems are all considered and developed in the design, drawing and construction of the house.

Systems Integration (2022)

Building service systems are explored in depth throughout the course. Students are required to produce mechanical zoning and distribution drawings for midterm and reflected ceiling plans of the mechanical distribution for the final. They also produce a digital 'Revit' model explicitly indicating the integration of mechanical and structural systems into the design. This model must show each building system in its entirety and the building's sequence of construction.

B. 12. Building Materials and Assemblies: Understanding of the basic principles utilized in the appropriate selection of construction materials, products, components, and assemblies, based on their inherent characteristics and performance, including their environmental impact and reuse.

Building material decisions are inherent in the design studio sequence. Research and analysis of building materials is covered in the second semester design studio (1012) leading to the built construction in 'Building Project' (1013). 'Systems Integration' (2022) develops third semester student projects in greater depth through the exploration of material choices and assembly. Students investigate the structural behavior of building materials, material thermal resistance and material selection. 'Building Technology' (2015) also specifically examines construction assembly and material choice in specific, intensive precedent studies.

Building Technology (2015)

This course examines the role of material and procedure in the formation of architecture and the physical, logistical, and environmental constraints that shape the process of construction through lectures, case studies and exercises coordinated with the second term studio. The course material is directly and technically applied to studio work while also generally exploring themes in current construction practice. Students examine material use through the production of detailed wall section drawings and a large scale precedent model section.

Building Project (1013)

Choice of building materials and understanding their constructed assembly is a fundamental part of the 'Building Project'. Students are involved in the choice of materials and come to intimately understand the assembly process through the act of construction.

Systems Integration (2022)

Students produce detailed wall sections explaining materials and assembly for their final, whilst producing a digital model using BIM software, indicating an efficient construction sequence and the methods of assembly.

Realm C: Leadership and Practice

C. 1. Collaboration: Ability to work in collaboration with others and in multidisciplinary teams to successfully complete design projects.

The School recognizes that architecture is a collaborative process made by the coordinated efforts of many designers, engineers, clients and other constituents. Frequently, design studios and electives require that students work in groups to develop basic research, create site models or complete analytical exercises. There are several courses that specifically require students to work in groups throughout the design process. The 'Building Project' and prior studio (1012 and 1013) gives a strong identity to the class as a group through collaborative achievement. The project requires students to work in teams both in the schematic development of the initial design, and then as an entire class in the development of the construction document set and the final physical construction of the house. Throughout the design process students receive advice from visiting consultants and experts in various fields. The first half of the fourth term 'Urbanism Studio' (1022) requires students to work collaboratively on research and design. A number of other classes, both required and elective, require student collaboration in pairs or groups to produce design, research, or fabrication projects. 'Introduction to Planning and Development' (4021) is also requires collaborative work and specifically engages multiple issues across disciplines affecting the planning process.

Architectural Design (1012)

Students work directly with consultants and experts in various fields to develop a resolved building design to be constructed in 'Building Project' (1013). Students learn from various specialist parties and the client to create a truly collaborative project. There is a specific lecture from a visiting associate of the School of Management that discusses the process of collaboration in the Building Project. Students are also required to work intimately in small groups prior to the Building Project to develop potential house design proposals.

Architectural Design (1022)

Students work collaboratively in groups for the semester, developing projects that address urban design through dealing with zoning, water management, programming and strategy.

Systems Integration (2022)

This course is completed in small groups with students receiving weekly lectures and advice in workshops from consultants in various fields (curtain wall systems, structural systems, environmental design). The course is taught by a multidisciplinary team of faculty from various engineering disciplines.

C. 2. Human Behavior: Understanding of the relationship between human behavior, the natural environment and the design of the built environment.

While no single course focuses exclusively on human behavior, studio research frequently includes interviews with prospective clients both as case studies and actual contributors to build projects like the "Building Project" and the prior studio course (1012 and 1013). 'Introduction to Planning and Development' (4021) examines this theme through the entire course in order to develop an approach to design that is sympathetic to both the client (developer) needs and those of the potential occupants.

Building Project (1013)

Students develop an understanding of the human relationship to space, how this affects building design and the natural environment. Students work intimately with the client throughout the design process and in review sessions, in order to develop a design to specifically address the human behavior of the potential residents, as envisaged and in response to the client. Students also complete exercises in landscape design as a means to explore the natural environment in relation to the built environment. Students directly engage with community members throughout the construction of the house, understanding and witnessing the way human behavior, design and the natural environment relate.

Introduction to Planning and Development (4021)

For their design proposals to be financially and socially viable, students have to understand the client requirements and how potential residents might use the allotted space effectively.

C. 3 Client Role in Architecture: Understanding of the responsibility of the architect to elicit, understand, and reconcile the needs of the client, owner, user groups, and the public and community domains.

The role of the client is emphasized in the 'Building Project' and the earlier design studio (1012 and 1013) but the subject of the client's role in architecture is part of all design studios in the sequence. Legal client responsibilities are discussed at length in 'Architectural Practice and Management' (2031).

Building Project (1013)

Students are involved with the potential client for the house and are conscious of the client involvement and role in the design process. The client is an intimate part of the design process as they attend reviews and desk critiques and contribute to the final choice of building design to be developed and constructed. Students additionally participate in community workshops and meetings to establish the local culture and requirements. They interview specific community representatives to help inform an appropriate design.

Introduction to Planning and Development (4021)

Students design with the mindset of a conscientious developer. The assignments take the form of a competitive 'game' where they design housing proposals within groups, as if they were their own client. This enables the students to more suitably consider a client (developer) perspective in the design process.

Architectural Practice and Management (2031)

Lecture 5 "Clients and Constituencies" explains the structure, role and decision-making approach of clients and their constituents. Assignment D an in-class study and online quiz tests students' knowledge of client role, assessing their needs, and the public domain.

C. 4. Project Management: Understanding of the methods for competing for commissions, selecting consultants and assembling teams, and recommending project delivery methods.

Details of Project Management are discussed at length in 'Architectural Practice and Management' (2031) and in greater detail and complexity in elective courses. They are also dealt with in the second semester studio project (1012) which addresses how to run a project practically.

Architectural Design (1012)

Students are directly confronted with the practicalities of taking a commissioned project from design to completion. They learn about the process of assembling a team of relevant consultants and delivery a final product and prepare for the subsequent 'Building Project' (1013) where the project management becomes explicit in the process of construction. The course includes workshops on 'Project Delivery' and 'Resource Management'.

Architectural Practice and Management (2031)

Lectures 5-13 provide a comprehensive look at the process of an architectural project from dealing with clients, to project delivery and scope of services to integrated project delivery. This series of lectures provides students with an understanding of possible methods of project management. Assignments E-K show individual student understanding of the architect's role and responsibilities during project management. In these assignments, students are asked to solve various scenarios and make decisions related to project management.

C. 5. Practice Management: Understanding of the basic principles of architectural practice management such as financial management and business planning, time management, risk management, mediation and arbitration, and recognizing trends that affect practice.

Architectural Practice and Management (2031)

Lectures 2, 3, 4, and 6 cover the principles of practice management including financial structures, contracts, risk management, time management, and business principles. Assignments C, E, H, J and K further students' understanding of practice management through problem sets and scenarios. The course's final project encompasses the complete scope of Practice Management into one assignment.

C. 6. Leadership: Understanding of the techniques and skills architects use to work collaboratively in the building design and construction process and on environmental, social, and aesthetic issues in their communities.

Leadership skills are developed throughout design studios with collaborative projects encouraging shared responsibility. However, leadership in practice is more specifically addressed in the required courses 'Architectural Design' (1012), 'Building Project (1013) and 'Introduction to Planning and Development' (4021).

Building Project (1013)

Students work as a team within the whole year group. There are various leaders for individual roles of responsibility, enabled by the democratic system for selection in place. Students quickly come to understand the significance of having a leader in the team whilst working collaboratively.

Introduction to Planning and Development (4021)

Students work collaboratively in teams to complete competitive assignments. Not only is a leadership role assumed within the team but the project as a whole is understood as a collaborative project led by the developer client's spatial and financial requirements.

C. 7. Legal Responsibilities: Understanding of the architect's responsibility to the public and the client as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, and historic preservation and accessibility laws.

Legal responsibilities for the architect in a construction situation are specifically addressed in the required course 'Architectural Practice and Management' (2031).

Architectural Practice and Management (2031)

Students are asked to consider both ethical and legal responsibilities of an architect. Lectures 6 and 9 discuss the architect's legal responsibilities as defined by the project scope and as part of the construction process. Assignments B and I provide a theoretical and practical application of the legal responsibilities of architects.

C. 8. Ethics and Professional Judgment: Understanding of the ethical issues involved in the formation of professional judgment regarding social, political and cultural issues in architectural design and practice.

The School understands the importance of professional ethics and judgment. The ethical role of the architect is covered in 'Architectural Practice and Management' (2031) and addressed in the broader urban context in the urbanism studio (1022) as students develop urban design proposals that deal with large scale social and environmental considerations.

Architectural Practice and Management (2031)

Lecture 2 and Assignment B introduces students to the ethical issues involved with the practice of architecture. Students are asked to consider ethical behaviors in architecture, governing principles that establish competency, and architectural licensure as it regulates practice.

C.9. Community and Social Responsibility: Understanding of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors.

The responsibility of the architect to work in public interest, alongside discussion in design studio, is addressed in a number of courses. 'Introduction to Urban Design' (4011), and the 'Building Project' (1013) in the second semester both deal with community and social responsibilities on both the urban scale and the intimate scale of a small dwelling. In the third year course, 'Architectural Practice and Management' (2031) the importance of community and social responsibilities is further examined.

Building Project (1013)

Students are involved in community workshops that acquaint them with the social demographic for which they're designing. Students are confronted with the realities and problems associated with a low income neighborhood and design accordingly.

Architectural Design (1022)

The fourth semester studio, which addresses issues at the scale of the city, require students to understand the responsibility of architects to a social community through the design of an urban

strategy that will inevitably affect a larger number of people than previous studio designs. The students are required to study how their proposals may affect a citywide population and in what way they can benefit the existing cityscape (affordable housing, open green space, improved infrastructure and reduced congestion).

Architectural Practice and Management (2031)

Lectures 1 and 2 introduce students to the role of an architect within society, professional context, and the history of practice. In Assignments A and B students are asked to reflect on both the role of an architect in society and their ethical, social, and community responsibilities.

Student Performance Criteria

Required Courses	A. 1. Communication Skills	A. 2. Design Thinking Skills	A. 3. Visual Communication Skills	A. 4. Technical Documentation	A. 5. Investigative Skills	A. 6. Fundamental Design Skills	A. 7. Use of Precedents	A. 8. Ordering Systems Skills	A. 9. Historical Traditions and Global Culture	A. 10. Cultural Diversity	A. 11. Applied Research	B. 1. Pre-Design	B. 2. Accessibility	B. 3. Sustainability	B. 4. Site Design	B. 5. Life Safety	B. 6. Comprehensive Design	B. 7. Financial Considerations	B. 8. Environmental Systems	B. 9. Structural Systems	B. 10. Building Envelope Systems	B. 11. Building Service Systems	B. 12. Building Materials and Assemblies	C. 1. Collaboration	C. 2. Human Behavior	C. 3. Client Role in Architecture	C. 4. Project Management	C. 5. Practice Management	C. 6. Leadership	C. 7. Legal Responsibilities	C. 8. Ethics and Professional Judgment	C. 9. Community and Social Responsibility
	Realm A											Realm B											Realm C									
Preparatory Summer course*																																
* 1001, Visualization I: Observation and Representation																																
First Term																																
1011, Architectural Design																																
1015, Visualization II: Form and Representation																																
1018, Formal Analysis																																
2011, Structures I																																
3011, Modern Architecture																																
Second Term																																
1012, Architectural Design																																
1016, Visualization III: Fabrication and Assembly																																
2012, Structures II																																
2015, Building Technology																																
4011, Introduction to Urban Design																																
** 1013, Building Project																																
** 1017, Visualization IV: Processing and Presentation																																
Third Term																																
1021, Architectural Design																																
2021, Environmental Design																																
3021, Architectural Theory: 1750-1968																																
4021, Introduction to Planning and Development																																
Fourth Term																																
1022, Architectural Design																																
2022, Systems Integration																																
3022, Architectural Theory II: 1968-Present																																
Fifth Term																																
Advanced Studio Design: Variable but frequently includes the following																																
2031, Architectural Practice and Management																																
Sixth Term																																
Advanced Studio Design: Variable but frequently includes the following																																
* denotes non-credited summer course required for incoming students with non-architecture majors																																
** denotes credited summer course																																
Implicitly covered Student Performance Criteria																																
Explicitly covered Student Performance Criteria																																

Student Performance Criteria: Elective Courses

3216	Case Studies in Modern Architectural Criticism
3217	Writing on Architecture
3218	Sustainability for Post-Humans: Architectural Theories of the Environment
3219	Architectural Multiplications
3221	Performance Criticism: Reyner Banham
3222	Venice: Urban and Architectural Histories of a Maritime Republic
3223	Parallel Moderns: Toward a New Synthesis?
3224	Architecture: Fragment and the Absolute
3225	Religion and Modern Architecture
3227	Tropical Architecture
3228	The Autobiographical House
3230	Universals
3231	Art in Architecture: 1945-1965
3233	Venturi, Scott Brown & Associates in Context
3237	Human/Nature: Architecture, Landscape, Technology
3238	1990/2010 & Counting: A Subjective Version of the Recent Fiction of Architectural Design
3239	Launch: Architecture and Entrepreneurialism
3240	Spatial Concepts of Japan: Their Origins & Development in Architecture & Urbanism
3241	Spaces of Violence: Militarism and Contemporary Architectural Discourse
3242	The Digital Turn: A Cultural History
3243	Cold War Urbanism: The Case of Berlin
3245	Architecture and Utopia
3246	From Open City to Postmodern City: Architecture and Urbanism in Italy, 1945-1980
3247	People Making Places: An Anatomy of Nonprofessional Participation in Architecture
3248	Schinkel and the Creation of a New Urban Topography
3249	Exhibiting Architecture
3250	Minimally Invasive? Dialogues between Art and Architecture since 1960
3251	Spheres: History and Theories of the Spherical Function in Architecture
3252	Exhibitionism
3253	Critical Theory: Culture, Art, and Architecture
4211	Intermediate Planning and Development
4212	American Cultural Landscapes: An Introduction to the History of the Built Environment
4214	Built Environments and the Politics of Place
4216	Globalization Space: International Infrastructure and Extrastatecraft
4217	Suburbs
4219	Urban Research and Representation
4221	Introduction to Commercial Real Estate
4222	History of Landscape Architecture: Antiquity to 1700 in Western Europe
4223	History of British Landscape Architecture: 1600 to 1900
4225	Learning from Landscape
4226	Ecological Urban Design
4227	Ownership/Clientship: A Global Review of Real Estate
4228	Old and New: Landscape and Urbanism of East Asia
4229	Disurbanism: Critical Readings on the Contemporary City
4230	Topics in Chinese Landscape, Architecture, and Urbanism
4231	City-Making on the Arabian Peninsula

II.2. Curricular Framework

II.2.1. Regional Accreditation

A. Yale University Regional Accreditation: NEASC

Every ten years Yale undertakes a comprehensive and wide-ranging self-study as part of our reaccreditation by the New England Association of Schools and Colleges (NEASC) Commission on Institutions of Higher Education (CIHE). This process culminates in evaluation by a visiting team of faculty and administrators from peer institutions. After their visit, the visiting team chair prepares a report for the University and the NEASC CIHE, and the Commission meets with the Yale president and a representative of the team to discuss the report and Yale's response to it. The decennial process concludes with a letter of reaccreditation from the CIHE. The most recent self-study and related information can be found on the 2009 Yale NEASC Reaccreditation site.

(<http://www.yale.edu/accred/2009/docs/YaleNEASCSelf-Study2009forWebsite.pdf>) The purpose of this process is to assure quality and to foster improvement. The next comprehensive review will be in 2019 and Yale will submit a fifth-year interim report in 2014. In addition to the university-wide regional accreditation, individual Yale schools and programs are accredited by over 25 nationally recognized, specialized accrediting agencies.



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COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

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MARY JO MAYDEW, Vice Chair (2011)
Mount Holyoke College

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Middlebury College

HUBERT D. MAULTSBY (2010)
Norwich University

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University of Maine System

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Tufts University

BRUCE L. MALLORY (2011)
University of New Hampshire

WILFREDO NIEVES (2011)
Middlesex Community College, CT

WALLACE NUTTING (2011)
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Southern Maine Community College

JILL N. REICH (2011)
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Nichols College

DORIS B. ARRINGTON (2012)
Capital Community College

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Emmanuel College

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Massachusetts College of Art and Design

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The Art Institutes

REV. JEFFREY P. VON ARX, S.J. (2012)
Fairfield University

JEAN A. WYLD (2012)
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Assistant Director of the Commission
JULIE L. ALIG
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April 9, 2010

Dr. Richard C. Levin
President
Yale University
105 Wall Street, P.O. Box 208229
New Haven, CT 06520-8229

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APR 13 2010

PRESIDENT'S OFFICE

Dear President Levin:

I am pleased to inform you that at its meeting on March 5, 2010, the Commission on Institutions of Higher Education took the following action with respect to Yale University:

that Yale University be continued in accreditation;

that the University submit a fifth-year interim report for consideration in Fall 2014;

that, in addition to the information included in all interim reports, the University give emphasis to its success in:

- 1) allocating financial resources, including resources from the endowment, to support its programs and services;
- 2) implementing plans for the West Campus, including the development of interdisciplinary programs in the life sciences;
- 3) improving the experience and reported satisfaction of graduate students, with regard to the physical facilities available to graduate students as well as opportunities to participate in campus life;
- 4) achieving its goals for the diversity of faculty and administrators;
- 5) using quantitative as well as qualitative measures of student learning and using the results for planning and decision making, including the allocation of resources;

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Dr. Richard C. Levin
April 9, 2010
Page 2

- 6) continuing to implement the recommendations of the Committee on the Yale College Education (CYCE) report and to assess the impact of changes made;

that the next comprehensive evaluation be scheduled for Fall 2019.

The Commission gives the following reasons for its actions.

Yale University is continued in accreditation because the Commission finds the institution to be substantially in compliance with the *Standards for Accreditation*.

We concur with the visiting team that Yale University is one of the premier institutions of higher education in the world. It has a clear, focused mission and well-articulated goals to achieve that mission. As a University with an historic emphasis on undergraduate education, it is also achieving excellence with its graduate and professional schools. We take favorable note of the effective balance of effort and resources between the two levels of education, with growing interdisciplinary collaborations within and across the undergraduate and graduate programs.

We commend the University for its culture of planning and collaboration and for the mechanisms it has put in place to assess student learning and use the results for improvement. We are gratified to learn of the value of the self-study process to the campus community and of the resulting enhancement to the University's capacity to collect and analyze institutional data.

We congratulate the University on its commitment to the city of New Haven and its programs that have advanced the revitalization of the city and expanded home ownership opportunities for many residents. We are pleased to learn of the University's significant capital investments in its campus as well as the actions taken to mitigate the impact of the sharp decline in the institution's endowment. The University benefits from a well structured, inclusive governance system that is, as the team notes, "highly effective" and from committed leaders, a world-class faculty, and bright, capable students. Despite the challenges associated with the current economic crisis, Yale University is well positioned to maintain its position in the higher education community and to sustain its well-deserved reputation for excellence.

Commission policy requires a fifth-year interim report of all institutions on a decennial evaluation cycle. Its purpose is to provide the Commission an opportunity to appraise the institution's current status in keeping with the policy on Periodic Review. In addition to the information included in all fifth-year reports the University is asked, in Fall 2014, to report on six matters related to our standards on *Financial Resources, Planning and Evaluation, Students, Faculty, Integrity, and The Academic Program*.

The Commission is pleased to learn of steps taken by the University to compensate for the sharp decline in its endowment. We understand that the institution has made and will continue to make "targeted reductions" that preserve the core academic functions and student financial aid while enabling the University to realize a balanced budget. The Fall 2014 report will provide an opportunity for the University to update the Commission on the status of its endowment and the success of its efforts to allocate available resources to support its programs and services. We remind you of our standard on *Financial Resources*:

The institution preserves and enhances available financial resources sufficient to support its academic and other activities. It manages its financial resources and allocates them in a way that reflects its mission and purposes. It demonstrates the ability to respond to financial emergencies and unforeseen circumstances (9.1).

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April 9, 2010
Page 3

The Commission appreciates the University's candid reassessment of its plans for the West Campus. We understand that the economic downturn has prompted revisions to the plans and timeline for the development of the campus. We are gratified to learn that the University has secured leadership for three of the five planned Institutes to be housed at the West Campus and that discussions are under way with a foundation for a substantial gift to support programming at the campus. We look forward to learning, in Fall 2014, of the University's success in achieving its plans for the West Campus, including its planned development of interdisciplinary programs in the life sciences, as evidence of the institution's "demonstrable record of success in implementing the results of its planning" (2.3).

We take favorable note of the University's efforts to address the dissatisfaction graduate students have expressed with several aspects of their experience at the institution. We are pleased to learn of the services provided for graduate students at the MacDougal Center, including comprehensive career services, training in teaching, academic support, and social activities, and of the University's plans to build two new facilities to house graduate students. We anticipate being apprized, through the Fall 2014 report, of the University's success in enhancing the quality of graduate student life, in keeping with our standard on *Students*: "The institution offers an array of services appropriate to its mission and the needs and goals of its students" (6.8).

The self-study prepared by Yale University and the report of the visiting team both express concern about the extent to which the institution has been able to achieve its goals for the "recruitment and retention of women and members of underrepresented minorities" among its faculty and administration. We are gratified to learn of recent steps taken to advance these goals, including improvements to existing mentoring programs, and of recent appointments to residential college masterhips that increase the representation of faculty of color in the ranks of academic leadership. The Fall 2014 report will provide an opportunity for the University to update the Commission on its success in addressing its "goals for the achievement of diversity of race, gender, and ethnicity" (5.4) and in fostering "an atmosphere within the institutional community that respects and supports people of diverse characteristics and backgrounds" (11.5).

The Commission concurs with the visiting team that, although the University makes many strong institutional claims for student achievement, the "validating information" developed to date has been more qualitative than quantitative. We take favorable note of the development of the "Yale by the Numbers" website and of efforts to gather information about student learning, including capstone projects, senior profiles, and a consortial senior survey. We look forward to learning, in Fall 2014, of the University's success in using "a variety of quantitative and qualitative methods to understand the experiences and learning outcomes of its students" (4.50). In addition, we look forward to receiving evidence that the results of the University's evaluation efforts, including assessment of student learning, "are used systematically for improvement and to inform institutional planning, especially as it relates to student achievement and resource allocation" (2.6).

Finally, the Commission commends Yale University for its comprehensive review of the undergraduate curriculum through the Committee on the Yale College Education (CYCE), and we share the visiting team's assessment that a number of "major improvements to the culture and curriculum" emerged from the report. We are pleased to learn that the University has developed plans to assess the impact of the new curriculum and also to determine the feasibility of implementing other recommendations from the report, such as addressing the proliferation of majors. The Fall 2014 report will provide an opportunity for the University to report on its continued success in implementing these initiatives, in keeping with our standards on *Planning and Evaluation* and *The Academic Program*:

Dr. Richard C. Levin
April 9, 2010
Page 4

The institution regularly and systematically evaluates the achievement of its mission and purposes, giving primary focus to the realization of its educational objectives. Its system of evaluation is designed to provide relevant and trustworthy information to support institutional improvement, with an emphasis on the academic program. The institution's evaluation efforts are effective for addressing its unique circumstances. These efforts use both quantitative and qualitative methods (2.4).

The institution undertakes academic planning and evaluation as part of its overall planning and evaluation to enhance the achievement of institutional mission and program objectives. These activities are realistic and take into account stated goals and available resources. The evaluation of existing programs includes an external perspective and assessment of their effectiveness. Additions and deletions of programs are consistent with institutional mission and capacity, faculty expertise, student needs, and the availability of sufficient resources required for the development and improvement of academic programs. The institution allocates resources on the basis of its academic planning, needs, and objectives (4.9).

The scheduling of a comprehensive evaluation in Fall 2019 is consistent with Commission policy requiring each accredited institution to undergo a comprehensive evaluation at least once every ten years.

You will note that the Commission has specified no length or term of accreditation. Accreditation is a continuing relationship that is reconsidered when necessary. Thus, while the Commission has indicated the timing of the next comprehensive evaluation, the schedule should not be unduly emphasized because it is subject to change.

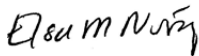
The Commission expressed appreciation for the self-study prepared by Yale University and for the report submitted by the visiting team. The Commission also welcomed the opportunity to meet with you, and Dr. Barry Scherr, team representative, during its deliberations.

You are encouraged to share this letter with all of the institution's constituencies. It is Commission policy to inform the chairperson of the institution's governing board of action on its accreditation status. In a few days we will be sending a copy of this letter to Mr. Roland W. Betts. The institution is free to release information about the evaluation and the Commission's action to others, in accordance with Commission policy.

The Commission hopes that the evaluation process has contributed to institutional improvement. It appreciates your cooperation with the effort to provide public assurance of the quality of higher education in New England.

If you have any questions about the Commission's action, please contact Barbara Brittingham, Director of the Commission.

Sincerely,



Elsa M. Nuñez

EMN/slo
Enclosure

cc: Mr. Roland W. Betts
Visiting Team

II.2.2 Professional Degrees and Curriculum

A. Course of Study

The Master of Architecture I degree is the only accredited degree program offered at the Yale School of Architecture. The total requirement for the M.Arch I degree is 108 credits for all students, both non-pre-professional. Entering students must hold a bachelor's degree, or the equivalent, from an accredited college or university. (See *i.2.2.C Yale School of Architecture Program Types – M.Arch I Related.*)

Pre-First Year (Mid-Summer)

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

First Year (Fall)

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

First Year (Spring)

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

First Year (Early Summer)

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

Second Year (Fall)

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

Second Year (Spring)

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

Third Year (Fall)

Required Credits

Advanced Studio Design	9
2031a, Arch. Practice and Management	3
Elective ***	3
	15

Third Year (Spring)

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

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

***This course does not conclude until late June.*

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

B. Study Areas

Design and Visualization

John Eberhart and Joel Sanders, Study Area Coordinators

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

Required Design and Visualization courses:

1001c, Visualization I: Observation and Representation
1012b, Architectural Design
1013c, Building Project
1015a, Visualization II: Form and Representation
1016b, Visualization III: Fabrication and Assembly
1017c, Visualization IV: Processing and Presentation
1018a, Formal Analysis
1021a, Architectural Design
1022b, Architectural Design
Advanced Design Studio
Advanced Design Studio

Technology and Practice

Michelle Addington and Kyoung Sun Moon, Study Area Coordinators

This study area explores fundamental theories and methods of building technologies and the relationships among these technologies, architectural design, and the larger natural environment. Courses examine materials, construction, structural systems, and the environmental technologies that provide healthy, productive, sustainable, and comfortable environments. This area also covers professional practice and examines the relationship between methods of construction, procurement, and management. Advanced courses investigate specific technical systems in greater detail, survey emerging methods and technologies, and explore the relationship between building technologies and architectural design in current practice and writings. For the M.Arch. I program, requirements in this study area include six courses that survey common technical systems used in buildings and integrate the consideration of these technical systems into architectural design through a series of projects of increasing complexity. In addition, there is a required course on architectural practice.

Required Technology and Practice courses:

2011a, Structures I
2012b, Structures II
2015b, Building Technology
2021a, Environmental Design
2022b, Systems Integration and Development in Design
2031a, Architectural Practice and Management

History and Theory

Kurt W. Forster and Emmanuel Petit, Study Area Coordinators

This study area explores the relationship between design, history, and theory through a broad range of courses in which the analysis of buildings, cities, landscapes, and texts supports the articulation and criticism of fundamental concepts, methods, and issues. Historical and contemporary projects and writings are studied in context and as part of the theoretical discourse of architecture. For entering M.Arch. I students who have not had significant prior architectural training, the pre-first-year visualization course (1001c) includes a broad survey of Western architectural history to the nineteenth century. For all M.Arch. I students, there is a first-year required survey course of nineteenth- and twentieth-century architectural history (3011a) followed in the second year by two required courses on architectural theory (3021a and 3022b). In addition, M.Arch. I students must satisfactorily complete two of the elective courses from this study area. One of the electives should be in a non-Western subject. Note that the elective courses 1214a, 4211b, 4212a, 4213a, 4214b, 4217b, 4222a, and 4223b will satisfy one of the History and Theory elective requirements provided a research paper is required, although those listed from the Urbanism and Landscape study area cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses offered outside of the may fulfill this elective requirement provided permission from the study area coordinators has been granted.

Required History and Theory courses:

3011a, Modern Architecture
3021a, Architectural Theory I: 1750–1968
3022b, Architectural Theory II: 1968–Present

Urbanism and Landscape

Alan Plattus and Elihu Rubin, Study Area Coordinators

In this study area, a broad range of courses explore the aesthetic, economic, social, and political influences on the spatial form of urban places and the urban, suburban, and rural landscapes that form our design ecology. For the M.Arch. I program, required courses in this study area include an introduction to urban design (4011b), an introduction to planning and development (4021a), and the satisfactory completion of one of the elective seminar courses from this study area. Note that the elective courses 3222a and 3237b will satisfy the Urbanism and Landscape elective requirement, although they cannot satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses

offered outside the School may fulfill this elective requirement provided permission from the study area coordinators has been granted.

Required Urbanism and Landscape courses:

4011b, Introduction to Urban Design

4021a, Introduction to Planning and Development

C. Summer Preparation Courses for Incoming M.Arch. I Students

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

1. Visualization I: Observation and Representation (1001c). This five-week course is offered at no charge for those newly admitted students who do not have significant pre-architecture training. This course is required for only those students who have been informed in their acceptance letter that they must take this course. Students required to take the summer session must satisfactorily pass this course before being admitted to the School's first-year M.Arch I program in the fall. Classes are held each day, Monday through Friday. The average day is broken into morning and afternoon sessions. Students are expected to complete assignments outside of class.

2. Summer Shops Techniques Course. This one-week course introduces incoming students to the School's fabrication equipment and shops. The course stresses good and safe shop techniques. Students are not allowed to use the School's shops unless they have satisfactorily completed this course.

3. Summer Digital Media Orientation Course. This two-part course, which occurs during the same week as the Summer Shops Techniques Course, covers accessing the School's servers, the use of the School's equipment, and the School's digital media policies and procedures. This course is required only for those M.Arch. I students who did not take Visualization I: Observation and Representation (1001c).

4. Arts Library Research Methods Session. This hour-and-a-half session covers various strategies to answer research questions pertaining to course curricula and topics by using tools such as the Yale University online catalog, architecture databases, image resources, print resources, and archival resources.

II.2.3. Curriculum Review and Development

A. Curriculum Development

Since 2007, the curriculum has made specific changes to strengthen the School's resilience in the changing practice and within the shifting global economy. The new visualization sequence was added in the fall of 2008: 1001c, Visualization I: Observation and Representation; 1015a, Visualization II: Form and Representation; 1016b, Visualization III: Fabrication and Assembly; and 1017c, Visualization IV: Processing and Presentation. In all four stages of the visualization sequence, hand, digital, 2-D, and 3-D methods are explored. The School also strengthened the pre-first year introductory course, offered free to incoming students with little or no in architecture. The School's first year curriculum is continually adapted to reflect the changing needs of students and the profession. The Building Project now introduces BIM into the construction documentation and coordination process. Additionally, instructors from the School of Management come to teach students how to present. These initiatives continue to enrich the first year curriculum and address how students and architects interface with communities, work in groups, and collaborate in the design process. The School is working to increase its focus on urban and environmental studies as well as its continued emphasis in hand drawing. The career development department was initiated in the fall of 2008 with a series of workshops as well as lectures to prepare students and aid in technical job preparation (resumes, portfolios, career fairs, etc.).

B. Curriculum Review

Curriculum Committee

The curriculum of both required courses and advanced electives is organized in Study Areas reflecting required areas of professional competence and research. Each area is headed by a Study Area Coordinator, who is a scholar and/or licensed practitioner with particular expertise in that study area. The Study Area Coordinators serve as advocates for the needs of their field of study within the curriculum as a whole, as well as monitoring the progress of each student with respect to that area of study. (See *Section I.2.2* and *Section I.1.5.B*.)

Alumni Survey

The Yale School of Architecture is embarking on an Alumni survey that will collect responses from School alumni of the past twenty years. The School has enlisted the help of the Yale School of Management for their expertise in the area of information gathering. The first survey will be distributed in 2012 to over 20 years of alumni. The survey questions will address issues of curriculum, preparation for professional development, and the changing modes of practice. The School will use the results of the survey to determine which areas of the curriculum were most beneficial to students, how many alumni pursued licensure, and general areas for improvement. (See *i.1.4* and *i.1.5* and *i.2.2*.)

ii.3. Evaluation of Preparatory/Pre-Professional Education

ii.3.1 Preparatory/Pre-Professional Education Requirements

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:

1. Elementary calculus.
 2. A studio course such as freehand drawing, sketching, painting, sculpture, or basic architectural design. (Ceramics, photography, graphics, or film will not satisfy this requirement.)
 3. Two courses in the history of art and/or architecture. It is recommended that one course be a survey, the other a course in modern architecture.
 4. A classical physics course is also recommended but not required.
- (See *Section i.2.1* for Admissions)

ii.3.2. Waivers

If an entering student can demonstrate competence and passing grades, from an accredited school, in the material covered in any of the program's required support courses (except for 2031a), that student may request a waiver of those courses. A waiver of any required course, however, does not reduce the number of course credits required to fulfill the program's degree requirements. Requests for a course waiver must be submitted to one of the course's study area coordinators during the first week of the term in which a student is enrolled. Course waivers will not be issued once course registration has closed.

Waivers may only be granted based upon a student's successful passing of an equivalent college level course at another accredited institution by receiving a grade of C or better. Waivers are not granted for work experience.

Course syllabi and course work from the other institution are scrutinized for equivalency to the School's required course material. Students must present their transcript, the catalog course description, the syllabus, and a notebook or examples of work accomplished to the study area coordinators accompanied by a Rules Waiver form. The faculty who grant waivers in traditional subjects are expected to be familiar with what is being taught at other schools and the content of their courses. Many are also familiar with how individual professors at these schools teach their subjects. If the faculty member reviewing waivers is unfamiliar with the course at the other university, he/she will request more extensive copies of student work. If there is any material missing in the course content of the other school's

coursework, the student will still be required to take the entire course, even if there will be redundancy in material for the student. Students may only use a course once to waive a course. For example, if they use a building construction course to waive out of structures, they can not use the same course to waive out of building technology, even if the required content has been covered.

Following review by the study area coordinator, course waivers are reviewed and approved by the Curriculum Committee based upon the recommendations of the course's study area coordinators. The Rules Committee will then review the student's transcript and degree checklist and make the final determination as to whether a waiver will be granted.

ii.3.3. Transfers

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

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

For transfer students or students granted advanced standing, the Director of Graduate Studies must approve credit for courses previously taken at other institutions. Students are not usually allowed to take courses for credit at other institutions after matriculation. An exception may be allowed under the following procedure:

The student presents her/his petition to take courses at another institution to the School's Rules Committee. The petition will be accompanied by a written opinion from the Study Area Coordinator and, when applicable, from the faculty member teaching an equivalent Yale course. The Rules Committee will transmit its recommendation, along with the student's petition and opinion of the involved faculty member(s), to the Dean for policy decision. If an exception to the School's policy is warranted, the decision will be forwarded to the Rules Committee for implementation.

Transfer students are rarely admitted at the Yale School of Architecture.

ii.4. Public Information

ii.4.1 Statement on NAAB-Accredited Degrees

The following statement can be found on the School's website under the description of the M.Arch First Professional Degree Program:

http://www.architecture.yale.edu/drupal/programs/master_architecture_one

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

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

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

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

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

Next accreditation visit: 2013

In addition, the following statement can be found on the School's website under the description of the Undergraduate Architecture Major offered for Yale College students:

<http://www.architecture.yale.edu/drupal/programs/undergraduate>

The Liberal Arts Major in Architecture This program leads to a B.A. degree with a major in Architecture. As a liberal arts major within Yale College, it is not an accredited professional degree program. For accredited professional degree programs, please refer to The National Architectural Accrediting Board (NAAB) requirements.

The above page links to the following statement:

http://www.architecture.yale.edu/drupal/programs/undergraduate/naab_requirements

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

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

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

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

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

Next accreditation visit: 2013

M.Arch I

The statement above links to the School's description of the M.Arch First Professional Degree Program:
http://www.architecture.yale.edu/drupal/programs/master_architecture_one

ii.4.2 Access to NAAB Conditions and Procedures

The Yale School of Architecture website offers helpful information in order to assist parents, students, and others as they seek to develop an understanding of the body of knowledge and skills that constitute a professional education in architecture. The School has made the following documents available to all students, parents, and faculty: http://www.architecture.yale.edu/drupal/resources/career_services/online-resources-links

The 2009 NAAB Conditions for Accreditation
The NAAB Procedures for Accreditation

ii.4.3 Access to Career Development Information

The following resources are available to all students, parents, staff, and faculty through the School's website: http://www.architecture.yale.edu/drupal/resources/career_services/online-resources-links

www.ARCHCareers.org

The NCARB Handbook for Interns and Architects

Toward an Evolution of Studio Culture

The Emerging Professional's Companion

www.NCARB.org

www.aia.org

www.aiaa.org

www.acsa-arch.org

ii.4.4 Public Access to APRs and VTRs

In order to promote transparency in the process of accreditation in architecture education, the School has made the following documents available to the public through contacting the Yale School of Architecture administrative office:

- All *Annual Reports*, including the narrative
- All NAAB responses to the *Annual Report*
- The final decision letter from the NAAB
- The most recent *APR*
- The final edition of the most recent *Visiting Team Report*

ii.4.5. ARE Pass Rates

The National Council of Architectural Registration Boards publishes pass rates for each section of the Architect Registration Examination by institution. This information is considered useful to parents and prospective students as part of their planning for higher/post-secondary education. Therefore, Yale School of Architecture has made this information available to the public by linking it to our website:

http://www.architecture.yale.edu/drupal/resources/career_services/online-resources-links

<http://www.ncarb.org/en/ARE/ARE-Pass-Rates/Pass-Rates-by-School/2011-v4.aspx>

Part Three (iii): Progress Since Last Site Visit

iii.1. Summary of Responses to the Team Findings 2007

The major weaknesses found by the Visiting Team in the 2007 Report were classified under two categories, Criteria Not Met and Conditions of Cause for Concern. The Visiting Team observed four “*not met*” areas in Student Performance Criteria. The Visiting Team cited under “**cause for concern**” the concern with the two-year old portfolio review program and the perceived lack of consistent review standards.

iii.1.1 Responses to Conditions Not Met

A. Public Information

To ensure an understanding of the accredited professional degree by the public, all schools offering an accredited degree program or any candidacy program must include in their catalogs and promotional media the exact language found in the NAAB Conditions for Accreditation, Appendix A. To ensure an understanding of the body of knowledge and skills that constitute a professional education in architecture, the school must inform faculty and incoming students of how to access the NAAB Conditions for Accreditation.

Comment from previous VTR 2007: A statement regarding NAAB is included in the graduate catalogue, but it is not the exact language found in the NAAB Conditions for Accreditation, Appendix A. Also, the Appendix A statement is not included in the undergraduate catalogue under the discussion of the architecture major. None of the other school program publications include the NAAB statement. There was until recently a link to the NAAB web page. The school plans to promptly restore the link. The school does not clearly inform students of how to access the NAAB Conditions for Accreditation. This condition is not met.

Response from Program 2012: The following statement has been updated and added to the School's website and the printed version of School of Architecture Bulletin for the M.Arch First Professional Degree Program (http://www.architecture.yale.edu/drupal/programs/master_architecture_one):

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

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

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

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

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

Next accreditation visit: 2013

The following statement has also been added to the description of the Undergraduate Architecture major on the School's website which is linked to the NAAB Public Information text:

(<http://www.architecture.yale.edu/drupal/programs/undergraduate>)

(http://www.architecture.yale.edu/drupal/programs/undergraduate/naab_requirements):

The Liberal Arts Major in Architecture. This program leads to a B.A. degree with a major in Architecture. As a liberal arts major within Yale College, it is not an accredited professional degree program. For accredited professional degree programs, please refer to The National Architectural Accrediting Board (NAAB) requirements.

In addition, the 2009 NAAB Conditions for Accreditation are now linked to the School website:
http://www.architecture.yale.edu/drupal/resources/career_services/online-resources-links

B. Non-Western Traditions

Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world.

Comment from previous VTR 2007: This criterion is not met. The program provides numerous opportunities for contact and understanding of non-western traditions including lectures, travel, seminars, and dinners with visiting lecturers and the international diversity of the student body. However, none of these opportunities are mandatory or contained in a required course. Three out of forty-five electives contain some non-western traditions materials and the APR states that students are encouraged to take one of these electives. However, no tracking of student compliance with this recommendation is undertaken and when the students were asked how many had taken any course with non-western traditions the response was minimal.

Response from Program 2012: The School recognizes the valuable aspects of history in non-western traditions and has expanded the course offerings in this area. Students are now required to take a History and Theory elective in a non-Western subject. The school also recognizes that the student body itself is diverse and international. As part of the required curriculum, every Advanced Studio travels for one week per semester. Since the last Team visit, these studios have expanded to include cities in India, China, Brazil, Russia, and Egypt. It is less common for an Advanced Studio to travel in the United States than to travel abroad. For the past twelve years, Alan Plattus has taught an advanced studio that focuses on urban issues in China. In addition, Yale School of Architecture maintains close relationships with other graduate schools and Yale College where students find many excellent courses that focus on the history and art of East Asia, the Middle East, and Latin America. In Fall 2011, a new seminar, *Architectural Practice in the Developing World* (2228) focused on building practices and standards in Latin America. Two popular seminars are offered each year that focus on the architecture, landscape and history of Asia: *Old and New: Landscape and Urbanism of East* (4228) and *Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism* (3240). Keller Easterling teaches several courses that explore ideas of globalization, activism, and international standards focusing on areas in the Middle East, Asia, and South America.

Electives:

The School of Architecture strives to expose students to various historical traditions and global culture. Students are required to take electives that offer parallel and divergent canons and traditions of architecture, landscape, and urban design across the various study areas. The School of Architecture offers a number of courses that explore issues of globalization in the non-Western world. Students advance their knowledge of non-western traditions acquired through precedent study and the advanced studios by taking an elective seminar or lecture that specifically addresses non-western issues. They are further required to take a History and Theory elective in a non-Western subject:

4228b, Old and New: Landscape and Urbanism of East Asia

What are "Asian" landscapes and urbanism? If they are different from "Western" ones, what makes them unique? Are they surviving and/or transforming in the time of information technology, tourism, and globalization? This seminar explores Asian landscapes: their climate, geography, religions, cultures, and ideas of life/death and construction/reconstruction. Social elements such as views toward family/community, economic conditions, and whereabouts of political powers also influence the physical forms of cities and landscape. Both old and new situations of these layers are explored. The seminar

includes lectures by instructors, in-class research exercises, student in-class presentations, and a required independent research paper. Taught by Yoko Kawai and Takaya Kurimoto.

3240a, 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, Kuma, and SANAA. The urbanism of Tokyo and Kyoto is discussed. Students are required to make in-class presentations and write a final paper. Yoko Kawai.

3227b, Tropical Architecture

This seminar focuses on the historical and contemporary factors that have shaped and could possibly shape architectural form in the tropical and subtropical zones around the globe. The goal of this course is to broaden research regarding contemporary architecture's potential in the neglected regions located between the Tropic of Cancer (northern equatorial zone) and Tropic of Capricorn (southern equatorial zone). The critical topics include the issue of indigenous, vernacular, and colonial regional form; translation of international modernism; climate-based issues and design parameters; contemporary social and cultural issues; and potential of sustainability and contemporary discourse. Students prepare presentations on the geographical regions and are required to produce a critical research document of a contemporary building type that incorporates sustainable strategies and innovative design unique to these diverse cultural and climate locales. Dean Sakamoto.

Spaces of Violence: Militarism in Modern and Contemporary Architectural Discourse

The city has become no longer the locus, but the apparatus of "warfare" (Eyal Weizman). From the military imperatives of offense and defense strategies, which historically dictated the formation of cities, to the recent "War on Terror," which is ubiquitously propagating these impulses through surveillance, military tactics and strategies are still an integral part of the city and contemporary urbanism. War is an acceleration of the evolutionary processes and slow transformations inherent in the urban development of cities, and, as such, helps us study them at closer range and compressed duration. The focus of this research-based seminar, taking Beirut as a case study examines the interrelation between war and architecture, between the act of violence and that of design. Makram el Kadi.

2228a, Architectural Practice in the Developing World: Building Standards, Industry, and Disaster (Fall 2011)

On December 22, 2003, a magnitude 6.6 earthquake struck a populated area in central California; it killed two people. Four days later, a magnitude 6.6 earthquake struck Bam, Iran; the death toll was 30,000. Two similar geological events occurred in cities on different ends of the globe with drastically different consequences. This seminar explores the impact of natural disasters, such as earthquakes, on architectural practice in the developing world; examines the vulnerabilities of developing cities in the face of natural disasters; and explores the global response after catastrophe. Focusing primarily on the Latin American region, students investigate the moral responsibilities faced or undertaken by designers in communities without a developed culture of safe construction. Students prepare weekly in-class presentations, a larger assignment that investigates a specific building in a foreign country in order to recommend strategies for development, and a final paper that evaluates a chosen disaster response program to determine its effectiveness. Stephen Forneris.

3226b, Lateral Strategies: Architecture and Activism

This seminar researches architecture and activism. Some of the most radical changes to the globalizing world are written not in the language of law and diplomacy but rather in the language of architecture and urbanism. The notion that there is a proper forthright realm of political negotiation usually acts as the

perfect camouflage for consequential activity that resides in the unofficial currents of cultural and market persuasion. This seminar tutors spatial entrepreneurialism, impure ethical struggles, and a new species of spatio-political activism. In sequential weeks, the seminar considers these in relation to a topic and two thinkers. Activism and: piracy (Sloterdijk, De Certeau), comedy (Crichtley, Goffman), entrepreneurialism (Banham, Price), law (Agamben, Balibar), organization (Meyer, Castells), aesthetics (Ranciere, Bourriaud), polity (Mattelart, Latour), sovereignty (Habermas, Retort), violence (Virilio, Guattari), ethics (Badiou, Levinas). Taught by Keller Easterling.

4216a, Globalization Space: International Infrastructure and Extrastatecraft

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

4227b, Ownership/Clientship: A Global Review of Real Estate

This seminar examines the ownership of commercial and institutional real estate globally, changing patterns of ownership since 1900, and the impact of ownership on the quality and type of real estate projects built. The course examines the history of family ownership up to the present day; the tremendous growth in private equity, both institutional and third-party; the rise of developers as owners; the establishment of commercial real estate as a legitimate asset class for investment; and the powerful influence of sovereign funds on capital allocation in the world of commercial real estate. Included are discussions on the history of public equity and syndication markets; how tax and other regulations have influenced property development; the financing and development of new towns and large-scale developments; the development of commercial real estate assets by railroads, timber companies, and other commercial enterprises; the role of corporations in developing properties for their own use; and institutional nonprofit "clientship." Students are expected to produce an individual research paper requiring primary research and direct contact with a major owner of commercial real estate projects, tracing the ownership and development history of a specific, large-scale commercial real estate project (\$100MM or more). In addition, periodic analysis of company financial statements and other documents is required. This course requires some basic mathematics and the use of a financial calculator or laptop computer in class. Kevin D. Gray.

The following courses offered elsewhere in the University fulfill the History and Theory elective requirement:

HSAR 143b, Introduction to the History of Art: Buddhist Art and Architecture to 1600

Buddhist art and architecture of East Asia, Southeast Asia, and Tibet from the tenth century to the early modern period. This class emphasizes cross-regional engagements including the impact of Islam. Mimi Yiengpruksawan.

HSAR 143b, Introduction to the History of Art: Chinese Art and Culture Youn-mi Kim

HSAR 236a/ARCG 236a/NELC 103a, The Art of Ancient Palaces

This course provides an introduction to the art and architecture of palaces in ancient Egypt, Mesopotamia, and the Bronze Age Aegeanis. In this class special attention is paid to palatial workshops (painting, sculpture, pottery, faience, glass, ivory, metal) in cultural context. Emphasis is on the

iconography of power, including the establishment within palatial complexes of the world's oldest botanical and zoological gardens. Karen Foster.

HSAR 688b, Soviet Constructivism

A research seminar that explores the full range of Soviet Constructivist avant-garde art circa 1915 through 1930 from a variety of theoretical perspectives: painting, objects, architecture, stage and exhibition design, photography. Sebastian Zeidler.

HSAR 266a, Introduction to Islamic Architecture, 1250–1850

This course provides an introduction to the architecture of the Islamic world up to the early colonial period, c. 1850 C.E., encompassing regions of Asia, North Africa, and Europe. A variety of sources and media, from architecture to urbanism and from travelogues to paintings, are used in an attempt to understand the diversity and richness of Islamic architecture. Kishwar Rizvi.

HSAR 598a, Transnational Modernisms in the Middle East

Using Jahan Ramazani's *Transnational Poetics* as a starting point, this graduate seminar aims to interrogate contemporary architecture through the lenses of mobility and hybridity. The starting point is the Middle East; however, the practice and production of such architecture is not limited by region or nation, but is predicated on the intertwined histories of communities defined by economic status, religion, and political ideology. Kishwar Rizvi.

HUMS 381A/HSAR 416/MMES 124a, Byzantium, Constantinople, Istanbul

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

JDST 296a/HIST 350Ja/HUMS 446a, Tel Aviv: Culture and History

This course acts as an exploration of culture, politics, and society in modern Palestine and Israel through the study of Tel Aviv. Topics include the city in Zionist ideology, immigration and cosmopolitanism, Hebrew culture and language, architecture and city planning, centers and peripheries, and the city as a site of political activism. Liora Halperin

HSHM 422b/HIST 140Jb, Cartography, Territory, and Identity

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

EVST 346b, Urbanization and the Environment in China and India

This course studies contemporary urbanization processes in China and India, with a focus on environmental challenges and sustainable development. Topics covered include energy, food, water, and land-use systems; manufacturing, industry, and technology; cultures and lifestyles. Students are introduced to conceptual and analytical tools for assessing the effects of urbanization. Karen Seto, Angel Hsu.

HSAR 788b, The Temple in Southern Asia

The emergence of the Indian temple, as a monument fashioned through the medium of stone, in the fifth century marked a critical moment in the history of world architecture. The temple, as it evolved over the course of the first millennium, became both a highly complex architectural form and a supremely symbolic monument that worked at the levels of both ritual and space. This seminar examines the materiality and meanings of Indian temples through architectural form, sculptural imagery, and religious contexts. Readings include a range of scholarly essays on Indian architecture, religion, philosophy, and architectural theory as well as primary textual sources (all accompanied by English translations). Class

sessions consist of both discussions and hands-on workshops that may better allow the group to interrogate the nature of the architecture through an exploration of the processes of its making and its potential as a medium. In addition, we consider the agency of the temple's various audiences, including patrons and architects, sculptors and stonemasons, and a wide range of devotional communities. Tamara Sears

SOCY 310b/EAST 410b, Urban Development in China (3 credits)

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

HSAR 385b/SAST 258b, Temple Towns of South Asia

This course provides a survey of the history, forms, symbolisms, and meanings of South Asian temple architecture. There is a focus on Hindu structures, with some examination of Buddhist and Jain buildings. Tamara Sears.

F&ES 842a, Cities and Sustainability in the Developing World

Most population growth in the twenty-first century will occur in the urban areas of the developing world, which are expected to increase by two billion inhabitants by 2030. Urban living poses environmental hazards, which affect the current population and especially the poor, through immediate, local impacts on health and safety. It also causes environmental degradation, with longer-term, wider-area, and intergenerational consequences. Variations in the incidence and relative severity of a range of environmental problems across cities at different levels of development suggest differences in priorities for action. The massive new investment in the capital stock of cities required for the doubling of urban population by 2030 will be critical to environmental outcomes. Using a number of city case studies, the course highlights local solutions, as well as new technologies for monitoring, planning, and managing urban growth. Active student participation is required, including individual class presentations and a final group project. Ellen Brennan-Galvin

HSAR 481b, Art and Architecture of the Forbidden City in China

The principal topic of this class is the Forbidden City from the Mongol Yuan dynasty to the present. Special attention is paid to the interaction between art and politics as revealed by the city planning, architecture, and visual culture of this highly symbolic complex. Case studies include the Altar to Heaven, the Yuanming Garden, the Tiananmen Square, and the Palace Museum. Lillian Tseng

SAST 277a, South Asian Urbanisms

The rise of urbanization in South Asia is a product of colonial intervention and dominance. Deep and lasting ramifications of colonization on the social, political, and cultural fabric of South Asian peoples are discussed in this course. It addresses cities as representatives of complex notions of sovereignty, modernity, and development. Mrinalini Rajagopalan

Advanced Studios:

Each student is required to take two Advanced Studios during their final year of the M.Arch. program. These studios feature international critics who focus these studios around specific sites and programs, typically set outside the United States and taught by visiting professors from around the world. The School views the Advanced Studios as a unique opportunity for students to research the architecture and culture of different countries. In addition, many studios throughout the course distribution rely heavily on case studies. Many of these architectural precedents offer insight into non-western traditions.

A few examples of such Advanced Studios offered in the past two years are listed below:

Advanced Design Studio: Urbanism in China (Fall 2011) Alan Plattus.

The fall 2011 studio was the twelfth year of the Yale School of Architecture China Studio, but the first year of a new collaboration between Yale and Tsinghua University School of Architecture in Beijing. This

studio also launched a projected three-year investigation of urban development and redevelopment in the historic and contemporary Chinese capital city, with a particular emphasis on models of sustainable mixed-use and neighborhood development. Over the next three years the China Studio will study the impact of preservation, infill and new development on three sites along the historic axis of Beijing, moving from the center outward to the urban periphery. The studio not only moved to the city most closely associated, by the Chinese and the world, with traditional Chinese city planning and architecture, as well as the center of political and cultural authority in the new China. It will also focus on an area in the very heart of the historic center, immediately adjacent to the walls and moat of the Forbidden City itself. Documenting and analyzing historic and emergent patterns of space and use in this area, students were asked to understand critically the roles of preservation and new infill development in both protecting and opening up this area, while developing and applying new models and guidelines for sustainable neighborhood development to their projects. The roles of landscape, water, transportation, public and private space, traditional and new typologies and uses, as well as traditional and contemporary building techniques and materials were part of the discussion. As in past studios, Yale students travel to China, tour the site and other relevant sites and projects in and around Beijing, meet with local planning officials, and, most importantly, collaborate with their counterparts, graduate students at Tsinghua University, to develop preliminary site analysis and design concepts. This interaction continued throughout the term via video conferencing. Tsinghua students and faculty also participate in final reviews at Yale.

Advanced Design Studio: New Approaches to Sustainable Resort Design: An Urban High Rise Hotel in Rio de Janeiro (Fall 2011) Patrick Bellew and Andy Bow.

Sustainability, and its potential impact and resolution in contemporary architecture remains a primary area of interest, particularly in emerging nations and new World Cities. The brief will encourage the pursuit of zero carbon and zero waste environmental agendas for the project. Dealing with the many issues of construction and operational waste, primary conservation, use and creation of energy, water management, biodiversity, resource conservation and embodied carbon. The students will be encouraged to develop responses to the brief that are carefully rooted and enumerated in response to climatic, regional and local opportunities. We will also seek to develop an understanding of, and response to, the delicate balance between the operation of the building and the needs of the local community around the hotel site. How can tourism contribute beyond the obvious addition to the GDP of the country through sustainable initiatives? How might this become manifest in Architecture?

Advanced Design Studio: Biotectonics (Fall 2010) Alejandro Zaera-Polo

Diversity is one of the characteristics of a resilient ecosystem. Diversity of speciation allows for the ecosystem to adapt, as it is more likely that some populations will be able to adjust to the new conditions and perpetuate the ecosystem. One of the targets of this studio's research will be to produce models that generate a diverse building population. The research within this studio is intended to bring together considerations with theoretical and technical concerns to explore the potential of a new architectural sensibility. The question of typologies and speciation will be a critical. The studio project is located in Brazil, a country with a culture that is particularly adept at the consideration of the relationship between natural and artificial. The chosen project is a regeneration of what is today Campo de Marte Base Aérea (Campo de Marte Airport) in São Paulo city center near Anhembi Exhibition Center. The project will aim to produce a master plan for the development of the site and the identification of a number of envelope prototypes capable of optimizing the environmental performance of the future development.

Advanced Design Studio: Interface: Residential College, Behror, India (Fall 2010) Diana Balmori, Joel Sanders

This studio will investigate an issue that has until recently received very little attention: Interface, the seam where building and land, architecture and landscape meet. We will interrogate Interface through a real scenario—the design of a residential college for girls in Behror, India. Our client, the Rai Foundation, plans to build a new building on its Behror campus, which is located halfway between New Delhi and Jaipur. This project supports the foundation's mission to empower Indian women by offering free, job-oriented education to underprivileged girls. The Behror project provides a vehicle through which to explore the broader agenda of this advanced studio, which regards environmental issues as a catalyst for

inventing new formal strategies for integrating building and landscape. As a consequence, our work this semester will require us to shift back and forth between two scales—the intermediate scale of the building and the more intimate scale of the detail, which articulates the juncture where nature, enclosure, and the human body meet. In the process, the studio will require students to generate highly developed and detailed proposals that weave together sustainable building materials with topography and vegetation in order to allow human activities to unfold in the interface between interior and exterior, nature and architecture.

C. Accessibility

Ability to design both site and building to accommodate individuals with varying physical abilities.

Comment from previous VTR 2007: This criterion is not met. The team did not find evidence that the students demonstrated the ability or even a full understanding of accessibility and ADA. There was no consistent demonstration of accessible sites, parking, routes (exterior and interior) or toilet facilities.

Response from Program 2012: Students are expected to demonstrate a full understanding of accessibility and ADA issues after their first year. This issue is addressed most specifically by the First Year Building Project. From 2007-2010 the Building Project Studio required students to design a house for a disabled woman veteran and was monitored by representatives from the Veterans Administration and Common Ground, the collaborating not-for-profit client.

Students address issues of accessibility further in the third semester design studio, *Architectural Design* (1021), where the syllabus indicates that 'Students must illustrate their ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.' In addition the student's work will be assessed in 'accessibility checks' throughout the semester, culminating in an accessibility review.

Finally, *Systems Integration* (2022), which follows the third semester design studio will reinforce issues of accessibility through development of technical documentation for the buildings.

D. Program Preparation

Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria.

Comment from previous VTR 2007: This criterion is not met. Many aspects of program preparation are discussed in design studios and one characteristic, applicable laws and standards, is thoroughly analyzed in course work. However, there is no evidence of any comprehensive program preparation document(s) that cover even a majority of the assessment parameters.

Response from Program 2012: Since the last report, the many Core and Advanced Studios have worked to integrate Program Preparation into their work. The third semester studio *Architectural Design* (1021) concentrates on a medium-scale institutional building, focusing on the integration of program, site, composition, form, and methods of construction. Students must, through their design, assess the validity of the overall space requirements and decide whether or not to amend or revise the program. In addition, many Advanced Studios offer a developed program component.

For example, in the 2011-2012 academic year two studios focused on program as a key component of the design:

Advanced Studio: AOC (Fall 2011)

Despite the move towards digitization, the homogeneity of globalization has encouraged an emphasis on material artifacts with a subsequently increased demand for 'hard' storage. Many major institutions responsible for storing publicly accessible artifacts are required to expand their collections beyond the crumbling confines of their predominantly urban mansions into generic warehouses in post-suburban

towns. These public repositories provide safe storage but with negligible access to their collections and little contribution to the peripheries in which they are sited. We will explore how the established public repositories of London – the V&A Museum, the Tate Gallery, the British Museum, the British Library, and the Royal Armories - might evolve in response to the changing demands of the contemporary public. Individually students will develop a program brief for their London-based institution's new repository. The starting point of the brief will be an observed 1:5 detail of an encounter between a visitor and an object in the collection. Informed by visits to the institution's existing buildings and meetings with its curators, building managers and visitors, the detail will evolve into a proposal for an altered relationship between the public and collection.

Advanced Design Studio: Intimate Free Plan Studio (Spring 2012) Greg Lynn.

The studio worked on the design of large continuous spaces with distinct intimate areas that are not defined by rooms but by changes in floor (and ceiling) elevation. The studio focused on the design of a vast single volume single floor building with multiple spatial and volumetric characters as well as multiple stories or levels. The program was an addition to Asplund's Stockholm library. Reading rooms, media rooms, archives and stacks, auditoria, exhibit spaces, cafés, and other functions should exploit their relation to daylight and views and access to outdoor spaces. Integration with landscape and the definition of indoor/outdoor spaces was a focus for the studio. Unlike projects of the early 1990's that looked to ramps and monumental stairs as the expression of a Modernist extreme free plan and free section for library and other projects, the other studio will focus on the definition of discrete volumetric pockets and places within an otherwise continuous room. The diagram of the sloped continuous floor is not as critical as a spatial quality of continuity punctuated by intimacy. The studio travelled to Stockholm and Russia.

iii.1.2. Response to Causes of Concern

A. Portfolio Review

Comment from previous VTR 2007: Students are concerned with the two-year old portfolio review program. The team recognizes that the faculty is taking steps to improve this process. The students believe that the faculty needs to develop consistent review standards that are distributed to the students soon after admission. The team would like to see that the program develops a portfolio review that will be a positive learning experience for the students.

Response from Program 2012: Since 2007 the Committee has continuously revised and refined the School's design review processes to ensure that it is consistent across all students and that students understand the requirements of the portfolio. The School believes that the portfolio review process has developed into a positive learning experience for the students. Portfolio requirements are discussed in both the School of Architecture Handbook and Academic Bulletin. To ensure even assessment across the year group, critics from all studios perform standardized assessments of student work at various reviews. All the studio critics for the entire studio from every section meet at the end of the term to collectively review work and decide on grades for all students in the year together.

Since 2007 the school has also been revising and refining the portfolio submission and review process. In 2011 a new review process was established. A Portfolio review subcommittee was convened specifically to address issues of inconsistency in standards. The small subcommittee carefully reviews every portfolio to ensure consistent standards are applied throughout the process. The subcommittee identifies high work, standard work, and low work, flagging specific portfolios for discussion and decision by the entire design committee. The subcommittee presents flagged portfolios relative to standard benchmark portfolios to the full design committee for discussion and decision-making.

Other steps to improve the process include the submission of portfolios digitally. Having portfolios projected on a large screen immediately facilitates group discussion and review processes. Also, to ease any confusion at the submission stage, members of the subcommittee meet students before submission to inform students of expectations and provide answers to questions. Throughout the year students are advised and reminded about portfolio preparation and work archival by studio critics following each studio so that students are fully aware in advance. (See i.1.5.C.)

iii.2. Summary of Responses to Changes in the NAAB Conditions

iii.2.1 Summary of responses to Conditions not met:

Public Information:

The school has updated their website with the required NAAB statement and link to the NAAB Conditions for Accreditation.

Non-Western Traditions:

The school has increased the available courses dealing with international cultures and development issues. The student body itself has a rich cultural diversity with numerous international influences in terms of studio critics, lecturers and travel opportunities.

Accessibility:

The issue of site and building accessibility in line with ADA standards is specifically addressed in the first year building project, the third semester design studio and the subsequent systems integration course.

Program Preparation:

Since the last report, the Curriculum Committee has worked to encourage more program preparation into Core and Advanced Studios, as described above.

iii.2.2 Summary of responses to concerns:

Portfolio Review:

Since the previous assessment the portfolio review process has improved in efficiency and transparency. Students are well informed of the process and requirements well before any submission deadlines, and the consistency of the assessment has improved with the same assessment criteria being applied across studios. A subcommittee evaluates every portfolio together to ensure a consistent standard.

Part Four. Supplemental Information

iv.1. Course Descriptions

iv.1. Course Descriptions

Required Courses

1001 Visualization I: Observation and Representation (0 credits)

Course Description:

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 drawing, architectural diagramming, vignette sketching, and physical modeling. Students work in freehand, hard-line, and digital formats. In parallel to the visualization portion of this course, an introduction to architectural history and theory focusing on principal turning points of thought and practice through to the nineteenth century is presented. The course is required for incoming M.Arch. I students with little or no academic background in architecture.

Course Goals & Objectives:

The Summer Visualization Studio will introduce incoming students who do not have an architecture background to the fundamental language of architectural visualization and representation. Lessons, exercises, assignments and workshops are organized to advance the following skills, competencies and procedures:

- *Observation:* A heightened sense of critical observation through habitual referential drawing
- *Representation:* The ability to depict space and form through a broad variety of drawing conventions including sketching, parallel projection (orthographic and axonometric), and perspective projection, in both manual and digital formats
- *Modeling:* The ability to use three dimensional models to incubate, develop, and depict design ideas
- *Analysis:* The ability to employ diagramming as a critical analytical and design tool
- *Presentation:* Strategies for creating coherent graphic and verbal presentations of design work
- *History/Theory:* An understanding of principal turning-points in architectural thought and practice through to the 18th century

Student Performance Criterion/a addressed:

A. 3. Visual Communication Skills

Topical Outline:

Design skills (25%)

Analytical skills (25%)

Critical thinking skills (25%)

Representation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Sigfried Giedion, "Introduction" and "Part VI The Space Conception of Prehistory" in *The Eternal Present: The Beginnings of Art* (New York: Bollingen Foundation, 1962), pp. xviii-xxi and pp. 513- 538.

Sigfried Giedion, excerpts from "Part XII The First Architectural Space Conception" in *The Eternal Present: The Beginnings of Architecture* (New York: Bollingen Foundation, 1964), pp. 493-512 and pp. 521-526.

Sigfried Giedion, "The Last Phase of the First Space Conception: Greece" in *Architecture and the Phenomena of Transition* (Cambridge, MA: Harvard University Press, 1971), pp. 7-19.

Alois Riegl, "The Main Characteristics of the Late Roman Kunstwollen" [1901] in *The Vienna School*

Reader : *Politics and Art Historical Method in the 1930s*. Christopher S. Wood, ed. (New York: Zone Books, 2000), pp. 85-103.

Wilhelm Worringer, "Chapter Four, Selected examples from Architecture and Sculpture from the viewpoints of Abstraction and Empathy" in *Abstraction and empathy : a contribution to the psychology of style* [1907], Michael Bullock, trans. (Chicago: Ivan R. Dee, 1997), pp. 78-105.

Gottfried Semper, "Prolegomena" in *Style in the Technical and Tectonic Arts; or, Practical Aesthetics: A Handbook for Technicians, Artists, and Friends of the Arts* [1860-1863] (Los Angeles: Getty Publications, 2004), pp. 71-100.

Le Corbusier, "Three Reminders to Architects: III. Plan," "Architecture: I. The Lesson of Rome," and "Architecture II. The Illusion of Plans" in *Towards a new architecture* [1923], Frederick Etchells, trans. (London: Architectural Press, 1952), pp. 43-64, pp. 149-173, and pp. 175-198.

Aldo Rossi, *The architecture of the city* [1966], Diane Ghirardo and Joan Ockman, trans. (Cambridge, MA: MIT Press, 1982), pp. 29-48.

Le Corbusier, "Eyes Which Do Not See: III. Automobiles," and "Architecture: III. Pure Creation of the Mind" in *Towards a new architecture* [1923], Frederick Etchells, trans. (London: Architectural Press, 1952), pp. 129-148 and pp. 199-223.

Vincent Scully, "Olympia and the Acropolis of Athens" in *Architecture : the natural and the man-made* (New York: St. Martin's Press, 1991), pp. 64-97.

Jean-Louis Cohen, "Introduction" in *Le Corbusier, Toward an architecture*. John Goodman, trans. (Los Angeles: Getty Research Institute, 2007), pp. 1-82.

Mario Carpo, "Vitruvius, Text and Image" in *Architecture in the age of printing : orality, writing, typography, and printed images in the history of architectural theory*, Sarah Benson, trans. (Cambridge, MA: MIT Press, 2001), pp. 16-22. [*Available as a Yale Internet Resource].

Vitruvius, "Book 1. Preface, Chapters 1-3," "Book 2. Chapter 1," "Book 3. Chapter 1," "Book 4. Preface, Chapters 1-2" in *The ten books on architecture (De architectura)* [ca. 15 BCE], Morris Hicky

Morgan, trans. (Cambridge, MA: Harvard University Press, 1926), pp. 3-17, pp. 38-41, pp. 72-75, and pp. 101-109. Leon Battista Alberti, "Prologue," "Book 1. Chapter 9," "Book VI. Chapters 1-3," "Book IX.

Chapters 10- 11" in *On the art of building in ten books (De re aedificatoria)* [1452], Joseph Rykwert, Neil

Leach and Robert Tavernor, trans. (Cambridge MA: MIT Press, 1988), pp. 2-6, pp. 23-24, pp. 154-159, and pp. 315-319.

Charles Moore, "Hadrian's Villa," in *Perspecta*, Vol. 6 (1960), pp. 16-27.

Procopius, *Of the buildings of Justinian (De Aedificiis)* [ca. 557], Aubrey Stewart, trans. (London: Committee of the Palestine Exploration Fund, 1886), pp. 5-13.

Bernard of Clairvaux, "Apologia" [1125] in *Conrad Rudolph, The "things of greater importance" : Bernard of Clairvaux's Apologia and the medieval attitude toward art* (Philadelphia: University of Pennsylvania Press, 1990), pp. 10-12.

Abbot Suger of Saint Denis, *On the Abbey Church of St. Denis and its art treasures* [ca. 1144-1148], Erwin Panofsky, trans. (Princeton: Princeton University Press, 1979), pp. 1-53, pp. 60-67, and pp. 86-93.

William Durandus, *The symbolism of churches and church ornaments : a translation of the first book of the Rationale divinorum officiorum*, [1286] John Mason Neale and Benjamin Webb, trans. 3d ed. (London: Gibbings, 1906), pp. 10-16.

Victor Hugo, "Book V: Chapter I, Abbas Beati Martini and Chapter II, 'This Will Kill That'" in *The hunchback of Notre Dame (Notre-Dame de Paris)* [1831], Catherine Liu, trans. (New York : Modern library, 2004), pp. 163-187. [*Available as a Yale Internet Resource].

Augustus Welby Northmore Pugin, *The true principles of pointed or Christian architecture* [1841] (Edinburgh: John Grant, 1895), pp. 1-18.

Andrea Palladio, "Book I. Foreword, Chapter 1," and "Book IV. Foreword" in *The four books on architecture (I Quattro libri dell'architettura)* [1570], Robert Tavernor and Richard Schofield, trans. (Cambridge, MA: MIT Press, 1997), pp. 5-7 and p. 213.

Rudolf Wittkower, "Principles of Palladio's architecture" in *Architectural principles in the age of humanism* [1949], (New York, W. W. Norton, 1971), pp. 57-101.

Colin Rowe, "The mathematics of the Ideal Villa" [1947] in *The mathematics of the ideal villa, and other essays* (Cambridge, MA: MIT Press, 1976), pp. 1-27.

James Ackerman, *Palladio* [1966] (New York: Penguin Books, 1977). [Please read the entire book].

Heinrich Wölfflin, "The Causes of the Change in Style" in *Renaissance and Baroque* [1888], Kathrin Simon, trans. (London: Wm. Collins Sons & Co. Ltd., 1964), pp. 73-88.

Edmund Bacon, "Design Structure of Baroque Rome" in *Design of cities* [1964] (New York: Viking Press, 1974), pp. 130-157.

Rudolf Wittkower, "The Third Arm of Bernini's Piazza S. Pietro" in *Studies in the Italian Baroque* (London: Thames and Hudson, 1975), pp. 53-60.

James Ackerman, "The Porta Pia" in *The Architecture of Michelangelo*, 2nd ed. (Chicago: University of Chicago Press, 1961), pp. 243-259.

Nikolaus Pevsner, "The Architecture of Manerism," in Geoffrey Grigson, ed., *The Mint: A Miscellany of Literature, Art and Criticism 1*. (London: Routledge and sons ltd, 1946), pp. 116-137.

Barry Bergdoll, "Neoclassicism: Science, Archaeology, and the Doctrine of Progress," in *European architecture 1750-1890* (New York: Oxford University Press, 2000), pp. 8-41.

Claude Perrault, "Preface" in *Ordonnance for the five kinds of columns after the method of the ancients* [1683], Indra Kagis McEwen, trans. (Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1993), pp. 47-63.

Marc-Antoine Laugier, "An Essay on Architecture" [1753] in Harry Mallgrave, ed., *Architectural Theory Vol. 1: An Anthology from Vitruvius to 1870* (Maden, MA: Blackwell, 2006), pp. 141-146.

Etienne-Louis Boullée, "Architecture, Essay on Art" [1770-1784] in Helen Rosenau, *Boullée & visionary architecture : including Boullée's Architecture, essay on art* (London: Academy Editions; New York: Harmony Books, 1976), pp. 81-85.

Philip Johnson, "The Idea of Style" in Henry Russel Hitchcock, *The international style* [1932] (New York: Norton, 1966), pp. 17-21.

Colin Rowe, "Mannerism and Modern Architecture," [1950] in *The mathematics of the ideal villa, and other essays* (Cambridge, MA: MIT Press, 1976), pp. 29-57.

Robert Venturi, "Complexity and Contradiction in Architecture: Selections from a Forthcoming Book" in *Perspecta* 9 (1965), pp. 17-33.

Alan Colquhoun, "Three Kinds of Historicism," *Oppositions* 26 (Spring 1984), pp. 29-39.

Offered:

Summers only; annually

Faculty assigned:

George Knight, Critic, Part-Time more than 50%

Joyce Hsiang, Critic, Full-Time

Steven Lauritano, Lecturer

Kyle Dugdale, Lecturer

1011 Architectural Design (6 credits)

Course Description:

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.

Course Goals & Objectives:

- Students will become familiar with fundamental techniques and concepts that are central to architectural discourse and practice.
- Students will be asked to articulate specific ideas and intentions for their work, and to explore and represent these interests through drawings, models, and project presentations.
- Students should feel comfortable moving fluidly between various representational conventions in order to most clearly and effectively explore and illustrate their ideas. At the conclusion of each project the studio faculty will collectively review each student's work to help identify areas of design or representation that could benefit from additional focus and support.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 6. Fundamental Design Skills
A. 8. Ordering Systems Skills

Topical Outline:

Design skills (50%)
Representation skills (25%)
Presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal", in *Perspecta*, Vol. 8. (1963), pp. 45-54

Robin Evans, "Figures, Doors and Passages", in *Translations from Drawing to Building*, pp.55-92 (1978)

Greg Lynn, "Intricacy", introduction to exhibition catalogue (2003)

Rosalind Krauss, "Sculpture in the Expanded Field", in *October*, Vol. 8 (Spring 1979) pp.30-44

Gilles Deleuze and Felix Guattari, "1440: The Smooth and the Striated" in *A Thousand Plateaus* (1987)

Carol Burns, "On Site" in *Building Drawing Text: Essays in Architecture Theory*, ed. A.Kahn (1991)

Walter Benjamin, "The Collector", in *The Arcades Project*, pp.203-211 (reprinted 2002)

Guy Debord, excerpts from *Society of the Spectacle*, pp.8-46 (1967)

Rem Koolhaas, "Radio City Music Hall; The Fun Never Sets" in *Delirious New York* 208-220 (1979)

Bernard Tschumi, "Spaces and Events" from *Architecture and Disjunction*, pp.141-152 (1992)

Alex Wall, "Programming the Urban Surface" in *Recovering Landscape*, ed. J. Corner, pp. 234-249 (2005)

Offered:

Fall only; annually

Faculty assigned:

Ben Pell, Critic, Part-Time more than 50%

Sunil Bald, Critic, Part-Time more than 50%

Brennan Buck, Critic, Full-Time

Joyce Hsiang, Critic, Full-Time

Eeva-Liisa Pelkonen, Professor

Kathleen John-Alder, Critic, Part-Time less than 50%

Jennifer Leung, Critic, Part-Time 50%

Michael Young, Critic, Part-Time less than 50%

1012 Architectural Design (3 credits)

Course Description

This second core studio explores inhabitation through the design of the architecture and detail of enclosure, structure, circulation, and the habitable space it produces. The work of the term focuses on the simultaneous relationship of a body to both interior and exterior environments, and their mediation by the material assemblies of building. With an initial focus on the conception and production of a singular interior space, a sequence of projects gives way to increasing physical and spatial complexity by requiring students to investigate—at close range and in intimate detail—issues of structure and enclosure, organization and circulation, urban site and climate. This work forms the conceptual background for the work in the latter half of the term—the collaborative design and construction of the Building Project, an affordable house for a nonprofit developer in New Haven.

Course Goals & Objectives:

- Students will explore inhabitation through the design of the architecture and detail of enclosure, structure, circulation, and the habitable space it produces.
- Students will test design speculation through technical execution and to dissolve unnecessary barriers between design and construction.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 4. Technical Documentation
A. 5. Investigative Skills
A. 6. Fundamental Design Skills
A. 10. Cultural Diversity
B. 1. Pre-Design
B. 4. Site Design
B. 6. Comprehensive Design
B. 7. Financial Considerations
B. 9. Structural Systems
C. 1. Collaboration
C. 3. Client Role in Architecture
C. 4. Project Management
C. 6. Leadership

Topical Outline:

Design skills (50%)
Representation skills (25%)
Presentation skills (25%)

Prerequisites:

ARCH 1011

Textbooks/Learning Resources:

N/A

Offered:

Spring only; annually

Faculty assigned:

Alan Organschi, Critic, Part-Time more than 50%
Andrew Benner, Critic, Part-Time 50%
Jennifer Leung, Critic, Part-Time 50%
Katherine Davies, Critic, Part-Time less than 50%
Peter De Bretteville, Critic, Part-Time more than 50%
Tina Manis, Critic, Part-Time less than 50%
Joeb Moore, Critic, Part-Time less than 50%
Joel Sanders, Professor (Adjunct)

1013 Building Project (3 credits)

Course Description:

This course examines the actual manifestation 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 thus 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.

Course Goals & Objectives:

- Students will learn to produce comprehensive construction drawings, which will consequently be used to physically construct a house. This will enable the students to understand the direct relationship between architectural design and the reality of the material, procedural and technical practicalities of the construction process.
- Students will understand, and experience firsthand, the reconciliation of budgetary, scheduling and labor constraints in line with the negotiation of regulatory, political and community agencies.

Student Performance Criterion/a addressed:

A. 4. Technical Documentation
A.11. Applied Research
B. 1. Pre-Design
B. 2. Accessibility
B. 5. Life Safety
B. 11. Building Service Systems
B. 12. Building Materials and Assemblies
C. 2. Human Behavior
C. 6. Leadership
C. 9. Community and Social Responsibility

Topical Outline:

Critical thinking skills (10%)
Communication skills (10%)
Fabrication and representation skills (80%)

Prerequisites:

ARCH 1011
ARCH 1012

Textbooks/Learning Resources:

N/A

Offered:

Summer only; annually

Faculty assigned:

Adam Hopfner, Critic, Full-Time

Paul Brouard, Critic, Full-Time

Herbert Newman, Critic, Part-Time less than 50%

1015 Visualization II: Form and Representation (3 credits)

Course Description:

This course investigates drawing as a means of architectural communication and as a generative instrument of formal, spatial, and tectonic discovery. Principles of two- and three-dimensional geometry are extensively studied through a series of exercises that employ freehand and constructive techniques. Students work fluidly between manual drawing, computer drawing, and material construction. All exercises are designed to enhance the ability to visualize architectural form and volume three-dimensionally, understand its structural foundations, and provide tools that reinforce and inform the design process.

Course Goals & Objectives:

- The goal of the course is to give the student *confidence* in employing drawing as a tool of *cognition* and *communication*. To encourage the fluid interplay of “drawing from architecture” and “drawing towards architecture,” class periods will include a mix of in-class free-hand drawing exercises, pin-ups, and lectures. The material covered and drawings produced in class will provide the foundation for the out-of-class constructed drawings assignments.

Student Performance Criterion/a addressed:

A. 3. Visual Communication Skills
A. 8. Ordering Systems Skills

Topical Outline:

Presentation skills (50%)
Drawing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall only; annually

Faculty assigned:

Sunil Bald, Critic, Part-Time more than 50%
Kent Bloomer, Professor (Adjunct)

1016 Visualization III: Fabrication and Assembly (3 credits)

Course Description:

This course provides an introduction to the key relationships that exist among methods of drawing, physical materials, technologies of construction, and three-dimensional form making. The material and formal sensibilities developed in 1015a, Visualization II, are mined to explore drawing as a tool leading to full-scale fabrication. The generation of form through both manual and digital methods is tested through materials and technologies of fabrication. Additive and subtractive processes, repetition and mass production, and building information modeling (BIM) are introduced as tools for assembly. "Assembly" is framed as both full-scale object and "three-dimensional" analog. Exercises and workshops provide students the opportunity to work physically with a wide variety of tools and materials as well as digitally with emerging computer-driven technologies. In this course conceived as a supplement to 1013b, Building Project, students integrate drawing and model-making to develop and propose a construction that can be experienced at the human scale and be understood as an integrated architectural element.

Course Goals & Objectives:

- Students will learn the key relationships that exist among methods of drawing, physical materials, technologies of construction, and three-dimensional form making.
- Students will engage in both manual and digital methods of representation and design to test materials and technologies of fabrication.

Student Performance Criterion/a addressed:

A. 3. Visual Communication Skills

Topical Outline:

Fabrication skills (50%)

Design skills (25%)

Representation skills (25%)

Prerequisites:

ARCH 1015

Textbooks/Learning Resources:

Aranda, Benjamin, and Chris Lasch. Tooling (Pamphlet Architecture 27), New York: Princeton Architectural Press (2006)

Carpo, Mario. "Pattern Recognition", in Metamorph, Venice Biennale (2004)

Balmond, Cecil. Informal, Munich: Prestel (2002)

Garber, Richard. Closing the Gap: Information Models in Contemporary Design Practice (Architectural Design). Chichester: Wiley-Academy (2009)

Iwamoto, Lisa. Digital Fabrications: Architectural and Material Techniques, Princeton: Princeton Architectural Press (2009)

Kolarevic, Branko. Architecture in the Digital Age: Design and Manufacturing, New York: Spon Press (2003)

Kolarevic, Branko. *Manufacturing Material Effects: Rethinking Design and Making in Architecture*, New York: Routledge (2008)

Lynn, Greg. *Animate Form*, New York: Princeton Architectural Press (1999)

Lynn, Greg. "Intricacy", exhibition catalogue introduction from "Intricacy", University of Pennsylvania, (2003)

Kieran, Stephen, and Timberlake, James. *Refabricating Architecture*, McGraw-Hill (2004)

Moussavi, Farshid. *The Function of Ornament*, New York: Actar (2006)

Pottmann, Helmut, and Asperl, Andreas, and Hofer, Michael, and Kilian, Axel. *Architectural Geometry*, Bentley Systems, Incorporated (2007)

Rahim, Ali. *Contemporary Techniques in Architecture (Architectural Design)*. Chichester: Wiley-Academy (Vol. 72, No. 1, 2002)

Meredith, Aranda, Lasch, and Sasaki, eds, *From Control to Design, Parametric/Algorithmic Architecture*, New York: Actar (2008)

Pell, Ben. *The Articulate Surface: Ornament and Technology in Contemporary Architecture*, Basel: Birkhauser Press (2010)

SHoP/Sharples Holden Pasquerelli, ed. *Versioning: Evolutionary Techniques in Architecture (Architectural Design)*. Chichester: Wiley-Academy (Vol. 72, No. 5, 2002)

Offered:

Fall only; annually

Faculty assigned:

John Eberhart, Critic, Full-Time

Ben Pell, Critic, Part-Time more than 50%

1017 Visualization IV: Processing and Presentation (3 credits)

Course Description:

This seven-week, intensive course introduces Building Information Modeling (BIM) alongside manual drawing to expand each student's analytical and expressive repertoire. Fundamental techniques are introduced through short exercises and workshops leading toward a sustained study of an exemplary precedent building. Quantitative analysis is pursued through both assembly modeling and visual dissection of both the programmatic spaces and functional elements. Observational and imaginative manual drawings allow for a reconstruction of the design process and reestablish the thought patterns that formed the building's design priorities. These discoveries then are re-presented through interactive, multimedia presentations to describe the building assembly and its design ambitions.

Course Goals & Objectives:

- Students will engage in both manual and digital methods of representation, using BIM software, to expand their analytical and expressive repertoire.
- Students will learn to reconstruct the design process through observational, manual drawings, allowing them to understand a building's design priorities.

Student Performance Criterion/a addressed:

A. 3. Visual Communication Skills

Topical Outline:

Drawing and representation skills (50%)
Precedent research (50%)

Prerequisites:

ARCH 1015
ARCH 1016

Textbooks/Learning Resources:

Chaet, Bernard. *The Art of Drawing*. Henry Holt & Company, 1978.

Gussow, Sue Ferguson. *Architects Draw*. Princeton Architectural Press, 2008.

Nicolaides, Kimon. *The Natural Way to Draw*, 1941.

Speed, Harold. *The Practice and Science of Drawing*. London: Seeley, Service and Co, 1917

Barthes, Roland. "The Death of the Author," *Image-Music-Text*.

Deleuze, Gilles. "The Diagram", *Francis Bacon: The Logic of Sensation*.

Zaera-polo, Alejandro. "Eisenman's Machine of Infinite Resistance:", *El Croquis*, no. 83.

Zaera-polo, Alejandro. "FOA's", *Phylogenesis FOA's arc: Foreign Office Architects*.

Carpó, Mario. "Pattern Recognition", in *Metamorph*, Venice Biennale (2004)

Balmond, Cecil. *Informal*, Munich: Prestel (2002)

Rahim, Ali. Contemporary Techniques in Architecture (Architectural Design).Chichester: Wiley-Academy (Vol. 72, No. 1, 2002).

Kolarevic, Branko. Manufacturing Material Effects: Rethinking Design and Making in Architecture, New York: Routledge (2008)

Lynn, Greg. "Intricacy", exhibition catalogue introduction from "Intricacy", University of Pennsylvania, (2003)

Garber, Richard. Closing the Gap: Information Models in Contemporary Design

Practice (Architectural Design).Chichester: Wiley-Academy (2009).

Tufte, Edward R. Envisioning Information, Graphics Press (2001)

Tufte, Edward R. Visual Explanations, Graphics Press (2001)

Tufte, Edward R. The Visual Display of Quantitative Information, Graphics Press (2001)

Offered:

Summer only; annually

Faculty assigned:

John Eberhart, Critic, Full-Time

George Knight, Critic, Part-Time more than 50%

1018 Formal Analysis (3 credits)

Course Description

This course studies the object of architecture—canonical buildings in the history of architecture—not through the lens of reaction and nostalgia but through a filter of contemporary thought. The emphasis is on learning how to see and to think architecture by a method that can be loosely called “formal analysis.” The analyses move through history and conclude with examples of high modernism and postmodernism. Reading assignments and one formal analysis are assigned each week.

Course Goals & Objectives:

- Students will conceptualize in drawing material presented in readings and lectures.
- Students will understand the evolution of the theoretical underpinnings that lead to the idea of project in architecture.
- Students will understand architecture’s unique autonomy and architecture’s internal and innate critical nature.
- Students will meet consistently with teaching assistants for drawing pin-ups and reviews.

Student Performance Criterion/a addressed:

A. 6. Fundamental Design Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills

Topical Outline:

Drawing and representation skills (50%)
Communication skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Aureli, Pier Vittorio. Introduction to *The Possibility of an Absolute Architecture*. Cambridge: MIT Press, 2011.

Evans, Robin. *The Projective Cast: Architecture and Its Three Geometries*. Cambridge: MIT Press, 2000.

Perrault, Claude. Preface to *Ordonnance for the Five Kinds of Columns after the Method of the Ancients*. Translated by Indra Kagis McEwen. Santa Monica, CA: The Getty Center, 1993, pp. 47-63.

Somol, Robert, and Sarah Whiting. “Notes around the Doppler Effect and Other Moods of Modernism,” in *Perspecta 33: Mining Autonomy*. Cambridge: MIT Press, 2002.

Argan, Giulio Carlo. “The Architecture of Brunelleschi and the Origins of Perspective Theory in the Fifteenth Century.” *Journal of the Warburg and Courtauld Institute* 8, London: 1945, pp 96-121

Damisch, Hubert. “The Column and the Wall.” *Architectural Design* 5/6, London: 1979, pp 18-24.

Tafuri, Manfredo. “Discordant Harmony from Alberti to Zuccari.” *Architectural Design* 5/6, London: 1979, pp 36-44.

Bruschi, Arnaldo. *Bramante*. London: Thames + Hudson, 1977, Chapters 3,5,9. Rowe, Colin. *Italian Architecture of the 16th Century*. New York: Princeton Architectural Press, 2002, Chapters 1, 2.

Friedlaender, Walter. *Mannerism and Anti-Mannerism in Italian Painting*. New York: Columbia University Press, 1990 edition, pp. 3-43.

Serlio, Book VI.

Forster, Kurt W. and Richard Tuttle. "The Casa Pippi: Giulio Romano's House in Mantua." *Architectura* 1, 1973, pp. 104-30.

Lotz, Wolfgang. *Architecture in Italy 1500-1600* (rev. by Deborah Howard). New Haven: Yale University Press, 1995, pp. 67-82.

Aureli, Pier Vittorio. "The Geopolitics of the Ideal Villa," in *The Possibility of an Absolute Architecture*. Cambridge: MIT Press, 2011, pp. 47-84.

Rowe, Colin. "The Mathematics of the Ideal Villa," in *The Mathematics of the Ideal Villa and Other Essays*. New York: MIT Press, 1976, pp 2-27.

Wittkower, Rudolf. "5. Palladio and the Problem of Harmonic Proportions." *Principles of Palladio's Architecture II*, pp 68-106.

Tafuri, Manfredo. "Chapter VII: Venetian Epilogue" *Interpreting the Renaissance*, pp 219-258.

Wittkower, Rudolf. *Carlo Rainaldi and the Roman Architecture of the Full Baroque*, pp 242-313.

Aureli, Pier Vittorio. "Instauratio Urbis," in *The Possibility of an Absolute Architecture*. Cambridge: MIT Press, 2011, pp. 85-140.

Tafuri, Manfredo. "The Wicked Architect: G.B. Piranesi, Heterotopia, and the Voyage." In *The Sphere and the Labyrinth*. Cambridge, Mass.: MIT Press, 1990, pp 25-54.

Offered:

Fall only; annually

Faculty assigned:

Peter Eisenman, Endowed Visiting Professor

1021 Architectural Design (6 credits)

Course Description:

This third core studio explores the theme of public architecture through the design of a medium-scale institutional building. Students focus on the integration of program, site, composition, form in relation to structure, and methods of construction. Interior spaces are studied in detail. Large-scale models and drawings are developed to explore design issues.

Course Goals & Objectives:

- Students will develop an understanding of issues of diversities of space, adjacency, illumination, proximity and scale in relation to the design of a public institution.
- Students will learn the key relationships between methods of drawing and three-dimensional form making and the materials and technologies used in physical construction. They will engage in both manual and digital methods of representation.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
B. 2. Accessibility
B. 6. Comprehensive Design

Topical Outline:

Design skills (50%)
Representation skills (25%)
Presentation skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012

Textbooks/Learning Resources:

N/A

Offered:

Fall only; annually

Faculty assigned:

Keith Krumwiede, Associate Professor
Katherine Davies, Critic, Part-Time less than 50%
Peter De Bretteville, Critic, Part-Time more than 50%
Martin Finio, Critic, Part-Time 50%
M.J. Long, Critic, Part-Time less than 50%
Joel Sanders, Professor (Adjunct)
Michael Young, Critic, Part-Time less than 50%
Mark Gage, Associate Professor
Mimi Hoang, Critic, Part-Time less than 50%

1022 Architectural Design (6 credits)

Course Description

This fourth core studio, an introduction to the planning and architecture of cities, concerns two distinct scales of operation: that of neighborhood and that of the dwellings and the institutional and commercial building types that typically contribute to neighborhood. Issues of community, group form, and the public realm, as well as the formation of public space, blocks, streets, and squares are emphasized. The studio is organized to follow a distinct design methodology, which begins with the study of context and precedents. It postulates that new architecture can be made as a continuation and extension of normative urban structure and building typologies.

Course Goals & Objectives:

- Students will explore how one represents, analyzes, constructs and projects the future design of an urban site.
- Student proposals at the city scale will involve negotiations between public and private interests; global, regional and local forces and needs; collective and individual expression.
- Students will be confronted with many potentially conflicting demands involving, among other things, rights (individual vs. collective), design language (personal versus common), design focus (landscape, building form, infrastructure systems), and design attitude (traditional versus progressive).

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 11. Applied Research
B. 1. Pre-Design
B. 3. Sustainability
B. 4. Site Design
C. 1. Collaboration
C. 9. Community and Social Responsibility

Topical Outline:

Design skills (50%)
Representation skills (25%)
Presentation skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021

Textbooks/Learning Resources:

N/A

Offered:

Spring only; annually

Faculty assigned:

Edward Mitchell, Assistant Professor (Adjunct), Part-Time over 50%

Sunil Bald, Critic, Part-Time over 50%

Peggy Deamer, Professor

Keller Easterling, Professor

Bimal Mendis, Critic, Full-Time

Alan Plattus, Professor

Alexander Felson, Assistant Professor

1101 Advanced Design Studio: Grafton Architects (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will investigate the idea of redundancy and excess in our culture. Why is the ordinary undervalued in favor of the novel? Why are new interventions built on the premise that complexity replaces richness? Our theme will be the search for the latent potential of a place or set of conditions, and, with a precision of thought and economy of means to make minimum interventions to maximum effect. Imagined worlds will be explored in terms of narrative, unexpected adjacencies of use, users, and activities in an attempt to promote the role of the architect in the making of public space from ordinary things.

We have chosen a half mile length of Dublin coastline which stretches from the Joyce Tower to the West pier of Dunlaoghaire Harbor. The Martello Tower is known as the Joyce Tower since it is the setting for the opening scene of Ulysses. From Dunlaoghaire Harbor thousands of tourists depart and in the past these were not Tourists but Irish emigrants. In the stretch between, is a half mile of what was once a thriving public bathing place, now redundant and abandoned.

This boundary between town and sea formed a grand 'Amphitheatre' which overlooks the sea. Laden with a myriad of rich memories and associations this place is poised to be re-created and transformed. This transformation needs to be imaginatively and strategically conceived in terms of developing viable alternative approaches to making new pieces of urban, social and physical infrastructures. The project is about making a new piece of urban geography, celebrating the overlap of culture and pleasure, the urban and the natural, stable ground and unstable changing sea.

We will be using the group and collaborative work as a research and design tool. Physical, large and small scale models, working concurrently from the scale of the inch to the mile will be used to work in reverse from the physical to the abstract. Fragments of Joyce's Ulysses will be chosen, by the students, to feed their imaginative quest. In the weeks before coming to Dublin each student will be imagining, and proposing in advance, readings of the place, transformative strategies and concept models. The trip to Dublin will be organized as a testing laboratory, where new pieces of work will be produced in organized workshops. Students will be exploring the real place in the context of the imagined and a process of re-evaluation will take place. We will be enjoying the input of creative and intellectual colleagues, engineering and fabrication experts in Dublin, who will lead seminars and workshops. The student schedule and work sequence is organized so that in-depth physical and intellectual investigation takes place in parallel, with a strong emphasis on the production of physical models and artifacts as a means of testing and refining work.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2011

Faculty assigned:

Yvonne Farrell, Endowed Visiting Professor

Shelley McNamara, Endowed Visiting Professor

Martin Cox, Critic, Part-Time less than 50%

1101 Advanced Design Studio: Tod Williams, Billie Tsien (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will design for a site in Sao Paulo, Brazil. Sao Paulo, with nearly 20 million inhabitants, is Brazil's largest city and also contains the largest number of favelas with the largest number of people living in them. Unlike Rio de Janeiro, which has long established favela dating from the 40's that are densely located on the steep hills of the city, the slum areas in Sao Paulo are relatively recent and are dispersed throughout the city. More than a third of the city's population lives in over 600 favelas often located adjacent to the most affluent neighborhoods. These divisions undermine the viability of the public realm and stifle the social mobility vital to democratic society. We will explore the ability of architecture to support programs that can create social, economic and spatial connections in a city characterized by disjunction.

The studio project will focus on a school teaching basic life skills and cooking to young people from the favelas. Taking a hands-on approach emphasizing direct experience, the school will foster problem solving behaviors and culinary instruction taught at a sophisticated level. A 40,000 square foot building will house 80 students as well as resident counselors and visitors. The program will also include classrooms, teaching kitchens, a public café and an event space. The building will be located on an infill site with some of the topographic variation typical of Sao Paulo.

The school will offer a combination of vocational training in cooking along with training in basic skills of literacy, computer literacy, and life skills such as healthy living habits, money and time management, job applications and sustaining relationships. This program is intended for young people ages fifteen through twenty from disadvantaged backgrounds. The students will live in a dormitory situation for a period of eighteen months at a time. The intention is that students will finish this course with the skills to find jobs in the culinary and hospitality industries and as well develop the ability to live independent lives.

Precedent for this program exists in Vietnam with the NGO "Streets International" a culinary program for orphaned and homeless young people developed in conjunction with the Institute of Culinary Education in New York, that enables its graduates to get jobs as chefs and managers rather than as dishwashers or prep cooks. We will also look at SESC (Servicio Social do Comercio) which is a nonprofit institution founded in Brazil in 1946 for the purpose of promoting culture and well-being among workers and their families.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills

- A. 3. Visual Communication Skills
- A. 5. Investigative Skills
- A. 6. Fundamental Design Skills
- A. 7. Use of Precedents
- A. 8. Ordering Systems Skills
- A. 9. Historical Traditions and Global Culture
- A. 10. Cultural Diversity
- B. 4. Site Design

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Tod Williams, Endowed Visiting Professor

Billie Tsien, Endowed Visiting Professor

1101 Advanced Design Studio: Massimo Scolari (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

When the Roman stormed a city that deserved no clemency they razed it to the ground and scattered salt over its ruins. Yet Chioggia emanates from the salt of the lagoon and prospered thanks to the commerce of this "white gold". Even the etymology of Chioggia reflects the singularity of its genesis: its name derives from *cluza*, a pre-Hellenic term that means "artificially made". The production salt in lagoon is cited in a letter by Cassiodoro (537) to the Venetian maritime tribunes: "all your aspirations are concentrated on salt production: rather than plows and scythes, you use rollers [in order to compress the base], and all your gains come from that. Upon your industry all other products depend, for if there are those who do not seeking gold, someone not desiring salt, that which renders all food more savory, is yet to be born". This is how the Chioggia boatmen spurred themselves onward up the rivers valleys of the Brenta, Piave and Po, reaching as far as Pavia in search of grain to trade for salt and fish. Chioggia emerges as an orthogonal configuration that seems to echo the classic Hellenistic reticulum. Actually the city's rectilinear form derives from its salt pans and the practical regularity of the evaporation basins

Moreover as "poor constituent member" of Venice, Chioggia is then enmeshed in the safeguarding of the shoreline, the navigability of the harbor approaches to large vessels, the restricted allocation of the lagoon's resources, the practicability of fluvial communication and in the military defense of the ports and waterways. These operations come to pass "through the restitution of a beauty derived from human labors on a corrupt nature in order to constitute them as a complete work of art" (De' Crescenzi, *Trattato della Agricoltura - Treaty of Agriculture*). But, Fra' Giocondo notes, it must act so that "the lagoons of Venice are preserved... that the Padovan is helped ... and the Chiozano is not offended". Only after the death of Francisco Maria I della Rovere the "monster" plan for the fortification of Chioggia was shelved in order to "put Chioza ... on an island" by means of excavating an artificial channel to the south of the town that connected the Lusenzo Canal with the Lombardo Canal. An operation reminiscent of the Sanmicheli's channel idea to encircle Venice (1535): to form a ring of earth to the east, facing the sea, and a lagoon channel to the west, facing the mainland.

With the progressive abandonment of salt production, the herring-bone pattern of the canal system which had served to transport salt into the water entrance boathouses now lost their relevance and were filled in. Furthermore Chioggia's mercantile fleet was put under scrutiny to mitigate competition with Venice. After the defeat of Venice against the League of Cambrai (Agnadello 1509) the navy at Chioggia were entrusted the task of passing information, espionage, counterattack, reprisal as well as the task of accommodating refugees resulting from raids during the War of Ferrara. Chioggia becomes the state's key towards the mainland and checkpoint for the southern approaches to the lagoon. Thus the construction of the fortress (Fort San Felice), originally as a defensive instrument, assumes the more active role of controlling Chioggia's freedom of the sea. Its citizens, of whom "none have any status", must submit themselves to the "state interests".

But at this juncture it may be worth querying the necessity of such historical knowledge and examine what role these accounts may have had in the planning of the "maritime town gateway". To paraphrase Wittgenstein, history is a corridor that we have to pass through, yet it does not teach us anything about the art of walking. An architect's identity is constructed from many things that at first sight appear to be of little pertinence, a poem or a piece of music, and sometimes the numerous loathed errors leads to an

unexpected truth. For this reason I maintain that the most important elements in formulating an idea of architecture are actually those which are less referred to.

Today there are no more salt pans, the wars between the maritime republics are all over, Venice no longer manifests an oppressive sway over the town of Chioggia. Both confront a single enemy: high waters. The existing state prerogative imposes the control of water flow from the three lagoon inlets of Lido, Malamocco and Chioggia.

Chioggia has shifted its aspirations towards the sea, on the one hand with fishing (the fish market), and beach-resort tourism' on the other. But the seaward entrance has never been a consummated part of its urban morphology. The "fish" with its herring-bone structure has its tail at the archway towards the mainland (Porta di Santa Maria), but it still somewhat "headless". The project is for the creation of an aperture to the town via the sea, within the area of the last old salt pan; a gateway that allows Chioggia to reclaim its erstwhile vocation with the sea, for fishing, transport and cultural exchange. It is the creation of a symbolic construction that can converse with the mainland archway and San Felice Fort. In this "Gateway to a maritime town" some of the more apt establishments are envisioned to be included (for example: a nautical club or the Harbor Master's Office, a boat stop for boat arrivals from Pellestrina-Venice, or a bar-restaurant complex and tower with panoramic views over the lagoon). Up until the mid-term review the project designs must be executed by freehand only. For this waterside entryway project the planning and realization of a prototype chair, the aim of which is to understand the relationship between design and construction of an object in 1:1 scale.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Ennio Concina, Chioggia, Ed. Canova, Treviso 1977

Offered:

Fall 2010

Faculty assigned:

Massimo Scolari, Endowed Visiting Professor
Tim Newton, Critic, Full-Time

1102 Advanced Design Studio: Diana Balmori, Joel Sanders (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will investigate an issue that has until recently received very little attention: Interface, the seam where building and land, architecture and landscape meet. We will interrogate Interface through a real scenario—the design of a residential college for girls in Behror, India. Our client, the Rai Foundation, plans to build a new building on its Behror campus, which is located halfway between New Delhi and Jaipur. This project supports the foundation's mission to empower Indian women by offering free, job-oriented education to underprivileged girls. The Rai Foundation considers this project an opportunity to explore the relevance of progressive university building standards for India. The client's brief combines dormitory, cafeteria, lecture halls, classrooms, and labs within a single mixed-use building. It shares similarities with an American collegiate building type that also merges living and learning, the residential college. A multi-use prototype with a long history at Yale, the residential college is now being widely adopted by many academic institutions. With this development in mind, the Rai Foundation has invited Yale students to research and explore how aspects of the residential college might be adapted to Indian educational building standards and applied to the Behror campus. Our challenge will be to combine the best aspects of East and West to create a new campus hybrid adapted to the unique cultural and environmental context of India. This exercise will require innovative thinking about how the blurred boundary between living, learning and socializing—made possible in part by new digital communication technologies—can transform academic buildings, creating new kinds of multi-purpose indoor/outdoor spaces that foster different kinds of social interaction over the course of a day.

The Behror project provides a vehicle through which to explore the broader agenda of this advanced studio, which regards environmental issues as a catalyst for inventing new formal strategies for integrating building and landscape. As a consequence, our work this semester will require us to shift back and forth between two scales—the intermediate scale of the building and the more intimate scale of the detail, which articulates the juncture where nature, enclosure, and the human body meet. In the process, the studio will require students to generate highly developed and detailed proposals that weave together sustainable building materials with topography and vegetation in order to allow human activities to unfold in the interface between interior and exterior, nature and architecture. The studio will travel to India to both familiarize themselves with the site and its environs in New Delhi and visit relevant examples of traditional and contemporary Indian architecture.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)
Representation and presentation skills (25%)
Research skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

Anuradha Mathur, "Niether Wilderness nor Home: The Indian Maiden," in *Recovering Landscape*, ed. James Corner (New York: Princeton Architectural Press, 1999).

Elizabeth Meyer, "Site Citations: The Grounds of Modern Landscape Architecture," in *Site Matters*, eds. Carol Burns and Andrea Kahn (New York: Routledge, 2005).

James Corner, "'Terra Fluxus,'" in *The Landscape Urbanism Reader*, (New York: Princeton Architectural Press, 2006).

Alan Berger, "Drosscape," in *The Landscape Urbanism Reader*, (New York: Princeton Architectural Press, 2006).

James Corner, "Eidetic Operations and New Landscapes," in *Recovering Landscape*, ed. James Corner (New York: Princeton Architectural Press, 1999).

Charles Waldheim, "Aerial Representation and the Recovery of Landscape," in *Recovering Landscape*, ed. James Corner (New York: Princeton Architectural Press, 1999).

Christopher Girot, "Vision in Motion: Representing Landscape in Time," in *The Landscape Urbanism Reader*, (New York: Princeton Architectural Press, 2006).

Aravind Adiga, *White Tiger: A Novel*

Tarquin Hall, *The Case of the Man Who Died Laughing: a mystery*

Offered:

Fall 2010

Faculty assigned:

Diana Balmori, Endowed Visiting Professor
Joel Sanders, Professor (Adjunct)

1102 Advanced Design Studio: Patrick Bellow, Andy Bow (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

In this studio, students will endeavor to explore at all scales the issue of sustainable development. Students will be asked to develop design proposals for a new type of urban resort building with ambitions of being more “sustaining” than “sustainable”, a beautiful, functional and sensory destination that gives more than it takes at every levels. This will involve technical explorations beyond formal architecture to research, develop and integrate convincing evolutions of cycles (natural or otherwise) relating to energy, water, biodiversity, materials, waste cycles, food production and so on. It will also involve the development of proposals for engagement with the city of Rio through transport, energy, food and labor supply and water infrastructure for example.

The site is located close to the center of the city, on an island at the southern end of the Lagoa Rodrigo de Freitas - a large saltwater lagoon with a 5 mile circumference that lies to the west of the Copacabana beach and to the North of Ipanema, adjacent to the vibrant district of Leblon. The island, ringed in red in the image below, is called the Ilha dos Caicaras and is currently occupied by a racquets, rowing and sports club with large outbuildings thought to contain boats as part of a rowing club. The island is joined to the mainland by a narrow bridge that will be upgraded as part of the development and the designated area of the site includes the stand-off zone in the Lagoa dotted on the plan below. It is permitted to develop structures, pontoons or decks within this zone if it is felt appropriate and justifiable. The space schedule is likely to require a mid-high rise solution. The planning regulations are flexible in this regard and there is no limit to the permitted height. Students are encouraged to explore the opportunities for all types of solution. In this particular context, ‘infrastructure’ has to include transport, energy, water, materials, food supply, and waste management, all at local, regional, and international scale. Resources, and their effective deployment, thus become a key part of the puzzle. In order to better understand the opportunities that this effective deployment will bring, the early part of the studio work will involve the mapping and appreciating of these resources, with a focus on the best ways, environmentally and architecturally, that they can be leveraged.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)
Research skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

Factor 4 – doubling wealth, halving resource use – Lovins and Von Weisacker, Pub Earthscan ISBN-10: 1853834068

An Inconvenient Truth – Al Gore, Pub Rodale ISBN 1-59486-567-1

Climate Design: Solutions for Buildings that Can Do More with Less Technology – Gerhard Hausladen,

Michael de Saldanha, Petra Liedl, Christina Sager ISBN 10: 3-7643-7244-3

Sun, Wind & Light: Architectural Design Strategies, Brown, G.Z. and DeKay, Mark (2001)
Pub John Wiley & Sons, New York.

The Eyes of the Skin – Architecture and the Senses; Juhani Pallasmaa, Pub Wiley.
ISBN-10: 0470015780

Heating, Cooling, Lighting; Design Methods for Architects; LECHNER, Norbert (2001), Pub Wiley
ISBN-10: 0471241431

The Technology of Ecological Building: Basic Principles and Measures, Examples and Ideas, Daniels, Klaus (1995) Birhäuswer Verlag, Berlin.

Introduction to Architectural Science: The Basis of Sustainable Design, Szokolay, Steven V. (2004),
Architectural Press, Oxford.

Arquitectura Viva 125 Naturaleza Artificial

Micro Architecture - Richard Horden from Thames and Hudson

“Putting Tourism to Rights - A challenge to human rights abuses in the tourism industry” - Pub: Tourism
Concern ISBN 0 9528567 2 7 Oct 2009

“The Ethical Travel Guide” 2nd Edn. Tourism Concern, Pub Earthscan ISBN 978-1-84407-758-8

Offered:

Fall 2011

Faculty assigned:

Patrick Bellew, Endowed Visiting Professor
Andy Bow, Endowed Visiting Professor
Tim Newton, Critic, Full-Time

1102 Advanced Design Studio: Diana Balmori, Joel Sanders (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

With the emergence of “cloud” computing, data centers – massive bunker-like buildings that house computer servers – are proliferating across the United States posing serious energy problems and environmental risks by using massive amounts of electricity that release greenhouse gases into the atmosphere and consume enormous amounts of water. In response, science and engineering teams are researching ways to maximize efficiency and minimize energy use; but by narrowing their focus exclusively on technical performance, these quantitative approaches overlook the enormous design impact that these data storage facilities have on suburban and rural landscapes across the country.

This studio proposes to reframe this discourse through a real-life scenario: the design of a data center campus prototype in Prineville, Oregon. The Pacific Northwest, especially regions located along the Columbia river, has recently become a data center hub, hosting facilities run by major players in the IT industry including Google, Yahoo, Microsoft and Amazon because of the region’s cool climate and availability of inexpensive and renewable hydro-electric power. Much attention has focused on the Prineville; Facebook recently constructed its first data center there in 2011 and Apple announced earlier this year that they would also build a facility in this small rural town.

Economic Development for Central Oregon (EDCO), a private non-profit organization dedicated to diversifying the regional economy by recruiting new companies into the area, is considering developing a data center complex on an open site adjacent to the existing Facebook facility with the goal of developing energy-efficient and sustainable structures that can benefit the local community. Facebook, a company with a track record for building some of the industry’s most energy-efficient data centers and for emphasizing the need for transparency in the design process, is supportive of this objective. Together, EDCO and Facebook are cooperating to support the agenda of our design studio: the development of a new environmentally responsible data center prototype that holistically integrates building and site while also serving as a humane workplace and a community amenity. Working in dialogue with representatives of both EDCO and Facebook, our challenge this semester will be to literally think out of the box and come up with innovative design alternatives that reconcile conflicting needs: how to meet technical demands for energy-efficiency and high security with an inviting design that fosters a sense of company identity among employees and incorporates a community center that welcomes the general public. The challenge will be to generate secure but porous indoor/outdoor solutions that define the interface where infrastructure, workers and visitors can overlap and meet.

In addition, to exploring the architectural implications of how digital technology is transforming the spaces of our everyday lives, the data center project provides a vehicle through which to explore the broader agenda of this advanced studio which regards environmental issues as a catalyst for inventing new formal and programmatic strategies for integrating building and landscape. As a consequence, our work this semester will require us to shift back and forth between two scales—the intermediate scale of the building and the more intimate scale of the detail that articulates the juncture where nature, enclosure, and the human body meet. In the process, the studio will require students to generate highly developed, detailed proposals that weave together sustainable building materials with topography and vegetation in order to allow human activities to unfold in the interface between interior and exterior, nature and architecture.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Diana Balmori, Endowed Visiting Professor

Joel Sanders, Professor (Adjunct)

1103 Advanced Design Studio: Tod Williams, Billie Tsien (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The KCAT (Kilkenny Collective for Arts Talent) Art and Study Center is an arts institution founded in 1999 in Callan Ireland. It provides courses in art and theater for artists with learning disabilities and other disadvantages. It aims to create a new paradigm" where artists and students from different backgrounds and abilities can work and create together and in which lifelong learning is an opportunity for everyone." The KCAT Studio and the Equinox Theater combine artists with learning disabilities and other disadvantages with professional arts practitioners and with members of the surrounding community. At present they have a building devoted to the visual arts. The Theater is housed in an old church. The KCat community would like to develop a new building that would house this program. This building would contain a theater seating 100, back of house, prop shop and art studios, public outdoor space, living accommodations for students and teachers and space for the community to share.

Also include public outdoor space, a pedestrian bridge connection to KCat building, which is located across a small stream from the building site. This stream floods several times a year and is the habitat for endangered river otters. Wheelchair accessibility to all levels, including elevators, is essential.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2010

Faculty assigned:

Tod Williams, Endowed Visiting Professor
Billie Tsien, Endowed Visiting Professor
Andrew Benner, Critic, Part-Time 50%

1103 Advanced Design Studio: David Chipperfield (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The studio will focus on the production of design proposals for an urban site in Berlin, on the Pfefferberg and Aedes Gallery Campus. This area has been redeveloped over the last few years and contains an interesting variety of activities including galleries, bars and artist studios. Aedes (Kristin Fiereiss and Hans-Jürgen Commerell) are very supportive of the studio project. They have offered a meeting space hostel as part of the complex that may be used throughout the visit. This setting will offer students immediate access to an interesting side of Berlin, whilst providing an opportunity to explore urban issues in the city, since the area is characterised by the typical urban gaps of post-war Berlin.

Initial studio work will examine alternative volumetric and urban design options for two potential building sites on the campus, considering context of reconstruction in Berlin and looking at other examples that demonstrate differing attitudes to historical and physical context.

The urban aspect of the project will be addressed more meaningfully by the students once they have visited the site. Students will begin studio work with an abstract exercise based on the consideration of art space or more precisely, space for art. The theme will be stimulated by the project task which will be based on the already existing artistic community. New spaces will be developed for artist studios, workshops, galleries and exhibition space.

Students will begin the semester with research on space for art concluding with the design for an artist studio\workspace. This theoretical, preliminary exercise will form the basis of later studio work. It provides the students with a way to get into the subject and will be reviewed during the Berlin travel week. Local artists will participate in the reviews. Students will translate developing concepts into physical proposals once they have visited the site in Berlin. The trip offers students an opportunity to brainstorm the urban scale project with each student developing the basis of their project before leaving the city. The remainder of the semester will be dedicated to further project development and refinement. The students will be encouraged to use large scale physical models to develop their schemes.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)
Research skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

Offered:

Fall 2011

Faculty assigned:

David Chipperfield, Endowed Visiting Professor
Andrew Benner, Critic, Part-Time 50%

1103 Advanced Design Studio: Roisin Heneghan, Shih-Fu Pen (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio is a focused investigation of an infrastructure/architecture. Infrastructure can be thought of as the engineering of processes via statistical models to calibrate & structure material to achieve a precise target; in the case of the studio, flood control. Infrastructure is determinable. Architecture, in the case of the studio, a Research Campus, conversely must anticipate the production of new information; its precise targets are indeterminable. Infrastructure occupies the space of a precisely calibrated envelope, Architecture must begin with an envelope that is, from the outset, empty.

Rivers have been the lifelines of our cities, the proximity to water a requisite for a developing society. Whilst historically rivers were abutted by industrial facilities, they are now seen as a respite through dense urban development and their flood plain serves as city parks. Airports are today's essential hub and link with the world. Easy access to an airport is an important element in any developments strategy. Both impose strict development controls on proximate development.

The studio takes as its subject a Climate Research Campus in Taipei. Taipei is the capital of a dynamic democratic Asian country. It is also a major hub of IT development. Climatically Taiwan is a tropical climate, prone to earthquakes and monsoons, thus setting up a conversation about climate control, sustainability, structural and other innovations. Geographically Taipei is located in a bowl surrounded by mountains with a narrow outlet to the sea. The city has developed around a confluence of waterways that meander to the sea at the base of the mountains. The City is prone to flooding and has an active flood defence system.

The site is located along the northern edge of the old Songshan airport close to the centre of the city and is alongside the Riverside parkway. An important element of the design will be retention and integration of a significant element of the Riverside parkway, continuity with the Riverside Greenbelt, developing via the city's waterways, as well as a position as flood control to the airport runway. The proximity to the airport opens up the potential for a discussion about exchange and export.

The proximity to water will put pressure to raise the campus ground plane. The proximity to the airport will limit the height of development to approximately 6 levels. Land values combined with sustainable development will force density whilst Taipei's limited open space ratios will require the retention of the existing Riverside parkway. Where liberation from the ground by pilotis nor occupying the unbounded freedom of airspace are viable options, the campus is forced to investigate new possibilities in both spatial organization & compaction and mutual coexistence between the extremes of infrastructure scale & architecture.

The first stage of the studio will be to develop a master plan for the campus which will set a context for the calibration of a precise envelope for an Interdisciplinary Sciences/Experimentation Lab between the scale of water movement & the scale of classrooms. During the master plan the students will develop their building brief for the interdisciplinary building.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Offered:

Fall 2012

Faculty assigned:

Roisin Heneghan, Chaired Visiting Professor

Shih-Fu Pen, Chaired Visiting Professor

Jennifer Leung, Critic, Part-Time 50%

1104 Advanced Design Studio: Brigitte Shim (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This architecture design studio aims to provide students with an in depth understanding of the complexities of a contemporary and contested site which has been sacred to Aboriginal peoples for close to 5,000 years. This sacred site is now heavily impacted by rapid urbanization, expanding transportation infrastructure and has undergone both man-made and natural transformations. Each student will endeavor to understand the powerful relationship between architecture and landscape, land and water, ancient cultures and modernity while constructing a new future for this contested and sacred site.

The studio group will visit the underwater archeological location of the ancient wooden fishing weirs and also participate in seminars led by underwater archeologists, historians, Parks Canada officials and Mnjikaning leaders. Students will witness an aboriginal sunrise ceremony and feast hosted by The Mnjikaning Fish Fence Circle community. Our field trip will be based in Toronto, Canada where we will also visit current architectural projects and the students will attend an international symposium honoring the 50th anniversary of the opening of Toronto's New City Hall by Finnish architect Viljo Revell. Symposium participants include members of the extended Yale community including Juhani Pallasmaa, Frank Gehry, Eeva-Liisa Pelkonen and Brigitte Shim.

The Mnjikaning Fish Weirs Historic Site is one of the oldest human settlements in North America. At the time of the construction of the Great Pyramids in Egypt, the installation of the first fish fences in the narrows between Lake Simcoe and Lake Couchiching in southern Ontario, Canada was already underway. The project site was home to groups of wooden fishing weirs which sustained generations of aboriginal communities from the Lake Archaic times to present. The underwater archeological territory at Atherley Narrows contains the largest and best-preserved wooden fishing weir structures in North America and they have been in continuous use for almost 5,000 years. In 1982, the federal government of Canada officially declared the Mnjikaning Fish Weirs, a national historic site. Some of the wooden stakes from the ancient fishing weirs have been removed from the site by Parks Canada and relocated to climate controlled vaults in Ottawa, Canada.

The site started as a place for fishing and quickly became a traditional meeting place for different Aboriginal nations where agreements were struck, treaties were created, goods were exchanged, spiritual ceremonies were conducted and festivities were enjoyed. The site is located in an interesting shoreline zone or littoral between water, wetland and land. Currently, the site is located along one of the busiest stretches of the Trent-Severn boating waterway and has been negatively impacted by encroaching marinas, new highway bridges, erosion and siltation, expanding snow mobile trails, and abandoned railway bridges. Competing local interests threaten the visibility of the site and its significance to the current community which has grown up around it.

The Mnjikaning Fish Fence Circle is a community group committed to ensuring the preservation of their sacred site and simultaneously promoting public education, awareness and understanding of the site's many layers of history. Students will be asked to investigate not only the site's physical attributes but also its social, ethical, environmental and political dimensions leading them to imaginative and transformative design solutions for this contested yet sacred site.

The studio group will work together at the beginning of the term researching various aspects of the site's origins and context. Subsequently, each student will design a new bridge crossing the narrows between two lakes providing a piece of site infrastructure and an opportunity to view the sacred underwater archeological site. Each student will also design an interpretation/education center and its landscape ensuring that this once sacred site will retain its relevancy to contemporary culture. Students will investigate speculative aspects of materials and fabrication and tectonic language whilst reconsidering our relationship to climate and latitude through the design of a building and its landscape.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2010

Faculty assigned:

Brigitte Shim, Endowed Visiting Professor

Andrei Harwell, Critic, Part-Time 50%

1104 Advanced Design Studio: Peter Eisenman (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This is the third Venice studio. The first two dealt with two different aspects of the architectural discipline; the first, rhetoric and grammar; the second, *genius loci* and *zeitgeist*. The first of the Venice studios set Cornaro's plan for San Marco against ideas of the archipelago and Debord's *détournement*, while the second read Le Corbusier's Venice Hospital project through the lens of Foucault's idea of heterotopia. These polarities became operative frameworks for a critical approach to analysis and design. This studio will engage the problem of figure—or the fragmentation of figure—and typology in architecture today by tracing an invented lineage through central and northern Italy, from Pontormo in Florence to Giorgione in Venice, from Aldo Rossi's Gallaretese II housing in Milan to his Cemetery of San Cataldo in Modena. These precedents will serve as transformative or possibly "analogous" projects in their Florentine and Venetian settings. The opposition of the Italian terms *disegno* and *colore* will also inform the technique and method of the studio's work. The studio methodology will be reflective, in a sense, of the fundamental difference between *disegno* and *colore*, which, it could be argued, is in the subtle articulation of a figural edge (one drawn as a hard sculpted profile with a line, the other implied through soft, blurred brush strokes).

Sometime in the sixteenth century, the terms *disegno* and *colore* came to signify a dialectical pair used to describe the typological differences between Florentine (*disegno*) and Venetian (*colore*) painting, epitomized in the differences, for instance, between the painters Pontormo and Giorgione. *Disegno* was thought to be work that began with the drawing of an outline or the form of a figure, while *colore* was meant to suggest the importance of color, which took whatever form it needed without any a priori formal content or contour. *Disegno*, from the very beginning, was seen to be more rational and conceptual, while *colore* was seen as more emotional and expressionistic. The activity of *disegno* always had an a priori objective; that is, the maintenance in the work of the original formal outline, the pre-painting or cartoon to which the final aspired. While the idea of *colore* did not have such an objective, its enactment was not without rigor. In its most generic sense, *disegno* was the synthetic and proper relationship of parts to a whole, while *colore* might be thought of as the blurring of the parts in relation to a whole, for example, the blurring of the edge between figure and ground. It was only later in the sixteenth century, with Vasari's idea of *Arti del Disegno* (literally, the arts of design), that design became a comprehensive discipline, with painting, as well as architecture, a function of it; that is, the idea of design shifted from a dialectical and analytic category to a synthetic one, to a totalizing attitude, one which contained the seeds of the manifold design activity that is ubiquitous today. This third and final Venice studio will attempt to reconsider the very important difference between design itself, as a synthetic activity, and architecture, as a critique and an opening up of possibility beyond normative programmatic and symbolic functions of building design; hence the appeal to the Italian terms *disegno* and *colore*.

While this lineage [Pontormo/Giorgione - Rossi (Gallaretese/Modena) - Florence/Venice] provides a conceptual framework for the studio and the analytic work in the weeks leading up to our travel to Italy, for the project phase of the studio, students will produce drawings and models of two housing projects (see program below), one to be developed for the Piazza Signoria in the center of Florence and one for the basin of the Arsenale on the eastern end of the Castello quarter in Venice. Each student pair will work simultaneously on both projects throughout the semester. The studio will focus on the possible architectural articulations of site, scale, typology, and figure. In that sense, there will be a demand to

reconcile the scale of the given project with the specific characteristics of each site, i.e., the Florence intervention could employ a dominant vertical strategy, while the Venice intervention could employ a dominant horizontal strategy. The problems of how one intervenes in a relatively small public square or in a site with no literal ground are at the core of the studio's concerns. That said, the two projects are not bound to site in the sense meant by *genius loci*; they should be in dialogue with one another—as confrontations with the *zeitgeist*, i.e., contemporary fascinations with surface, late capital, historicism, etc—in addition to their site conditions. (Another related contemporary project in architecture may be what Jeff Kipnis has called, by way of Wöfflin's interpretation of the Renaissance and the Baroque, "critical atmosphere": the overlay of conception and perception, or the defining characteristics of *disegno* and *colore*.)

The projects should first develop out of a thorough understanding of the difference between *disegno* and *colore*. What are the architectural analogs for *disegno* and *colore* (that are not literally hairy, feathery, blobby, etc)? While the grammar/rhetoric polarity of the first Venice studio was productive as a linguistic model, and the *genius loci/zeitgeist* pairing of the second studio was provocative in relation to a hypothetical architectural and urban project, the relationship between *disegno* and *colore* seems possibly to be even more direct a challenge to making architecture. What does it mean for a building to have a hard edge or a soft edge, for an architecture to be defined by solid or by void? How does one deal with a corner or the ground? These are not simply contextual concerns (on a canvas in painting, or a site in architecture) but internal conditions of any architecture.

This dialectic is also an unresolved ambiguity in Rossi's work, between the neo-rationalist subject of the group known as *La Tendenza* and the analogic—perhaps nostalgic or psychological—subject of Rossi's own drawings. This ambiguity may serve as an analog to the two sites of the studio, and ultimately to the two projects the students will produce. While the Gallaretese project, a linear block with a repetitive arcade and gridded nature, could be associated with the Florence site in the Piazza Signoria (which sits close to the Uffizi), the Modena Cemetery might inform the possibilities of the intervention in Venice, as a series of figures in a frame. These two projects, as well as a close reading of the differences between Pontormo and Giorgione, will form the basis of the individual analytic work to be completed before our travel to Italy.

While students will work in pairs, it is not intended that they work individually each on a separate site. Each team should work on both sites simultaneously, developing a consistent conceptual and analytic approach and method of representation.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

Aureli, Pier Vittori. *The Possibility of an Absolute Architecture*. (Cambridge, MIT Press, 2011)

Burckhardt, Jacob. "The Republics: Venice and Florence," Part 1-7. *The Civilization of the Renaissance in Italy*. pp. 27-36.

Friedländer, Walter. *Mannerism and Anti-Mannerism in Italian Painting*. (New York, Schocken Books, 1965)

Rossi, Aldo. *The Architecture of the City*. Cambridge, (MIT Press, 1982)

Tafuri, Manfredo. *Venice and the Renaissance*. Translated by Jessica Levine. (Cambridge, MIT Press, 1995)

Offered:

Fall 2011

Faculty assigned:

Peter Eisenman, Endowed Visiting Professor
Matthew Roman, Critic, Part-Time 50%

1104 Advanced Design Studio: Pasquarelli (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Versioning is an operative term meant to describe a recent, significant shift in the way architects are leveraging technology to expand, in time as well as in territory, the potential effects of design on our world. Versioning can be seen as an attitude rather than an ideology. It allows architects to think or practice across multiple disciplines, freely borrowing tactics from film, food, finance, fashion, economics and politics for use in design, or, reversing the model and using architectural theory to participate in other problem solving fields. Digital technology has enabled architects to rethink the design process in terms of procedure and outcome in ways that common practice, the construction industry, of which conventional design methodologies cannot conceive. This, in turn, has had an equally profound impact on legal practices, liabilities, and design/production partnerships, thereby initiating a restructuring of the traditional relations of power, responsibility, and accountability in design. Versioning implies design's shift away from a system of horizontal integration (designers as simply the generators of representational form) towards a system of vertical integration (designers driving how space is conceived and constructed and what its effects are culturally). Versioning is important to architects because it attempts to remove architecture from a stylistically driven cycle of consumption.

The project will be to design a single superblock that contains a strategic mixture of Residential, Commercial, and Manufacturing programs in the City of New York. Currently vilified, the superblock's history will be studied by the students including the early plans of La Ville Radieuse, but most importantly through the career of Robert Moses, while diagramming the negative and positive attributes of existing examples throughout New York. These performative diagrams will use dynamic modeling techniques to understand the play between the internal structure and external influences that shape a design solution. In addition, the students will study the history of the preservation movement in New York City and the ideas behind Jane Jacobs's book, "The Death and Life of Great American Cities." Using the same performative models, the students will develop a series of diagrams outlining the positive and negative attributes of her vision of the urban landscape.

The studio will then travel as a group to Brasilia, the federal capital of Brazil, to develop an in depth survey and analysis of the "Superblock City." Both adored and disdained, the city as designed by Lucio Costa, Oscar Niemeyer, and Roberto Burle Marx is a masterpiece of modern design and a UNESCO World Heritage Site. With a population of 2.5 Million, it is the largest city in the world created entirely in the 20th Century and the first city in the world where the airport was the first structure built. The same performative modeling techniques will be used to understand the superblocks of Brasilia and will be compared with the Bob and Jane analysis. The studio will also spend two days in Rio de Janeiro looking at the open spaces of Burle Marx and the integration of planned urban fabric with the non--planned

Once all three sets of diagrams are complete, the studio will work as individuals or in teams of two to select one highly treasured landmarked neighborhood (see sample list below) in the City of New York and propose the demolition of at least four square blocks of that neighborhood. These blocks should be replaced with a dense and mixed--use superblock that contains a rich mixture of residential, commercial and manufacturing uses. Contrary to popular opinion, most superblocks in New York have an FAR of 4, so the blocks can be combined without population dispersal with a small to moderate densification, or up--zoning. The new superblock could be a tabula rasa or retain certain buildings or features of the site. It

will also require the placement and/or connection to transportation infrastructure to create a large--scale, programmatically blended, thickened urban landscape – one that uses the best performative aspects of both Bob AND Jane. Dense, urban, transportation oriented complexes are the most sustainable building type we can construct. The studio proposes that strict adherence to either Bob OR Jane in the construction of these buildings leads to failure. Could a BOTH/AND solution lead us somewhere else? This studio will also focus on processes of extraction from the dynamic digital models to develop fabrication drawings to construct the proposals via large--scale physical models. Production and assembly should inform the design all the way through the semester and model building will be a large part of the design process. The goal is for the students to use a composite organizational strategy of design, one that embodies a comprehensive blending of program, structure and skin into a fluid thickness that is capable of responding tactically to zoning, topographic, political, programmatic and assembly criteria at various scales. This should be a strategy that is both physical and psychological – one that uses traditional tools of architectural thought while pushing the limits of their cultural impacts on work, inhabitation, pleasure, sustainability, and urban living. This push towards versioning, or a more vertically integrated method of making cities, may or may not create better space and quality of life, but the desire is to move the argument beyond the, “he said, she said,” of Bob and Jane.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Ballon, Hillary and Jackson, Kenneth; “Robert Moses and the Modern City: The transformation of New York,” W.W Norton and Company, 2007

Caro, Robert A.; “The Power Broker: Robert Moses and the Fall of New York,” Vintage Books, Random House, 1975

Flint, Anthony; “Wrestling with Moses: How Jane Jacobs took on New York’s Master Builder and Transformed the American City,” Random House, 2009

Hookway, Branden; “Pandemonium: The Rise of Predatory Locales in the Postwar World,” edited by Sanford Kwinter and Bruce Mau, c. 1999 Princeton Architectural Press

Hoffman, Carl; "The X Wars", Wired Magazine, July 2001 pgs. 128--139.

Jacobs, Jane; "The Death and Life of Great American Cities," 1961

Plunz, Richard; "A History of Housing in New York City," Columbia University Press, 1990

AD/Architectural Design "Versioning: Evolutionary Techniques in Architecture," guest edited by

SHoP/Sharples Holden Pasquarelli, Vol 72, No. 5 c. 2002 John Wiley and Sons

Stern, Robert A. M.; "New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial," The Monacelli Press, 1995

Offered:

Fall 2012

Faculty assigned:

Greg Pasquarelli, Endowed Visiting Professor

1105 Advanced Design Studio: Alejandro Zaera-Polo (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Environmental concerns will doubtlessly drive the evolution of architecture during the next decades. The bridging between natural and artificial ecologies, the networks between human and non-human agencies will become a critical part of this engagement, politically, formally and materially and this studio will be focusing on the exploration of this subject and its architectural implications and potentials. If the discipline of architecture has gravitated historically around the subject of tectonics, the growing consciousness that a building is a device that performs primarily as an environmental regulator is shifting the focus of the discipline from tectonics to thermodynamics and biological processes: buildings establish the regime of energy exchange of the built environment by virtue of their geometry, their materiality etc... and therefore there is an opportunity to establish relationships between these emerging sensibilities and new architectural expressions.

This studio will explore these relationships, aiming to relate environmental and energy performances with material concerns, tectonic, visual or experiential, through the use of a variety of new instruments available. From the incorporation of agricultural technologies to integrate landscape design and building technology, to the use of object-oriented software to model thermodynamic processes into physical structures, we will mobilize a series of new instruments in order to enable the exploration of a new architectural sensibility which does not depart from the core of the discipline to date, but evolves it. The hypothesis of this research is that only by producing a new sensibility, material, physical or ritual will architects become effective at achieving a sustainable built environment.

The exploration of the city as an ecosystem will set out the frame for an investigation that will inevitably address typology as a fundamental disciplinary question. We will address building populations as a process of speciation driven by form and material organization, producing physical assemblages capable to mediate between top-down typological procedures and bottom-up parametric design in order to increase the degree of differentiation of the building populations.

Diversity is one of the characteristics of a resilient ecosystem. Diversity of speciation allows for the ecosystem to adapt, as it is more likely that some populations will be able to adjust to the new conditions and perpetuate the ecosystem. One of the targets of the research will be to produce models that generate a diverse building population. The deployment of Natural Sciences concepts like *Genotype* and *Phenotype* into the disciplinary debate about type, model and prototype opens interesting potentials to bridge between the natural and the artificial.

Architecture as a discipline has traditionally relied on typology or archetypes, classifying buildings by their functions. A building's program or essential function becomes tied to an idealized or original form where a common essence is defined by a set of properties shared by the members of a particular class. However, the sensitivity or capacity to affect or be affected is particular to each individual threshold of sensitivity to the environment. Given a typological family, potential phenotypical variations can arise, producing differentiated behavior of a building population, and potentially new forms of architectural expression.

Can we capture the evolutionary and emergent properties of nature in the artificial, establishing a link between nature and the city? By focusing on the relationships between natural dynamics (growth, decay and movement) and artificial organizations, we will explore architecture not as a representation of dynamics but as a trace of dynamic processes. The ambition of the studio is to explore the technologies of sustainable buildings through the introduction of life-like qualities in the artificial: to *animate* matter, sensitize it by designing behavioral patterns that produce physical characteristics and qualities that trigger an emotional response to dynamic and unpredictable forces. The question is how to incorporate the sensibility and virtues of natural systems into the artificial.

The research will have a specific technical background that we believe to be particularly relevant to explore the new architectural effects of bridging between natural and artificial ecologies and setting up networks between human and non-human agencies: The Object-Oriented paradigm is a holistic approach that links material and social processes through new forms of artificial intelligence. Object Oriented Programming (OOP) produces complex and consistent organizations through simple rules of interacting objects that communicate, self-organize and develop ad-hoc communities. The distinctive feature of Object-Oriented Programs is that they do not distinguish between data structures and coded behavior, between data and function, as usual in programming languages. They are “flat” networks of actors and objects gathered up into assemblies. They act through simple, local rules, processing sensorial and physical data, figuring heterogeneous yet consistent wholes. These systems react locally to sensed aspects of the world, resolving conflicts generated within the distributed system. In Rodney Brooks terms, *“...It is possible for different parts of the system to “believe” wildly inconsistent things about the world.”* The possibility of using Object Oriented Programming and *subsumption* architectures to model contemporary urban behavior, while producing its physical organization, is a newly available technology which may offer new alternatives to produce adequate architectural expressions for contemporary political ecologies.

The building envelope is the single most important contributor to the environmental performance of a building, and it will be the element where the students will concentrate their efforts, both in terms of urban massing, and detailing of the prototypes, as the most crucial production in the studio. Driven by environmental determination, the research will aim to produce envelope prototypes capable to perform within the master plan.

The research is therefore aimed to bring together disciplinary considerations with theoretical and technical concerns to explore the potentials of a new architectural sensibility. The question of typologies and speciation will be a critical reference for the studio. The research aims to explore a series of tools that have become recently available through new developments in Artificial Intelligence such as object-oriented software and distributed computing, -as exemplified in the work of Rodney Brooks, Casey Reas and Ben Fry to open new design possibilities, develop potential models for the artificial realm and produce new architectural sensibilities.

The studio project is located in Brazil, a country with a culture that is particularly adept at the consideration of the relationship between natural and artificial. The chosen project is a regeneration of what is today Campo de Marte Base Aérea (Campo de Marte Airport) in São Paulo city center near Anhembi Exhibition Center. The project will aim to produce a masterplan for the development of the site and the identification of a number of envelope prototypes capable of optimizing the environmental performance of the future development.

The Studio process will be based on two stages: The first stage will address the problem of the organization of the site, taking into account climatic, circulatory and cultural concerns and will aim to produce a distribution of urban mass across the site and a population of building enclosures that, in virtue of their qualities will shape the overall urban form and largely determine the environmental performance as a whole. This stage will be done collectively as a group, with different members of the studio taking on responsibility for certain aspects of the design. The exercise will be performed by using a library of pre-programmed processing tools that will produce alternative variations of the project, depending on the parameters considered. The outcome of this exercise will reveal certain classes of envelopes to be located on the site. In the second stage, individual students or groups of students will develop in detail on of these prototypes, placing a particular attention in the design of the envelope, both in terms of

materiality and geometry. An additional library of routines will be provided to the students as a tool to produce these

The studio will be based on the manipulation of a variety of softwares, including Rhino, Maya, Processing, Rhinoscript, Grasshopper and Ecotect, and it may require some engagement in programming and scripting. Rapid prototyping will be part of the required outputs. The group will go for a week to visit Sao Paulo and Rio de Janeiro in Brazil.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2010

Faculty assigned:

Alejandro Zaera-Polo, Endowed Visiting Professor

1105 Advanced Design Studio: AOC (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Every day the Bodleian Library at Oxford University receives 1000 new books. Founded in 1602, its collection (including four copies of the Magna Carta, Shakespeare's first Folio and everything published in the British Isles) is housed in an eclectic mix of buildings dotted around the City of Dreaming Spires. At the start of the 21st century its shelves were declared '130% full'. The solution? A new 127,000 sq. ft. book repository in a steel shed on an industrial estate in Swindon, a seemingly non-descript town, 28 miles away. Despite the move towards digitization, the homogeneity of globalization has encouraged an emphasis on material artifacts with a subsequently increased demand for 'hard' storage. Many major institutions responsible for storing publicly accessible artifacts are having to expand their collections beyond the crumbling confines of their predominantly urban mansions into generic warehouses in post-suburban towns. These public repositories provide safe storage but with negligible access to their collections and little contribution to the peripheries in which they are sited.

By contrast millions spend their leisure time visiting the typologically similar but programmatically distinct warehouses of IKEA and Home Depot. Here culturally loaded artifacts are perused and purchased from towering stacks by shoppers keen to establish their identity through material artifacts. We will explore how the established public repositories of London – the V&A Museum, the Tate Gallery, the British Museum, the British Library, the Royal Armories - might evolve in response to the changing demands of the contemporary public.

How might these big institutions that store the public's 'possessions' learn from the big box retailer and open their remote repositories to a new audience? What new relationship between artifacts and viewers might this allow or actively encourage?

The post-suburban city is the dominant urban form of developed nations. The sprawl of housing estates, big boxes and bigger infrastructure lacks the density, the heritage or the cultural baggage of its more urban forefathers but, as yet, appears to have failed to best utilize this spatial opportunity. A democratic society, where everyone's past is deemed important, recorded and stored, requires an appropriate container, a new typology, in which to hoard. Rather than having our collective memories huddled in cramped and fixed conditions, bound up with retrogressive impressions of what its guardian institutions are, we will move them out to the peripheries, where they have space to breathe, to adapt, to be productive. We will explore the relationship between the post-suburban city and the potential new forms of its public repositories.

What productive value do cultural artifacts have whilst being stored? What opportunities does the post-suburban city provide to increase these objects' productiveness? How might this contribute to the evolving notion of civic life?

The artifacts that fill these repositories have unique formal qualities, loaded with associations and significance. The institutions that contain them have their own spatial identity that significantly influences the way in which the collections are experienced. Our architectural approach will be to carefully analyze the collections' content and current containers, to sample the aspects we most value and to synthesize them with the typologies of the post-suburban city to create new combinations. In this way our proposals

will be redolent of the collections and their new context, the historical artifact and its new vessel, the old institution and its new neighborhood. Familiar forms will be subverted, providing a formal evolution that is slight and radical.

Modern architecture of the early 20th century appropriated the commercial and industrial vernacular of its time - grain silos and concrete sheds - to establish a new and relevant architecture. Similarly, we believe contemporary architecture needs to embrace the communicative impact and construction technologies of today's vernacular. A constant presence in the development of the post-war landscape, the suburban 'Big Box' has enjoyed a flurry of interest in the last decade. Campaigned against and villainized as a symbol of all that is wrong with the American Dream, it continues to evolve towards every greater efficiencies. We propose re-sampling, not retrofitting, the Box; its forms, scale, technologies and associations. We will explore how the cultural identity of the old institutions might be synthesized with the Big Box typology to create a participative and productive architecture. Stepping beyond the limitations of abstract contemporary expression we will seek to create appropriate forms enthused with useful details, nurturing an informed combination of form and use. Embracing and subverting associations of the past we will produce buildings that have a communicative facade and encourage a productive relationship between visitor, artifact and place.

The site of enquiry for the studio will be Swindon, located 80 miles west of London in the UK's Thames Valley. At 8/9/12 List <https://classes.v2.yale.edu/portal/tool/b1806ec9-ba59-4be0-afa3-0ba4a9e14c42/printFriendly> 3/4 first appearance Swindon seems like a typical hinterland town - a decaying post-industrial centre with surrounding housing estates, retail parks and industrial zones, barely held together by a ring road. Further research reveals its Gross Value Added per capita is higher than London, it was the first town nationally to provide free broadband to all citizens, it has the nation's most cinema seats per capita and was twinned with Disneyland in 2010. In short, it is a sprawling, value-adding manufacturing node, hard-wired to global communications and media networks - the post-suburban city par excellence. In 2005 the English National Trust moved its headquarters from London to Swindon. Keen to encourage similar institutions to relocate the Borough Council have identified a selection of potential development sites. We will be designing new public repositories for London-based institutions for these sites, working with the town's Urban Design department to explore the potential development of the town's civic form and use.

1. PROTOTYPE - *Big Box Institution* (3 weeks)

Working in pairs, students will research and sample the architecture of an established London-based public repository, an object from its collection and a New Haven Big Box. These will be digitally synthesized and a physical model fabricated using appropriate tools e.g. rapid prototyping, CNC routers. The models will provide a basis for the studio's lexicon of sampling and synthesizing and allow exploration of the relationships between visual image and experienced object.

The studio will visit the UK from 19th to 25th September 2011. Based in London, we will meet the existing public repositories we are investigating and enjoy the possibilities of detached observation and immersive engagement. We will establish a history of the typology through building visits, from Soane's urban home to Walpole's suburban castle, Waterhouse's dinosaur hall to Alsop's book-stacks-on-sticks. We will travel beyond the capital to visit Oxford and Swindon, comparing the medieval city-as-repository with its post-suburban upstart. Direct comparison will be made between the Bodleian Library's repository buildings in each city. Visits to the studio's development sites in Swindon will be accompanied by a member of the Borough Council's Urban Design team, who will provide further background on the site, its history and development potential. Throughout the trip we will continue to consider what to sample and how to synthesize, generating a broad sourcebook and design methodologies with which to commence making proposals upon our return to Yale.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.

- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2011

Faculty assigned:

Tom Coward, Endowed Visiting Assistant Professor

Daisy Froud, Endowed Visiting Assistant Professor

Vincent, Endowed Visiting Assistant Professor

Geoff Shearcroft, Endowed Visiting Assistant Professor

Jennifer Leung, Critic, Part-Time 50%

1105 Advanced Design Studio: John Patkau (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will investigate the essential and formative contribution that material issues bring to an understanding of architecture. To this end we will focus on architecture as the spatial and formal outcome of a process of material construction. We will consider the experiential characteristics of materials; the structural characteristics of materials and the implication of configuration on the structural characteristics of materials; the material dimensions of energy use and distribution, and the logistics of construction and how tools and techniques, from tower crane to digital printer, affect building form; for while a work of architecture can be broad, multivalent, and even self-contradictory in its cultural engagement, it is nevertheless highly specific in its material resolution.

“The inherent laws of materials...introduce the boundaries for a task of free imagination. This very freedom can be so bewildering to the searching person that it may lead to resignation if he is faced with the immense welter of possibilities; but within set limits the imagination can find something to hold to. There still remains a fullness of choice but one not as overwhelming as that offered by unlimited opportunities. These boundaries may be conceived as the skeleton of a structure.”
Albers, Annie (1937) “Work with Material”, Bulletin 5, Black Mountain College

The studio will begin with interpretive studies of the building site and context through the medium of physical models. The experiential characteristics of different materials such as wood, plastic, glass, concrete, steel, and masonry will be investigated as a response to topography, site characteristics and context. The constructional possibilities of different materials will subsequently be investigated, especially in regard to the spatial and structural potential they offer. Prior to travel week each student will undertake a precedent study focused on the material aspects of a building that we will visit. These studies may take the form of analytical and/or interpretive models and drawings, and will be shared with the studio as a whole on site. Upon return from travel week the project will be developed within the experiential, spatial and structural possibilities, and constraints, offered by a selected palette of materials.

To experience buildings and structures in which material inquiry has been truly generative, in which issues of material construction have contributed both enduring value and meaningful invention we will travel to London, with a day trip to Leicester and Nottingham. We will visit a variety of projects, large and small, by architects, engineers and designers including James Stirling, Norman Foster, Richard Rogers, Herzog & De Meuron, Arup, Foreign Office Architects, Caruso and St. John, and Thomas Heatherwick. In addition to buildings we will attend an exhibition of the work of the Heatherwick Studio at the Victoria & Albert Museum and visit the office of Foster + Partners.

The New Haven Children’s Library will introduce children, aged 0 – 12, to the world of media. Books, images, artifacts, exhibition, performance, story-telling, projection, handicraft, games, audio, video, and the internet will be available to engage and animate the imagination of children. There are two sites available; one is urban, located on the New Haven Green at 968 Chapel Street; the other is suburban, located on the edge of East Rock Park on the north side of Cold Spring Street between Livingston Street and Orange Street. Students will select one of these two sites following their initial interpretive site studies.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

John Patkau, Endowed Visiting Assistant Professor

Tim Newton, Critic, Full-Time

1106 Advanced Design Studio: Peter Eisenman (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

There has been no shortage of visionary urban and architectural schemes for Venice in the last half-century and beyond. In 1965, in the months before his death along the Mediterranean, Le Corbusier was at work on a project for the Cannaregio quarter (*sestiere*) of the city, the Venice Hospital. In stark contrast to the work coming out of his office at that time, which was figural/sculptural and religious in pretext, the Venice proposal is almost mechanical in its programmatic agenda and formal arrangement. Exploring a new typology—the mat or gridded building—Le Corbusier introduces, at a crucial moment in architectural thought (the mid-1960s), a new framework for understanding urbanistic and architectural ideas in the relationship between figure and frame. One could also think of the Venice Hospital project in terms of the polarity between *genius loci* and *zeitgeist*, one concerned with the persisting characteristics of place and the other the spirit of a present time. Though this polarity may seem obvious at first—the particular spatial and urban qualities of Venice itself, and the Cannaregio specifically as *genius loci* and Le Corbusier's intervention representing a late modernist *zeitgeist*—the studio will treat these terms as an intellectual base but with more skepticism than certainty in an attempt to locate possible critical architectural capacities in the space between the evolving concepts of place and presentness.

The structure for the studio will be grounded in pedagogical problems rather than ideological ones. Before traveling to Venice, students will investigate methods of analysis—drawings, models, written texts—that will form the basis of their final building projects. Formal analysis should be considered only a part of this methodological study, not the endgame. We will think of Le Corbusier's Venice Hospital project not only in terms of site, context, and other mat or gridded projects at the time (Team X, Candilis, Josic, and Woods, for example), but in terms of our present relationship to Le Corbusier's late style modernism as Palladio might have thought of his relationship to Bramante and the final crystallization of architectural classicism in the late 15th and early 16th centuries. In this sense, Le Corbusier's project might be thought of as an unstable, ordinary ground—a “disarticulate” origin—rather than as a tear itself in the otherwise synthetic fabric of modernism or in the medieval fabric of Venice.

The second phase of the studio, after the travel week site visit, takes the methods of analysis from the first phase of the studio and begins to interpret them architecturally, turning analysis into a theoretical diagram from which to make architectural decisions. The third phase of the studio will open up architecture to other possibilities vis-à-vis *genius loci* and *zeitgeist*. These possibilities are two-fold. One is concerned with empirical “design” (which has to do with creation and legitimation in terms of newness), producing architecture within contemporary fascinations with surface, program, late capitalism, historicism, etc; in other words, within the *zeitgeist*. Students must engage these contemporary problems to place themselves in relation to issues of precedent, typology, and representation.

Simultaneously, the studio will address the second possibility of *genius loci* relative to Michel Foucault's conception of heterotopic space (as opposed to utopic). In his 1967 essay “Of Other Spaces,” Foucault describes an era captivated by a relativistic conception of space: “Our epoch is one in which space takes for us the form of relations among sites...the anxiety of our era has to do fundamentally with space, no doubt a great deal more than with time. Time probably appears to us only as one of the various

distributive operations that are possible for the elements that are spread out in space.”¹ Of significant value to this studio project is Foucault’s argument for a non-synthetic view of site: “The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.”² Venice, and the Cannaregio in particular, are such places, where multiple, incongruous spaces can exist simultaneously.

During the project phase of the studio, students will produce drawings and models of a Regional Center for the Veneto, to be situated in the Cannaregio. The program will be based on a 1976 competition for a “Government Regional Center” outside of Florence (Jim Stirling’s proposal being one of the more significant entries) and influenced by Foucault’s six principles of heterotopias. In a sense, a project at this scale on this site would represent a shift in power outward from Venice, from the Cannaregio to the Veneto mainland, in opposition to centuries of turning outward from Piazza San Marco toward the Adriatic. Students will take at face value the programmatic necessities of this type of complex building. The focus instead will be on understanding both the internal formal aspects of Le Corbusier’s Venice project as it relates outwardly to issues of scale, monumentality, site, figure, frame, etc., and the intrinsic character of the Cannaregio as a site for heterotopic intervention. At the same time, the studio calls for visionary schemes which should also address the lineage of narrative-driven, rhetorical, and monumental proposals after Le Corbusier and Team X by Superstudio, Archizoom, and others. This approach builds on last year’s Venice Studio project’s investigation of the possibilities of grammar and rhetoric as operative linguistic devices in architecture and updates them in the context of the *genius loci/zeitgeist* polarity.

The site will be defined by the footprint of Le Corbusier’s Venice Hospital proposal, along the northwest edge of the Cannaregio adjacent Santa Lucia train station. The project should extend in some capacity into the Venetian Lagoon toward the mainland, as a critical dimension of Le Corbusier’s proposal is the utilization of both land and water. The project will be comprised of the following:

- Designated vaporetto station from Mestre and Aeroporto Marco Polo
- Hotel (150 guest rooms, offices, etc)
- Regional and cultural buildings (offices, conference center, theater)
- Commercial area (shops, bank, etc)
- Central public space and garden

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

¹ Michel Foucault, “Of Other Spaces: Heterotopias,” trans. Jay Miskowiec (1967).

² Ibid.

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:**Offered:**

Fall 2010

Faculty assigned:

Peter Eisenman, Endowed Visiting Professor
Matthew Roman, Critic, Part-Time 50%

1106 Advanced Design Studio: Alan Plattus (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will be the twelfth year of the Yale School of Architecture China Studio, but the first year of a new collaboration between Yale and Tsinghua University School of Architecture in Beijing. With this studio, we are also launching a projected three-year investigation of urban development and redevelopment in the historic and contemporary Chinese capital city, with a particular emphasis on models of sustainable mixed-use and neighborhood development, in part funded by a grant from the YSOA Hines Fund. Over the next three years the China Studio will study the impact of preservation, infill and new development on three sites along the historic axis of Beijing, moving from the center outward to the urban periphery.

Past China Studios have mainly explored the impact of large scale globalized development projects on the city of Shanghai, considering historic and contemporary patterns of urban life, culture and urban space in that most Western and modern of Chinese cities. This year's studio will not only move to the city most closely associated, by Chinese and the world, with traditional Chinese city planning and architecture, as well as the center of political and cultural authority in the new China, but will also focus on an area in the very heart of the historic center, immediately adjacent to the walls and moat of the Forbidden City itself. Documenting and analyzing historic and emergent patterns of space and use in this area, students will be asked to understand critically the roles of preservation and new infill development in both protecting and opening up this area, while developing and applying new models and guidelines for sustainable neighborhood development to their projects. The roles of landscape, water, transportation, public and private space, traditional and new typologies and uses, as well as traditional and contemporary building techniques and materials will all be part of the discussion.

As in past studios, Yale students will travel to China, tour the site and other relevant sites and projects in and around Beijing, meet with local planning officials, and, most importantly, collaborate with their counterparts, graduate students at Tsinghua University, to develop preliminary site analysis and design concepts. This interaction will continue throughout the term via video conferencing, and Tsinghua students and faculty have been invited to participate in final reviews at Yale. All students considering participating in the studio should make sure that they have a current passport in their possession, with sufficient space for a Chinese visa.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2011

Faculty assigned:

Alan Plattus, Professor

Andrei Harwell, Critic

Naomi Darling, Critic

1106 Advanced Design Studio: Peter Eisenman (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The challenge of this studio exercise is to learn what constitutes the equivalent in architecture to the “literary” in writing, what could be called architecture’s “architecturalness.” While it is much easier to understand the “literary” quality of books or the “painterly” qualities of painting, it is much more difficult to locate this condition in architecture, because ideas are more often than not tied to function, structure, etc, but not to an internal critical possibility.

The Fall 2012 studio departs significantly from the previous three years’ study of Venice. The Venice studios built from dialectical pairings—grammar and rhetoric, genius loci and zeitgeist, disegno and colore—as critical frameworks. This year’s studio will engage the dialectical problem in a different way. It will use an idea from analytic psychology—the mirror stage—to produce an analogy in architecture, which will lead to a critical possibility. It is the transference and application of that idea, in this case to a specific historic site in Como, Italy, for which a critical project will be attempted.

The aim of the studio is to recover, or rediscover, the possibility of literariness or architecturalness for architecture today. It will do so by looking back to 1933 and the start of the Italian modernist architect Giuseppe Terragni’s work on the Casa del Fascio in Como, Italy. Though Terragni and the Italian rationalists called for the direct expression of material, organization, and structure, the subtle manipulation of these aspects of architecture produced what could be called “literary” work—that is, work inscribed with ideas about itself, about architecture. This inward reflection found in Como will ultimately become the pedagogical framework of the studio.

The idea of the mirror or mirroring has always been thought of as an axial symmetry in architecture, which dominate classical architecture and ideas of beauty. But from many psychological and philosophical points of view, the mirror is a much more complex phenomenon. The mirror stage, for example, is an important psychological concept first put forward by the French psychologist/philosopher Jacques Lacan in his famous *Écrits* (1966). Essentially the mirror stage concerns the first image a child of 12-16 months sees of itself in a mirror. The child sees this as a wholeness, as opposed to the fragmented reality of its uncoordinated body that it knows itself to be. It is this image of wholeness that conditions much of the later development of subjectivity and eventually the ego. This idea of wholeness produces a false consciousness (the Imaginary) that conditions much of our conception of both the subject and the object world, i.e., that which is seen in the mirror, the image, is no more whole than the actual body itself.

Enter architecture. Terragni first speculated on the possibility of a false symmetry when he put forward his ideas for the Como project [Fig. 1]. Drawn on the original site plan was a closed block building—never realized—mirroring the Casa del Fascio. The axis of symmetry was always the main axis of the nearby duomo. To the southwest of the Via Bertinelli, the large street in front of the Casa del Fascio, the city grid is more or less orthogonal, while to the northeast, the fabric is more dense, medieval. In a sense, the Casa del Fascio can be seen as both a mirror and a hinge between these conflicting urban conditions. The site’s proximity to the lake adds another dimension to the project. Finally, the piazza in front of the Casa del Fascio can be thought of in one sense as a stage, the building a backdrop. Hence the double entendre of the studio’s title.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Jacques Lacan, *Écrits*, trans. Bruce Fink (New York: W.W. Norton & Co., 2007).

Offered:

Fall 2012

Faculty assigned:

Peter Eisenman, Endowed Visiting Professor

Matthew Roman, Critic, Part-Time 50%

1107 Advanced Design Studio: Hernan Diaz Alonso (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will use the program of a house as a tool to study the shift towards a paradigm of Species as opposed to the ubiquitous platform of Types. If Types are traditionally viewed as categories of standardization, and symbolic expressions of form, then Species are malleable entities that are in constant metamorphosis; adaptation and mutation are the main characteristics from Species. The program for this studio will be a House, one that will be located in Los Angeles, a city that has a rich history of innovative and unconventional house 'types'.

From 1945 to 1966 Art and Architecture Magazine sponsored a series of experiments with American residential architecture under the title of Case Study Houses, this endeavor included architects such as Craig Ellwood, Richard Neutra, Charles and Ray Eames, Eero Saarinen, Pierre Koenig, just to name a few. Los Angeles was the backdrop of most of the houses, 1945 was a moment of change for cities such as Los Angeles, an unprecedented building boom would follow the housing shortages of the depression and the war years, the Case Study program would look at the new building industry, in search for a new paradigm in construction. This combination between material experimentation and typological innovation gave rise to a unique lineage of Houses in Los Angeles.

In 1978 Frank Gehry took a conventional suburban California house and overlay it with fragmented surfaces, the original house was stripped from its skin and a new shell was interposed, with a crust made of mundane materials such as corrugated aluminum, plywood and chain-link fencing. This collage between the pure form of a gambrel-roofed shape and the miss-fit of its new skin, gave rise to an architecture where form and type are incongruous. Furthermore in 1987 Thom Mayne also used his house as a laboratory for experimentation, the Sixth Street Residence was a unique exercise in space and representation. The drawings for this project collapsed orthographic and perspectival space into a single frame, giving a sense of spatiality to the drawings, a clear predecessor of current computational drawing interfaces. Recently Greg Lynn with the Slavin house took this tradition of experimentation to the logic of computational design, in a way that it is impossible to separate the result from the methodology. The projects mentioned above act as the rich backdrop to the design pedigree of a city such as Los Angeles, we will visit and research a selected number of houses as a way of framing the contemporary house affair. A Species needs a lineage to be acknowledged as such, indeed a Type also needs a lineage to become such. But a Species has more freedom, because it can mutate. A Type can change, but it cannot mutate, it can be combined, or renewed, but it will always be a type.

Computation plays a fundamental role in the production of species; current software technology has given architecture the possibility to produce change at a rapid pace. We now can visualize and manipulate geometry as active matter, forms are never static, they are constantly actualized. A sphere is never a primitive, it is instead an active network of points that mutates, it is globular, sharp, soft and faceted at the same time. The studio proposes, to conduct an extensive research in the cellular logic and construction of structural instability, to radicalize the agenda of the autonomy of form, using the possibilities of kinetic and movement. Mirco-techniques for combining the thresholds of the horrific-becoming-beautiful and the beautiful-becoming-horrific (grotesque) have imprinted themselves as visual-temporal cues on the current design retina. The importance of the multiplicity has finally opened the door for mutation as a permanent state of the present. The Genealogy of the autonomy of the forms, has been indivisible from the

genealogy of the single house, Peter Eisenman's House I to XI, are the most notorious case and also probably the origin of computational design. This studio will use the latest technology for design, as this technology indulges mutation as a new paradigm of architectural design. Form is never less and more is even more.

The house that we will design will play out three stages of transformation, at each stage the design of the house will drastically change, for example the couple that lives in it will get divorce, or an earthquake; it is change the center argument for the thesis of this studio, as design is not acting as a static entity, nor process is developed in a linear manner, from more diagrammatic to more detail, indeed form is always detailed, and never diagrammatic. The first stage will be to design a unique cell that will be the geometrical DNA of the project. The studio proposes to re-examine the possibilities of form generation as an autonomous entity. In the context of these conditions, the studio will focus in the generation and production of mutant micro-behaviors that can accumulate to create species from systems micro orders.

The studio will explore the predominant effect of this 'isomorphism' being the aggregation of diverse forms of design intelligence into an almost universal condition of image production. Perhaps some might see this as a triumph of superficiality over depth, but it's certainly also an intensification of the conjectural and fictive logics of design. We see this as a real and complex demand that global network culture makes on producers of architectural content. The final stage will engage site conditions. At this stage students would have already visited Los Angeles, and the combination of the collection of images from the case studies and site details will inform the final transformation of their design.

Living in an era of images and effects, we easily confuse fiction with reality (or fiction is reality?). The contemporary explosion of imagery cannot be more exposed than in the artificiality of the Los Angeles land, cinematography, car culture, pollution, plastic surgery, etc. Los Angeles is the quintessential image city (not postcard city, just image) and as such it epitomizes the elements for contemporary culture. As a romanticized image of the landscapes of fiction, the studio will investigate the mutating core of the 'idea' of a house. If the Case Study Houses engaged modernism as their vocabulary and investigated materiality as a new currency. And Frank Gehry and Thom Mayne explored a new vocabulary for that same material currency. Peter Eisenman and Greg Lynn explored a methodological trajectory for the autonomy of form. Then our task is to research the contemporary elements that will help us in designing the elements of the new cultural currency.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Offered:

Fall 2010

Faculty assigned:

Hernan Diaz Alonso, Endowed Visiting Professor
Erick Carcamo

1107 Advanced Design Studio: Alan Plattus (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will be the eleventh year of a three-way collaboration between architecture students and faculty at the Yale School of Architecture, Hong Kong University and Tongji University in Shanghai. In this joint studio, graduate students at each of the three participating institutions work on the development, or redevelopment, of large urban sites in the rapidly growing Chinese metropolis of Shanghai, comparing issues, approaches and proposals as part of an ongoing conversation about contemporary directions in urban design and architecture.

Past studios have focused on the recent trend to redevelop sites related to the heavy industry that drove the Shanghai economy during much of the twentieth century. As that industry has been relocated to the urban periphery, large and often dramatic sites, particularly along the Suzhou Creek and Huangpu River, have become available for the sort of large-scale, high profile, commercial and residential development that has replaced industry as the major component of the city's economy and image. These developments typically have been organized as superblocks or enclaves set apart from, and of a very different scale, fabric and architectural character, than the industrial and residential fabric they have replaced., although most recently new approaches to development have been explored based on partial preservation and re-use of historic buildings, and often connected to the emergence of "cultural industries" as an important new component of Shanghai's identity. In many respects, the current Shanghai Expo exemplifies aspects of both stages of Shanghai urbanism.

This year's site represents another emergent development opportunity generated, in particular, by the dramatic expansion of the Shanghai public transportation network, as several new lines have been completed in the run-up to the 2010 Shanghai Expo. The site includes a new subway station on the recently completed Line 10 which, among other things, connects the campus of Tongji University with the historic Bund and the western end of Nanjing Road. The site is also adjacent to several significant urban nodes, including Luxin Park and the new commercial and cultural area around the redeveloped 1933 Shanghai Slaughterhouse, that currently have little relationship to each other, beyond mere adjacency. The urbanistic challenge of the proposed project is thus to use architecture to negotiate a set of latent spatial and programmatic relationships in an extremely complex area of the city – a familiar agenda for urban design in many cities, but one that has so far received little attention in Shanghai, where each new project tends to become a microcosmic urban island.

As in past studios, Yale students will travel to Hong Kong, tour that exemplary modern city, and meet the University of Hong Kong students and faculty. We will then travel together to Shanghai, where we will explore the site and its urban context, visiting and analyzing various models of the kinds of urban development mentioned above, including the Expo, and work together with Tongji students, using their studio facilities, to develop site analysis and preliminary design proposals. Final reviews will be held at Yale, including the Hong Kong and Tongji students and faculty. All students in the studio will need an up to date passport with sufficient free space to accommodate a visa for travel in China.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2010

Faculty assigned:

Alan Plattus, Professor

1107 Advanced Design Studio: Tom Wiscombe (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio is part of a longer arc of exploration of surface-to-volume transformations, which generally speaking is intended to create complex architectural effects by crossing back and forth between 2D/ flat and 3D/ extended formations.

We will focus this semester on creating complex part to whole relationships by nesting strong figures inside of loose outer skins. Beyond the box-in-a-box problem, where one thing is simply inside another, this problem will engage material dynamics and assumes a tense and messy relationship between what is outside and what is inside. The problem forces the simultaneous consideration of silhouette, mass, skin, and interiority in architecture. It also introduces the idea that strong silhouette may be a productive architectural feature at other scales than the scale of an entire building. Similar to an aquarium, internal figures are read simultaneously with their outer enclosure; the overall spatial effect depends upon it. The edge between inside and outside therefore becomes a contested area where architecture can begin to unfurl out into, or ingest, the outside world.

In this studio, we will create figures that push up against and stretch outer skins, sometimes separate from the skin and sometimes fusing with it. Figures may become starkly visible through apertures or transparencies in the skin, or they may remain mysteriously hidden. The degree of looseness or tightness of the outer skin around figures will create void spaces and formal features similar to those which occur when you push your fist through a rubber sheet or shrink-wrap an aggregation of hard or soft volumes. One of our most important case-studies will be the exquisite STRP Mutant series by the artist Bart Hess, where human figures are enveloped in a polymer membrane which simultaneously exposes their form, restrains them, and mutates them.

The fluctuating relation of 2D skin and 3D mass will be enhanced by the introduction of flat graphics into the design process. Tattooing (ie. drawing, painting, or inscribing into skin) in particular will be explored in its capacity to either enhance underlying formal features or create artificial depth or flattening effects. The relation of tattoos to soft and hard form, edge conditions, cusps, apertures, and transitions between opaque and transparent materials will be critical. Nevertheless, drawings will also be studied on their own terms, as parallel objects, with their own internal rules and figuration. The interface of mass-object and drawing-object will create productive feedback in terms of creating an unexpected overall gestalt.

This studio will meet Monday and Thursdays throughout the semester, except for the week of September 24-28th, when the class will travel to Los Angeles for three days. Tom will be present in New Haven 7 times for 1-2 studio meetings or reviews, as well as in Los Angeles. Nate Hume will be Assistant Teacher and present for all studio sessions, offering teaching and technical support.

Students will work individually. Digital tools will include Maya polygons, creasing, and a range of tools for effecting transitions between smooth and inflected zones of surfaces. ZBrush will be used for patterns, color, variable opacity, and multi-material effects. Students must become versatile in Maya, Zbrush, and a rendering package such as Maxwell at the beginning of the semester if they are not already. Support will be offered in the form of digital workshops. Pixologic, Inc. has generously provided ZBrush software in support of this design studio.

A trip to Los Angeles is planned for the days of September 26-27-28, not including travel time. The intent of the trip is twofold- to introduce students to the project site in downtown LA and to visit important architectural sites in the city, some of which will be related to the subject matter of the studio. Students will stay at the Downtown Standard Hotel.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Tom Wiscombe, Chaired Visiting Professor

Nate Hume, Part-Time less than 50%

1108 Advanced Design Studio: Alan Plattus (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will be the thirteenth year of the Yale School of Architecture China Studio, and the second year of a new collaboration between Yale and Tsinghua University School of Architecture in Beijing. With this studio, we are also continuing a projected three-year investigation of urban development and redevelopment in the historic and contemporary Chinese capital city, with a particular emphasis on models of sustainable mixed-use neighborhood development, in part funded by a grant from the Yale School of Architecture's Hines Fund. Over these three years the China Studio will study the impact of preservation, infill and new development on three sites along the historic axis of Beijing, moving from the center outward to the urban periphery.

While last year's studio focused on a sensitive site immediately adjacent to the Forbidden City, where existing fabric and preservation-based design restrictions severely constrained new development, this year's site is a mainly open superblock between the Third and Fourth Ring Roads, originally cleared for the 1990 Asian Games and later used by the 2008 Beijing Olympics, lying as it does at the southern end of the Olympic Axis. The site will be served by two stops on Lines 8 and 10 of the Beijing Subway and has been the subject of several master plans, none of which have been implemented. Its area of 62.8 hectares (155 acres) means that the site is as big as the original nine squares of New Haven or the Roman town of Pompeii, and therefore presents the challenges and opportunities of thinking critically about the urbanistic significance of the unit of development in contemporary Chinese cities. In addition, students will be asked to consider the changing meanings of Beijing's historic axis and the relationship of the site to the axis, as well as the potential of the site as a model for sustainable urban development. Projects will encompass both large scale issues of urban infrastructure and ecology, as well as finer grain issues of urban fabric, building typology, local use and image.

As in past studios, Yale students will travel to China, tour the site and other relevant sites and projects in and around Beijing, meet with local planning officials, and, most importantly, collaborate with their counterparts, graduate students at Tsinghua University, to develop preliminary site analysis and design concepts. This interaction will continue throughout the term via video conferencing, and Tsinghua students and faculty have been invited to participate in final reviews at Yale. All students considering participating in the studio should make sure that they have a current passport in their possession, with sufficient space for a Chinese visa.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Alan Plattus, Professor

Andrei Harwell, Critic

1111 Advanced Design Studio: Greg Lynn (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The studio will focus on the design of a building of the Hypostyle Hall typology. A Hypostyle Hall is an interior or exterior space with at least one row of longitudinal columns running down its center. A Hypostyle Hall should not be confused with a Basilica which can have two rows of columns running longitudinally down its center making a central space. The only Hypostyle Hall with two rows of columns on center is one in which the spacing of each of the bays made by the columns are equal or when the spacing between rows of columns in the central space is less than the spacing between the row of columns and the outer walls. This is all to say that the epitome of any Hypostyle Hall is a field of columns and not a volume defined by columns. Many examples of Hypostyle Halls are entered through Portico(s) or Colonnade(s) but this is not necessary. We will focus on Hypostyle Halls because of the porosity of the indoor or outdoor spaces and the possibility for designing an omni-directional, dense yet continuous and complex figure/ground civic space. Because Hypostyle Halls are defined by columns we will also begin by defining a contemporary column. This includes new visual and formal thoughts regarding Entasis, forced perspective by diminished spacing and/or height, spiral or Solomonian forms, Modern column types such as Piloti (Corbusier), Spider Leg Columns (Nuetra), Flared Columns (Wright), Umbrella Columns (Nervi) and Miesian Columns, as well as recent column innovations including Cocktail Sticks (Libeskind and Koolhaas), Void Columns (Ito) and Double Cone Columns (Prix). We will not be particularly concerned with the figurative quality of the columns.

For this semester you will use the density and lack of a central void characterized by the hypostyle hall. By using piloti, spider leg columns, flared columns, cocktail sticks, void columns or any historic column types you will formulate the spatial character in plan of the hypostyle hall that might include: rooms in columns; building system perforating the section and plan; day lighting through columns, and; way-finding by void figures between columns. One of the benefits of any hypostyle hall is the excess of columns and therefore the possible reduction in depth of spans. So the project need not be a long span structure unlike many typologies that accommodate your program. Therefore, an emphasis on celebrating or even expressing structure will not be encouraged. Instead, there will be an early discussion and analysis of precedents defining the difference between an architectural vocabulary of "Intricate Tectonics" versus "Composites" and each student will be asked to address their design ambitions towards one or a combination of these sensibilities. The studio will begin with two-dimensional drafted drawings including a Building Plan through the entire ground level showing programmatic elements and spatial sequences through the building; a Reflected Ceiling Plan showing volume, day lighting (roof apertures), building systems and structure; a Building Section showing the spatial and volumetric character of the space across its entire extents; and a Section Detail that isolates two or more adjacent columns and shows their spatial character and quality as either intricate tectonic or composite.

From these two-dimensional drawings a selected region of each project will be selected for digital modeling in order to build a large scale study model. This should include a substantial area of more than one column, the floor and ceiling. A full page has been devoted to the spatial and architectural mission for the studio before mentioning the site and program. This is in the hope that the redefinition of the urban hypostyle hall will provoke your urban and functional design ideas rather than the other way around where your functional and urban analysis provokes the architectural concept. The program for the project may differ for each student although some majority of the covered space will be a high speed rail station.

The overall mission for the studio is to make an urban building that mixes indoor and outdoor space into a complex gradient and that the functions and life of the building be driven by a vision of urbanity and density concentrated around a new kind of station and public infrastructure. The site(s) for the project will be along a proposed high speed rail network in warm enough climates to allow for an indoor/outdoor building year round with dense enough urban centers to support intensive programming. Given phase one of Ray LaHood's proposed plan, this narrows the selection to include either: the Houston/Dallas/Austin/San Antonio network; the Miami/Orlando/Tampa network, or; the San Diego/Los Angeles/San Francisco/Sacramento network. We will work on the California network on one site in each of the four cities. Each student will select one site for their project. The Hypostyle Halls should include urban amenities related to the future transportation grid including being both a multi-modal charging station and a power plant for the high speed train network.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Greg Lynn, Endowed Visiting Professor

Brennan Buck, Critic, Full-Time

1111 Advanced Design Studio: Greg Lynn (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The studio will work on the design of large continuous spaces with distinct intimate areas that are not defined by rooms but by changes in floor (and ceiling) elevation.

The studio will design a vast single volume single floor building with multiple spatial and volumetric characters as well as multiple stories or levels. The program will be an addition to Asplund's Stockholm library. Reading rooms, media rooms, archives and stacks, auditoria, exhibit spaces, cafés, and other functions should exploit their relation to daylight and views and access to outdoor spaces. Integration with landscape and the definition of indoor/outdoor spaces is a focus for the studio. Unlike projects of the early 1990's that looked to ramps and monumental stairs as the expression of a Modernist extreme free plan and free section for library and other projects, our studio will focus on the definition of discrete volumetric pockets and places within an otherwise continuous room. The diagram of the sloped continuous floor is not as critical as a spatial quality of continuity punctuated by intimacy.

The study trip will include a visit to the site of the library addition in Stockholm as well as a series of Scandinavian Modernist buildings that should inspire your design work. For integration of landscape, building mass, ground plane and interior we will visit Utzon's Fredensborg Housing and Asplund/Leverentz's Woodlawn Cemetery. For definition of volume through the inflection and terracing of floors we will visit Asplund's Chapel at Woodlawn Cemetery and Aalto's Viipuri Library. For the use of ceiling surfaces to modulate and define volume we will visit Utzon's Bagsværd Church and Aalto's Viipuri Library.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Greg Lynn, Endowed Visiting Professor
Brennan Buck, Critic, Full-Time

1112 Advanced Design Studio: Thomas Beeby (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The city of Chicago has demolished vast tracts of high-rise public housing projects. These areas have been redeveloped as low-rise market housing with small portions reserved for the former residents of the projects. Concurrently much of the areas around the projects remain untouched with vacant lots surrounding existing building stock remaining unimproved and problematic.

This studio will investigate the individual house as a vehicle to resettle the neighborhoods of the city that remain dispirited with the introduction of gentrification as a means to provide stability to low and middle income areas of the city.

A single family residence has always been the most desired housing in Chicago and remains the dream of most of its citizens. To provide an affordable house in scattered sites would stabilize the neighborhoods in a manner that does not displace existing residents while simultaneously correcting the problems related to vacant lots in an urban environment. Also, if these houses could be constructed by semi-skilled labor, the residents of the neighborhood could be trained to build them with their own hands from material readily available locally.

The studio will meet on Tuesday and Wednesday with a pin-up on Tuesday and individual desk crits on Wednesday. There will be a trip to Chicago followed by a mid-term and final jury. The intention of the studio is to comprehensively define a small intensely useful structure in its entirety.

The city of Chicago requires all city employees such as police, firemen and teachers to reside within the Chicago city limits. The city is also trying to improve the public schools within the neighborhoods with mixed results. The strategy of this studio will be to reinforce the role of the schools as the center of each community by rehabbing existing buildings around schools and provide infill houses for city employees in those locations that are both affordable and of the highest quality of design. The intention of this strategy is to incrementally rebuild the neighborhoods that have historically been the cultural and spiritual heart of the city. The city would provide financing opportunities for its employees in order for this campaign to succeed.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Thomas Beeby, Professor (Adjunct)

1112 Advanced Design Studio: Massimo Scolari (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Delimited by the beauty of the lagoon which surrounds it and thus spared from the problems of the relationship between city and periphery, Venice is the epitome of the *boundary city*. In a physical sense, the peripheral edge of Venice is formed by the trachyte paving slabs and Istrian stone of the *fondamenta*, or pavements lining the canals, which distance the house fronts from the water: they are both a point of departure as well as a mooring place, separating life on dry land from the constantly undulating and shifting motions of the tides. These stone *fondamenta* were the vital organs of the city, for it was here that commerce was carried out, that men boarded ships bound for the profitable markets of the eastern Mediterranean, and that the Venetian republic's powerful fleet moored. This relationship between land and water produced a fascinating architecture of different kinds of mooring places: *rive* for civilian craft, *banchine* for commercial shipping, *squeri* for technical support, the creation of docks and water entrances to houses by means of *cavane* (boat-houses), all with the idea of access to the sea. In the northwest of the city this horizontal boundary became a vertical one. It is separated off and access to the sea is limited to only a few closely guarded openings, only one of which is of a monumental size: the 15th-century Porta Magna is Venice's first example of classical architecture. Surrounded by high walls with watch-towers, this extraordinary boundary architecture is the city's Arsenale or shipyard

The architecture of the Arsenale is still of interest to us today because its buildings communicate, by means of a series of ordered gestures, spaces redolent of hard labour and without any decorative indulgences of the sort reserved by the Serenissima for the palaces of prominent families on the Grand Canal.

The intervention zone is in the area known as the Galeazze, which borders the perimeter wall to the north-west and includes the bridge between the two canal banks and the door in the wall, the latter elements dating from 1964. The Galeazze area was the fifth expansion of the Arsenale and followed the purchase, in 1535, of 5000 mq of land from the Celestia nuns. The area was immediately surrounded by a turretted wall, isolated by means of a canal and designated as a gunpowder deposit. In 1564 the monastery vegetable garden was purchased, so adding a further hectare and a half. Within this area a holding tank was built (lago del legname) for preserving the oak trunks in water, while in the area to the north of this the six Galeazze were built, three on each side, in order to house the construction yards for 12 galleys. No further modifications were made to the area until the beginning of the 19th century when, in 1806, the Arsenale bought the Celestia Convent, and a note of uncertainty and incongruity was brought to bear on the matter of the Arsenal fortress.

The program calls for the introduction of new uses and the creation of structures that will be kept separate from pre-existing ones, in a balanced relationship between full and empty. These new structures are

- a 1800-seat auditorium or theater in Galeazza 1
- b) an area totalling 3600 mq to include restaurant, bar, lobby area and exhibition space (Galeazza 2)
- c) a hypothetical use other than shipbuilding (Galeazza 3)
- d) an architectural element beyond the north wall which also includes a mooring platform for public transport boats (passage 4)

In addition, students are required to design a chair and to construct a prototype in 1:1 scale. The design of the chair must be carried out within the architectural project and in parallel with it, so that the

exploration of the theme forms part of the same complex planning procedure.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Massimo Scolari, Endowed Visiting Professor

Tim Newton, Critic, Full-Time

1113 Advanced Design Studio: KPF (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

This studio will be addressing the Pudong's model of development where large, isolated mixed-use blocks became the predominant solution for directing density and urban growth in China over the last 15 years. Presently, as economic and population growth in China moves west, China's planners are looking to other models of urban planning to enrich the model and create lasting, sustainable and enlivened urban projects. The site of Xintiandi's provides a successful exemplar of a mixed-use neighborhood and offers a richer more sustainable model. One of the questions to be addressed by the studio is how can students use lessons of Xintiandi (and other mixed-use projects studied in the first half of the semester) to create a super high-density mixed-use project on the site of Chongqing's central rail station?

The studio's site is Chongqing's principle rail station, including the areas above and below adjacent rail lines, and encompassing nearby infrastructural assemblages and public open space (which should be reconfigured, rationalized and improved). The government has invited Shui On Land to envision redeveloping Chongqing's main rail station. Shui On Land has asked you – its architect – to complete analysis of the site, and then to design a scheme for development which maximizes lettable area (and density) but which creates the kind of civic spaces that made Xintiandi so successful. There is no limit on height and the effects. The government has said that the design will be evaluated solely based on it's ability to do the following:

Provide a model of high-density development that could be successfully adapted to other cities in western China.

- Create a symbol of the city's continued growth, attractiveness and prosperity
- Promote public infrastructure and environmentally sound, sustainable lifestyles
- Attract businesses, retail and urban life to the downtown

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

KPF: Selected Works: America, Europe, Asia (The Millennium Series)

Kohn Pedersen Fox: Architecture and Urbanism, 1993-2002, by Ian Luna*

Building Type Basics for Office Buildings (Building Type Basics Series), by Eugene Kohn, P. Katz*

List of Tallest Buildings and Structures in The World: Supertall, Dubai, Council on Tall Buildings and Urban Habitat, Radio Masts and Towers, CN Tower, by Lambert M. Surhone

Tall Buildings, by Guy Nordenson, Terence Riley

High-Rise Manual, by Johann Eisele, Ellen Kloft

Shanghai: China's Gateway to Modernity, by Marie-Claire Bergere*

Global Shanghai, 1850–2010, by Jeffrey N Wasserstrom

A Modern History of Hong Kong, Steve Tsang

Superfusion: How China and America Became One Economy and Why the World's Prosperity Depends on It, by Zachary Karabell

Asian Godfathers: Money and Power in Hong Kong and Southeast Asia, by Joe Studwell

Offered:

Spring 2011

Faculty assigned:

Paul Katz, Endowed Visiting Professor
Jamie von Klemperer, Endowed Visiting Professor
Forth Bagley, Endowed Visiting Professor

1113 Advanced Design Studio: BIG (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The aim of the studio is to explore potential synergies between public infrastructure and private programs in public/private partnerships. The studio will be led by real estate developer Douglas Durst of the Durst Organization, a leading New York developer known for spearheading sustainable development in commercial and residential high-rises, and architects Thomas Christoffersen and Bjarke Ingels, partners in Copenhagen and New York based BIG. BIG and Durst are currently collaborating on a 900.000sf mixed use development called W57 on the west side waterfront in Hells Kitchen.

The brief is to make an inhabited bridge extending 42nd street across the East River to Queens. Apart from traffic the bridge will also contain various social programs, parks, pathways and programs for residential, commercial and cultural activities. The intent is to see if a public infrastructural investment can be significantly financed through private development, and if a purely utilitarian piece of infrastructural equipment can be imbued with social activities and public space.

References include Ponte Vecchio in Florence and Raymond Hood's visions for Manhattan as well as repurposed infrastructures such as the piers of the Hudson River Park and the High Line.

The Studio work will be conducted in teams of 3 – and an initial kick off phase will include collaboration of the whole studio to establish the basic parameters and criteria.

The Studio will make a study trip to Copenhagen to visit mixed use developments and infrastructural projects around Copenhagen and Malmø, as well as a studio visit to current Danish Architectural Practices.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011
ARCH 1012
ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Bjarke Ingels, Endowed Visiting Professor
Douglas Durst, Endowed Visiting Professor
Andrew Benner, Critic, Part-Time 50%

1114 Advanced Design Studio: Demetri Porphyrios (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The role that world tourism can play in improving sustainable development in ecologically fragile regions is today one of the key issues for policy-makers and governments. Traditional models of tourist development in the form of towns and villages, rather than mega-structural buildings, can provide a basis sufficient for sustainable development to become a reality. The aim must be to study and learn from sustainable urban paradigms which are based on urban fabric of squares, streets, urban blocks, gardens, promenades, etc., which provide a varied and responsive environment.

The studio project comprises the development of the lake promenade at the Man Sagar Lake in Jaipur city, the design of leisure and craft souks and retail facilities, venues for conferences and events, as well as a number of hotels and resorts. More importantly, students will observe and study first hand traditional methods of construction in timber, stone, metal, and plaster; which Indian culture and specifically the Rajasthan region still employs.

By visiting Jaipur and the Jal Mahal project students will be encouraged to recognize that every context is a self-regulating, living system; that the basic elements of urbanism are the urban block, the street and the square; that buildings should never be as large as the commission; and that they should use well-tried constructional techniques and materials. The students will travel to Jaipur, Rajasthan, India's first planned city and home to the Jal Mahal, an 18th century Mughal palace currently undergoing restoration, to study traditional methods of construction and planning and apply them to a contemporary mixed-use development based not on singular, mega-structural buildings but rather on networks of squares, neighborhoods and streets; the human city.

Course Goals & Objectives:

The studio sets forth the following pedagogical goals for its students:

- To appreciate firsthand that every context is a self-regulating, living system.
- To recognize the enduring relevance of urbanism based on blocks, streets, and squares.
- To utilize enduring construction techniques and materials.
- To reveal a design methodology for large developments that can be commercially successful while simultaneously being ecologically sustainable.
- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Demetri Porphyrios, Endowed Visiting Professor

George Knight, Critic, Part-Time more than 50%

1114 Advanced Design Studio: Frank Gehry (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The Gehry Studio will design the Salle Modulable Lucerne, a current project for an Opera House envisioned by Michael Haefliger, artistic and Executive Director of the Lucerne Festival, based on the principles of an “adjustable theater” originally imagined by composer Pierre Boulez and stage director Patrice Chareau in developing plans for the Opera Bastille. A core premise of the Salle Modulable Lucerne is adaptability and flexibility. The Salle Modulable is intended to be an opera house and music theater with performance possibilities ranging from standard Mozart opera to adventurous music theater works for video offering an interactive relationship between performer and audience.

Within the program there is a 1,000 seat performance hall that may be divided into two smaller chamber music spaces, housing between 400 to 500 concertgoers. Beyond this there is the intention that the seating, floors and walls will be adjustable so that the hall may be used as a dynamic “instrument.” The expectation is that the increased adaptability will allow for and encourage a varied, customizable venue in which to experience a wide range of musical performance, calling into question the traditional distinction between audience, stage and performer. The students will be expected to investigate, understand and question these ideas as an integral part of their design process.

Because the brief of the Salle Modulable suggests a paramount dependence on changeability requiring technological, possibly robotic solutions, the studio will also address the issue of spatial variability as it affects the role of architecture. The studio will consider the relevance of architecture as a means to create an environment and engage an audience. In the first weeks, the studio will work together, with the guidance of Ara Guzelimian, Dean of the Juilliard School, to define the final parameters of the program. Concurrently, the studio will undertake collective research on the site and precedent studies of opera house/concert hall typologies and music performance history. Throughout the course of the semester students will meet with a variety of specialists in order to understand the specific context of the project as well as to assist in the development of each individual’s design proposal, such as musicians, conductors and acousticians.

As part of the Studio, students will travel to two potential sites in Lucerne, Switzerland and visit Paris, France to tour Ircam and La Cite de la Musique. During Spring Break, the students will additionally travel to Los Angeles to visit the Gehry Partners office, tour the Disney Concert Hall and the CalArts Modular Theater. Throughout the semester the studio will attend live concerts and performances in the Northeast, including a performance at the Richard B. Fisher Center for the Performing Arts at Bard College.

For their individual projects, students will design independently and will be encouraged to investigate their personal approach to the given problem. There will be a strong emphasis on large scale physical models throughout the semester as a primary design tool.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.

- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

Offered:

Spring 2012

Faculty assigned:

Frank Gehry, Endowed Visiting Professor

Katherine Davies, Critic, Part-Time less than 50%

1115 Advanced Design Studio: John Patkau (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Eli Whitney was the inventor of the cotton gin and a leader in the development of the American system of manufacturing; the combination of power machinery, standardized interchangeable parts and division of labor that would underlie the nation's subsequent industrial revolution. On September 17th 1798, Whitney purchased land on Mill River, between East Rock and Mill Rock to build a firearms factory. It was the first practical site north of New Haven to harness waterpower. There had been grain mills there for the first 150 years since New Haven's founding. The Eli Whitney Museum and Workshop was established in 1979 as a not-for-profit historic and educational organization located on the site of Whitney's first factory. It is an experimental learning workshop for students, teachers, and families which collects, interprets, and teaches experiments that are the roots of design and invention. Each year, students and apprentices construct more than 70,000 projects in eight teaching studios and in programs that cross Connecticut. Factories are places of change. At least 18 buildings have come and gone since Whitney's time. The Whitney Museum and Workshop has decided to expand its program to respond to an unaddressed pedagogical problem – the education of gifted students, aged 15 to 18, who do not thrive in a conventional academic setting, students who learn best by doing, by hands-on problem solving. This will be a design academy – a "school for inventors". Classes will include introductory design and technology courses featuring both traditional material and digital design and fabrication techniques.

The operational assumption of the studio is that architecture exists at the intersection of circumstance and imagination. Circumstance in this case includes an almost endless number of elements including social context, cultural context, physical context, environmental context, historical context, technological context, regulatory context, financial context. A complete response to circumstance would address each of these elements as appropriate. This is not to suggest a mechanical response. Architecture arises from the synthesis of circumstantial considerations through an act of imagination. At times this act of imagination can be extremely personal and idiosyncratic; more commonly it can be variously the expression of metaphor, of tradition, of a geometric, analytical or digital formalism, of construction and technology, or even of fashion - the more inclusive the synthetic mechanism the more complete the work of architecture. Our project circumstances will be deliberately limited given the relatively short duration of the studio and level of experience of the students. In addition to site and program each student will select a limited palette of considerations they want to bring to their project. Each student will propose an appropriate imaginative mechanism. The studio will begin to explore possible imaginative mechanisms for this project through interpretive studies of the physical and historical site. A variety of media including drawing, physical models, digital models, photography and video may be used. Topography, spatial scaling and strategies for material/site engagement will be reflected in these studies. The objective will be to develop strategies which respond to topography, site characteristics, building history and context, and suggest materiality and construction technique. Additionally, in preparation for travel, each student will produce an analysis of an assigned precedent building which exemplifies the transformation of circumstantial considerations through a particular act of imagination. The place of the precedent building in the larger oeuvre and design approach of its architect will also be considered. Each precedent building will subsequently be part of the travel segment of the studio where each student will present their analysis to the studio.

We will travel to Barcelona and environs to visit works by Antonio Gaudi, Enric Miralles, Enric Ruiz-Gelli, the contemporary Barcelona School and others. The diversity of imaginative mechanisms from Gaudi's structural expression and figurative representation to current parametric modeling / digital design and fabrication techniques of the ongoing work at the Sagrada Familia Church, Enric Miralles idiosyncratic constructional lyricism, and Enric Ruiz-Gelli's parametric approach to sustainable design will all be the subject of study. We will visit the studios of EMBT / Miralles Tagliabue, Cloud 9 / Enric Ruiz-Gelli and RCR / Aranda Pigem Vilalta Arquitectes to get a better understanding of the working methods of each firm. Upon return from Barcelona students will work individually to initiate and develop a design for Whitney Academy focusing upon the synthesis of selected circumstantial considerations through a carefully articulated imaginative mechanism.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

John Patkau, Endowed Visiting Assistant Professor

Tim Newton, Critic, Full-Time

1115 Advanced Design Studio: Demetri Porphyrios (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Building a university campus is similar to building a town. Good academic institutions are best able to provide a balance of uses and of public/private spaces and buildings as the physical framework for academic life. The master plan of a University Campus must provide a robust framework while allowing for adaptability and change. The new Bay Campus of Swansea University capitalizes on the University's growing research expertise and interactions with major international knowledge economy companies. The academic faculties for The Bay Science and Innovation Campus will be science, engineering, technology, mathematics and business. The Bay Campus has a 63-acre site on the waterfront of Swansea Bay gifted by British Petroleum to the University and its Developers and comprises academic/industry buildings, student residential accommodation for 4,000 students and student facilities buildings.

Students will focus on buildings of varied uses (student residential, lecture halls and teaching spaces, library and exhibition spaces, research laboratories, dining halls, faculty and administration) addressing both the design of the buildings and of the surrounding spaces. Each student will be responsible for the design of one/two buildings. The studio will focus on the design of buildings and public spaces and the way in which architecture empowers the city with character and value. Students will be given full documents of the approved master plan prepared by Porphyrios Associates. There will be a trip to the site in Wales, meetings with the University, the Developers and other key members of the team as well as Planning officials. In addition there will be visits to Oxford, Cambridge and Paris to study precedents in collegiate architecture, technology and industry buildings.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021
ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Demetri Porphyrios, Endowed Visiting Professor
George Knight, Critic, Part-Time more than 50%

1116 Advanced Design Studio: El Kadi (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

One of the fastest growing religions today, Islam is expected to be the biggest religion by 2025. With its 1.2 billion followers only second to Christianity, it includes 19 to 22 percent of the world's population. Contrary to a top-heavy Christianity (ratio of elderly to young population is high), Islam is bottom-heavy and grows at an estimate of 2.9% annually. Yet when it comes to its architectural representation, the mosque, a paradox manifests itself: though more frequented than churches, the mosque is far less subject to architectural experimentation than the church. Parallel to the symposium Middle Ground/Middle East: Religious Sites in Urban Contexts on religious architecture in the Middle East to be held at Yale, the studio will address the archetype of the mosque in a new hybrid understanding of its program, one that redefines it beyond its current restrictions to liturgical functions. The studio will in the process study the relation between the physical space of the mosque and the social space of Islam. A Trip to Lebanon and Syria will be conducted at the beginning of the semester.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Makram el Kadi, Endowed Visiting Assistant Professor

1116 Advanced Design Studio: Alejandro Zaera-Polo (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

During the next three decades, over a billion people in the emerging economies will move from the rural milieu to the cities. Natural resources will not be able to support those future cities unless true technological and lifestyle revolutions take place. Presently, cities and the built environment consume 70% of global energy and generate nearly 50% of global carbon emissions. And as these quantities grow, so too will the need for architectural responses to environmental concerns. The bridging between natural and artificial ecologies and the networks between human and non-human agents will become critical parts of a new engagement with politics, form and material.

If the discipline of architecture has gravitated historically toward the subject of tectonics, the growing consciousness that a building is a device for environmental regulation is shifting the focus of the discipline from tectonics to ecological and thermodynamic processes. Buildings establish the regime of energy exchange between built and natural environments by virtue of their geometry, materiality, and context. In this observation lies an opportunity to establish relationships between these performances and emerging architectural sensibilities and expressions. The studio will explore these relationships, and aim to relate environmental performance with concerns of a material, tectonic, visual, and spatial nature through a variety of newly available instruments. From the incorporation of agricultural technologies to the integration of landscape design and building technology, to the use of object-oriented software to the modeling of thermodynamic processes in physical structures, we will mobilize a series of new instruments in order to explore an architectural sensibility which does not depart from the core of the discipline to date, but evolves it.

We will focus on the urban environment, the domain where the next stage of human habitat will be primarily developed. The urban scale is also where sustainable building technologies can be most efficiently optimized. The general target of this research will be to address the city as an ecosystem populated by a series of new energy-efficient species which have to be adjusted to a new energy-scarce urban environment, will be. The exploration of the city as an ecosystem sets out the frame for an investigation that will inevitably address typology as a fundamental question of the discipline. We will address building populations as a process of speciation driven by form and material organization, producing physical assemblages capable of mediating between top-down typological procedures and bottom-up parametric design in order to increase the degree of differentiation of the building populations. Rather than developing types, the research will aim to develop proto-types that can produce a heterogeneous fabric of diverse buildings. Diversity is one of the characteristics of a resilient ecosystem, as species biodiversity allows ecosystems to adapt to shifting environmental conditions. Architecture as a discipline has traditionally relied on typology or archetype, classifying buildings by their functions. A building's program or essential function becomes tied to an idealized or original form where a common essence is defined by a set of properties shared by the members of a particular class. However, the sensitivity or capacity to affect or be affected is particular to each individual threshold of sensitivity to the environment. Given a typological family, potential phenotypical variations can arise, producing differentiated behavior within a building population and new forms of architectural expression. Can we capture the evolutionary and emergent properties of nature in the artificial to establish a link between nature and the city? Can we incorporate the sensibility and virtues of natural systems into the artificial realm? The ambition of the studio is to explore the technologies of sustainable building through the

introduction of life-like qualities in the artificial: to *animate* matter, sensitize it by designing behavioral patterns that produce physical characteristics and qualities that trigger an emotional response to dynamic forces.

The research will have a specific technical background that we believe to be particularly relevant to explore the new architectural effects of bridging between natural and artificial ecologies and setting up networks between human and non-human agencies: The object-oriented paradigm is a holistic approach that links material and social processes through new forms of artificial intelligence. Object oriented programming (OOP) produces complex and consistent organizations through simple rules of interacting objects that communicate, self-organize and develop ad-hoc communities. The distinctive feature of object-oriented programs is that they do not distinguish between data structures and coded behavior. They are "flat" networks of actors and objects gathered up into assemblies. They act through simple, local rules, processing sensorial and physical data, figuring heterogeneous yet consistent wholes. These systems react locally to sensed aspects of the world, resolving conflicts generated within the distributed system. The possibility of using object-oriented programming and subsumption architecture to model contemporary urban behavior, while producing its physical organization, is a newly available technology which may offer new possibilities for contemporary political ecologies. After a few decades of relentless globalization, we are now entering a stage where the illusion of a border-free world and the utopia of a free-wheeling, free-flowing spatiality has ceased to be the primary goal of spatial and material practices: we must address the fact that the space where we live is not without borders. The building envelope is possibly the oldest and most primitive architectural element. It materializes the separation of the inside and outside, natural and artificial; and it demarcates private from public and delimits ownership. When it becomes a façade, the envelope operates as a representational device in addition to its crucial environmental and territorial roles. It forms the border, the frontier, the edge, the enclosure and the interface. Particularly at a time when energy and security concerns have replaced an earlier focus on circulation and flow as the contents of architectural expression, the building envelope emerges as architecture's primary subject. Simultaneously existing as both the architectural surface and its attachments, the envelope is a point of contact, a material link, between architecture and other social, political and economic processes.

The building envelope is the single most important contributor to the environmental performance of a building, and it will be the element where the research will focus, both in terms of urban massing, and detailing of the prototypes. Driven by environmental determination, the research aims to produce envelope prototypes capable to perform within the urban proposals developed within the studio. We have chosen to locate the studio project in the Zuidas sector of Amsterdam, an area next to Schiphol Airport which is expected to undergo significant expansion in the next decades. With its outstanding accessibility, and with ambitions to perform sustainably and to reinforce the traditional qualities of Amsterdam, Zuidas aspires to become a world-class business and residential development, which will enable Amsterdam, and the Netherlands as a whole, to compete effectively in the international business arena. We will be working with the Municipality on the 'Zuidas Vision Document', which sets out the development process for this area. It heralds the transformation of Zuidas from a successful commercial district to a fully-fledged urban center in its own right: a mixed-use environment in which the first homes have now been completed and occupied. We will examine the most appropriate organizational structure for the years ahead, which will involve cooperation between public and private sector parties, aiming to integrate the traditional qualities of Amsterdam of compactness, flexibility, ecology and mixed program.

We will be working with the Amsterdam Municipality, who will be sponsoring the studio. The outcome of the studio will be presented in the Rotterdam Architecture Biennale in 2012. The Studio methodology will be based on two stages: The first stage will address the problem of the organization of the site, taking into account climatic, circulatory and cultural concerns and will aim to produce a distribution of urban mass across the site and a population of building enclosures that, in virtue of their qualities will shape the overall urban form and largely determine the environmental performance as a whole. This stage will be done collectively as a group, with different members of the studio taking on responsibility for certain aspects of the design. The exercise will be aided by the development of tools that will produce alternative variations of the project, depending on the parameters considered. The outcome of this exercise will reveal certain classes of envelopes to be located on the site. In the second stage, students working in

pairs will develop in detail one of these prototypes, placing particular attention in the design of the envelope, both in terms of materiality and geometry. The studio will be based on the manipulation of a variety of softwares, including Rhino, Processing, Rhinoscript, Grasshopper and Ecotect, and it may require some engagement in programming and scripting. Rapid prototyping will be part of the required outputs. The group will visit Amsterdam to participate in a workshop with the Amsterdam Municipality, where a group of specialists from the Amsterdam Urban Planning Office will provide background information and collaborate with the studio. The purpose will be to gather information for the project and engage in workshops with local stakeholders. Students will present their proposals at the end of these workshops, and these will serve as the basis for the projects to be developed during the remainder of the semester. We will also schedule visits to several buildings and urban projects by OMA, MVRDV, West 8 and others, which constitute precedents for high-density urban development in the Netherlands.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Alejandro Zaera-Polo, Endowed Visiting Professor

Ryan Welch, Critic, Part-Time less than 50%

1117 Advanced Design Studio: Peggy Deamer (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Conceived as a “social utopia,” Chandigarh is unique in presenting us with a built artifact that not only demonstrates an architect’s vision for modern living and government, but also, more importantly, makes concrete the vision of the governmental leader, Nehru. All of the ingredients that did and do make this “utopia” contemporary, complex, and global are part of this vision: post-colonial identity; national, regional and ethnic strife; monumental demands in the face of remoteness, limited resources and unskilled labor. It is hard to know which is more extraordinary: the audacity of the vision or its having been actualized.

At the same time, the 45 years since its completion have allowed us to contemplate what has succeeded over time and what hasn’t, and what of its success or failure is based on historical contingency and how much on the architectural ideology. Certainly, Le Corbusier’s urban planning, of which this is a prime example, has become a symbol of all that was wrong with the Modern Movement. Chandigarh both suffers from this general dismissal and demonstrates a success that many find difficult to explain or ignore completely. Do we have the ability, at this point, to objectively assess the pros and cons of this “masterwork”?

Likewise, in the 63 years since its inception, much has changed in the world, and the issues that a utopian vision would tackle today have mutated. Global warming, pollution and resource depletion have become a global crisis; issues of security are now paramount and change the definition of what constitutes a “public”; India, with its IT industry, has repositioned itself in the global market and Chandigarh wants in; and real estate pressure pushes heavily on this city of above-average income and literacy.

This studio will use Chandigarh as both an example of utopian design and as a site. Students will be asked to analyze the pressures on the city and develop a response. This response will be as utopian as the original directive for Chandigarh, which is to say, it will examine the depth and complexity of the existing problems but not feel that the reality of the existing economy or politics should limit speculative thinking. We will approach this as an alternative to a developer-driven studio; one moves according to what one wishes might happen, not what one fears might happen. In all of this, it is understood that a contemporary utopia must be sustainable in terms of production, labor and resource management. Likewise, utopia can no longer be understood as an isolated condition separated from a contaminated society; network thinking precludes this. Chandigarh and our site must be viewed for its potential to affect change elsewhere and into the future. For this, the sight and the program are open and will be determined jointly upon our visit to Chandigarh. The specific and existing real estate development plans for the north of Chandigarh will be used as a template for existing “desires” that can be redirected (or not) at any level of thinking. Beyond this, students will work individually to develop specific attributes of the chosen site and program.

We will be hosted in Chandigarh by University of Washington’s India Program, led by Professor Vikram Prakash, an architect whose father, Aditya Prakash, worked with Le Corbusier in the design of Chandigarh. This gives us access to all the buildings of the Government complex, the majority of which are otherwise closed to the public. The University of Washington program will also provide studio space to work in. We are privileged to have this unique opportunity. In addition, we will be working with the

School of Forestry's Industrial Ecology specialists. Alex Felson and Marian Chertow will participate in the development of your schemes and Chris Starkey will be our designated TF throughout. We are fortunate to have their time and expertise as well.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Peggy Deamer, Professor

1117 Advanced Design Studio: Joe Day (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

The studio will examine and respond to two leveling strains of environmental speculation: the claiming of urban space via branded structures, and the ceding of that space to the ambient possibilities of new media. To challenge these tendencies, we will repurpose cinematic techniques to spur new orders of spatial and structural sequencing, and new environments for communing with new art. Blockbuster films and iconic buildings are the most broadly experienced and widely debated forms of cultural production today - equally spectacular, technologically ambitious, and often realized with a startling convergence in budget, staffing, scheduling and software. At the same time, the techniques and protocols of cinema and architecture have become *lingua franca* throughout the visual arts. Work in installation and new media requires not just a practical grasp of building and filmmaking, but an increasingly nuanced perspective on both disciplines. Are these developments to be celebrated? Though like-minded on much else, Walter Benjamin and Theodor Adorno argued vehemently about the 'movies,' as they were just coming to be known, and their debate still echoes in media studies. This studio will take up a variety of the challenges cinema poses for architecture, both in practical terms - by developing new armatures for cinematic experience - and in conceptual terms, by fomenting new architectonic responses to an increasingly 'filmic' urban condition.

Projection - in all of its utopian, geometric and cinematic dimensions - will drive many aspects of the studio, including design methodology and strategies of civic engagement. At a prosaic level, the advent of digital projection has opened the field of screening environments - and, in fact, the typology of the cinema - in unforeseen and largely untested ways. We will also try to develop and elucidate the relationships between filmic projection and more abstract deployments of the term in urban theory and psychology. The role of *script* has a brief history in contemporary architecture, but of course an extensive one in filmmaking. In the latter, the script dictates the pace and potential of unfolding drama and establishes the parameters of cinematic effect. The script or screenplay describes and narrates scenes that will become filmic environments. Computational scripting is more prescriptive, in the sense that a command will simply be enacted rather than interpreted by a director, cinematographer or actor. However, scripts of both kinds elaborate a set of conditions - spatial, emotional or otherwise. We will delve into the cinematic, as much as the architectural, relationship between script and projection - the former usually serving as the template or pretext for filmmaking, and the latter its (increasingly historical) mode of delivery and final fruition. Projection may precede script in this case, with the parameters of the projected image often cast in roles of formal and environmental generation. In contrast to the many 'movie palaces' built throughout the US in the '20s and 30s, Constructivist and Bauhaus screening spaces rejected the analogy of cinema to theater - the spaces for film viewing were to be as radically fitted to the potential of the new medium as spaces for opera and Shakespearian drama were once tailored to theirs. The confidence of European avant-gardes in this respect was built on the assumption that filmic art would continue to explore its formal as much as its narrative potential. Arguably the first cinema dedicated specifically to avant-garde film, Fredrick Kiesler's Film Guild of 1929, for example, employs 'lensing' to redefine viewership through architecture, with a screening room resembling the internal cavity of a Leica, punctuated by a great eye of circular screen, bounded to various aspect ratios by circular brackets.

With some important exceptions, by Coop Himmelblau, UN Studio and others, few recent movie theatres rise to the level of compelling architecture. Most contemporary cinematic experience reinforces a broad

high/low irony that the least thematically ambitious films enjoy the most heavily engineered screening environments, and the opposite – advanced projection-based art is almost always witnessed in *ad hoc* gallery installation. Site-specific ‘Structural Films’ by artists such as Anthony McCall and Pipilotti Rist interrogate the White Cube of the gallery and offer compensatory architectures of their own. Los Angeles was the most prolific city in the theater-palace building boom that Paul Virilio describes due to two salient local characteristics: Angelenos were building to showcase a local industry, and they did so in the first US urban milieu scaled more for automobiles than pedestrians. Los Angeles now boasts a network of stellar museums and a series of state-of-the-art movie theaters, but no sense of how, where or why they might meet. Neither a multiplex nor a museum, a new Center for Contemporary Cinema will capitalize on aspects of both in pursuit of a novel cultural and spatial formation: NOW_PLEX.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Joe Day, Endowed Visiting Professor

1118 Advanced Design Studio: Emmanuel Petit (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

Throughout the past decade, sociologist Zygmunt Bauman has been describing the state of contemporary culture as “liquid modernity.” One of the central characteristics of this phase of modernity is that human institutions and their related cultural forms do not have the time to congeal into durable structures that can act as ethical or aesthetic frames of reference for society. The passage from a state of “solid” modernity to its liquid phase has consequences on the level of the individual’s relationship to his or her direct socio-cultural context, as well as on the scale of the human habitat at large. Bauman suggests that, instead of retracting into the habitual, deterministic planning ethic with its fixed goals and forms, the more effective attitude is to “Learn to Walk on Quicksand.” Architecture and urbanism are deeply engrained in an ontology of duration. The challenge for architects who deal with the urban architecture of the future will be to develop a position towards the temporality of liquid modernity, and use to their advantage its organizational and morphological repercussions; in doing this, however, architecture cannot be degraded into the mirror of an urban realism determined by the pragmatic dynamics of liberal capitalism, globalism, and ecological determinism. Some aspects of urban architecture demonstrate architecture’s indifference towards these flows.

The urban architecture of liquid modernity therefore calls for a double strategy: on the one hand, it “posits Being,” and needs to articulate an autonomous and *reflective* attitude towards its discursive background. On the other hand, it “*incubates* Possibilities,” and thus anticipates and enables alternative scenarios of inhabitation. The first strategy requires “theory,” while the second one calls for a “script.” Both strategies have historically existed within the discipline of architecture, yet they have mostly be thought of as mutually exclusive.

Architecture played a defining role in the modernization of Brazil; the modern progressivism of Lucio Costa, Oscar Niemeyer, Le Corbusier, Affonso Reidy, Alvaro Vital Brazil, among others, acquired an unprecedented international prestige in the early 1940s, not least when the Museum of Modern Art in New York hosted an exhibition entitled “Brazil Builds.” Le Corbusier’s Plan for Rio de Janeiro (1929) and his Project for the Cité Universitaire du Brésil at the Quinta da Boa Vista (1936) evidenced a strong spatial stance while allowing for a wide range of appropriations by urban life.

Today, Brazil is exposed to a new wave of attention from the international community after Rio de Janeiro has been selected to host the FIFA Soccer World Cup in 2014, as well as the Summer Olympics in 2016. Architecture is, once again, one of the central bearers of the visions for the future of Brazil.

In this context, the city and its infrastructure will have to sustain drastic increases in demand and, at the same time, be able to leave a legacy behind that can be reabsorbed by the city after the sport events are over. Rio is factually exposed to the conditions of liquid life, and its urban architecture needs to elaborate a strategy that can create a high level of architectural determination and identity while actively anticipating and incubating alternative patterns of inhabitation within its confines. The immediate programmatic needs include hotels and conference venues.

The studio will investigate two alternative sites from which individual students can choose; both locations are within walking-distance of Rio’s Central Business District (CBD) and are situated next to international

transportation hubs: the cruise ship terminal and the Santos Dumont Airport (SDU). Both sites are arrival points into the city and, being waterfront sites, they occupy an important place in the skyline. While centrally located, the sites have available land around them and lack architectural and urban resolve. The studio will develop the architectural structures of an “urban incubator,” which can accommodate a heterogeneous and changing range of functional programs. The first set of programs the structure has to accommodate is a combination of hotels, conference center, shopping, spa, and a plastic surgery clinic for medical tourists.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Emmanuel Petit, Associate Professor

1118 Advanced Design Studio: Deborah Berke (9 credits)

Course Description:

Advanced Design studios address specific contemporary issues of a complex nature, related to the interests and concerns of the leading critic. Students necessarily develop integrative thinking at various scales on sites of increased complexity, while integrating ecological, landscape, urban and tectonic demands pertinent to the nature and situation of the brief. The Advanced Design studios are required in the third year of the March I program and the selection of a studio is determined by a lottery process. Each studio travels for a week to a range of international locations relevant to their studio concentration.

Studio Brief:

In this studio we will design a contemporary bourbon distillery in downtown Louisville, Kentucky.

The distillery shares an architectural lineage with the early 20th century grain elevators and agricultural buildings of the American landscape which architects used as literal models to craft a nascent Modern form. This studio will reckon with the idealization of industrial architecture as a potential site for innovation. We'll approach the distillery as a prototype for how to insert small urban manufacturing into the contemporary American city.

Louisville takes bourbon seriously. During the 19th century it was a major trade center for the spirits industry, a place where bourbon was produced, but also blended, stored, bottled, shipped, and, consumed. While as recently as the 1960s, the industrial workforce in Louisville made up more than 40% of area workers, today that workforce hovers around 10%. Like other cities in the U.S. that have faced massive deindustrialization, Louisville now relies on service industries. There are, however, notable signs that urban manufacturing is reemerging in cities in the form of small, agile companies that compete and collaborate as part of decentralized interdependent regional networks. This studio takes as its premise that small urban manufacturing offers an opportunity to rethink the 21st century American city as a place where things are made. Can a reconceived understanding of urban manufacturing—with all its messy realities—become integral to how we think about the future growth of cities? The majority of bourbon production is centered in and around a few towns in northwest Kentucky. Although a major global business, the image of bourbon is laden with nostalgia for the bygone era of the prohibition speakeasy, the backwoods still, and the rugged individualist narrative of the American Midwest, exemplified by the prevalence of the name-based bourbon brands such as Pappy Van Winkle, George Dickel, Jim Beam, Elijah Craig, and Elmer T. Lee. Over the past several years, this narrative of an imagined past has gained purchase in the interior design of restaurants and hotels. While acknowledging the romantic allure and authenticity of this image of bourbon, and of an image for a city where things are made, this studio will unsentimentally engage these narratives. We will challenge the well-worn binaries of craftsman/laborer, urban/rural, artisanal/mass-produced, local/tourist, and production/consumption.

This studio project—the design of an urban distillery—takes place within the context of a growing demand for locally-grown, sustainable agriculture, and the emergence of a market for artisanal premium food products, including small-batch bourbons. We will design a 60,000sf facility that will include spaces of production and storage, a testing and training lab, offices, loading and packaging areas, and a public component to support tours, exhibitions, and events. The studio's design process will begin with an analysis of the various processes and techniques of bourbon production (i.e. grain storage and milling, barrel making and charring, mash cooking, fermentation, distilling, and ageing), a sketch problem that explores the container and its relationship to material and scale, followed by the design of the distillery and its site. The studio will work primarily in section and model.

The site will be a city block in the area of downtown Louisville once known as the "Iron District" and across from an historic block known as "Whiskey Row." We will study the logistics of material handling, the overlapping paths of goods, workers, visitors, waste, and traffic within the distillery and the city. We will confront the demands of energy consumption, water-use, hygiene, and the pungent odors for which

distilleries are infamous. Students will be asked to consider the performative requirements for the architectural envelope in regards to scale, day-light, energy-use, interior climate, brand-identity, and transparency. During our studio trip to Kentucky we will study the site, stay at the 21c Museum Hotel in downtown Louisville, and visit a number of distilleries, a cooperage (barrel-making) and a still-fabrication facility, meet with bourbon makers, marketers and engineers, and, of course, taste bourbon. We will spend a day visiting the mid-century architecture of Columbus, Indiana including a tour of the Irwin Miller House and see more recent work by Hadid in Cincinnati, Ohio, and works by Eisenman, Graves, Morphosis, and Tschumi on the University of Cincinnati campus. During the semester we will also visit small urban manufacturing and distilling sites in New York City.

Course Goals & Objectives:

- Students will produce a comprehensive design project through the combination of design issues including: design, representation, research, ordering systems, culture, sustainability, site, environmental, and structural.
- Students will combine their knowledge of precedents, architectural theories and history, material experiments, fabrication techniques, and modes of representation to further their development as designers.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (50%)

Representation and presentation skills (25%)

Research skills (25%)

Prerequisites:

ARCH 1011

ARCH 1012

ARCH 1021

ARCH 1022

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Deborah Berke, Endowed Visiting Professor

2011 Structures I (3 credits)

Course Description:

This course provides an introduction to the analysis and design of building structural systems and the evolution and impact of these systems on architectural form. Lectures and homework assignments cover structural classifications, fundamental principles of mechanics, computational methods, and the behavior and case studies of truss, cable, arch, and simple framework systems. Discussion sections explore the applications of structural theory to the design of wood and steel systems for gravity loads through laboratory and computational exercises and design projects. Homework, design projects, and midterm and final examinations are required.

Course Goals & Objectives:

- Students will be introduced to structural systems, preliminary design of structural systems, statics, structural mechanics and structural design development.
- Students will understand the relationship between structural design and architectural form whilst learning basic skills in structural design and analysis.

Student Performance Criterion/a addressed:

B. 9. Structural Systems

Topical Outline:

Presentation skills (25%)
Precedent research (25%)
Critical thinking skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Daniel L. Schodek, Structures - Sixth Edition, Prentice-Hall, Upper Saddle River, NJ, 2008

Offered:

Fall only; annually

Faculty assigned:

Kyoung Sun Moon, Assistant Professor
Erleen Hatfield, Lecturer, Part-Time less than 50%

2012 Structures II (3 credits)

Course Description:

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.

Course Goals & Objectives:

- Students will understand the structural and geometric properties of materials and design methods of timber, steel, and reinforced concrete.
- Students will undertake calculations, descriptive analysis and the building and testing of structural models to better understand structural systems.

Student Performance Criterion/a addressed:

B. 9. Structural Systems

Topical Outline:

Computation skills (80%)
Critical thinking skills (10%)
Communication skills (10%)

Prerequisites:

ARCH 2011

Textbooks/Learning Resources:

Daniel L. Schodek, Structures - Sixth Edition, Prentice-Hall, Upper Saddle River, NJ, 1998

Offered:

Spring only; annually

Faculty assigned:

Kyoung Sun Moon, Assistant Professor
Erleen Hatfield, Lecturer, Part-Time less than 50%

2015 Building Technology (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will understand the role of material and procedure in the formation of architecture and the conceptual concerns and technological factors related to building.
- Students will be exposed to the technical exigencies—regulatory requirement, physical and environmental stress and constraint, procedural complication, labor and material availability and quality, the consumption of resources and energy, local and global ecological impacts of the construction industry—that might influence decision-making in the design process.
- Students will undertake an analysis of a contemporary building documenting its technical formation through a large scale composite drawing/model.
- Through technical case studies of construction, students will explore the concepts and physical details of foundation, structure, vertical and horizontal enclosure, and aperture.

Student Performance Criterion/a addressed:

- A. 7. Use of Precedents
- B. 10. Building Envelope Systems
- B. 12. Building Materials and Assemblies

Topical Outline:

Precedent research skills (30%)
Fabrication and representation skills (30%)
Critical thinking skills (30%)
Presentation skills (10%)

Prerequisites:

None

Textbooks/Learning Resources:

Allen, Edward & Iano, Joseph, *Fundamentals of Building Construction: Materials & Methods 5th Edition*, John Wiley & Sons, New Jersey, 2009.

Allen, Edward & Iano, Joseph, *The Architect's Studio Companion: Rules of Thumb for Preliminary Design* 3rd Edition, John Wiley & Sons, Inc., New York, 2002.

Allen, Edward and Thallon, Rob. *The Fundamentals of Residential Construction*, John Wiley & Sons, New York, 2006

Detail: Review of Architecture

Deplazes, Andrea, ed., *Constructing Architecture: Materials Processes Structures, A Handbook*, Birkhauser, Basel, (2005), 2009

International Residential Code for One and Two Family Dwellings, International Code Council, Contry Club Hills, IL, 2003

Panero, Julius and Zelnik, Martin, ed. *Human Dimension and Interior Space*, Watson-Guptill Publications, New York, 1979

Weston, Richard. Materials, *Form and Architecture*, Yale University Press, New Haven, CT, 2003

von Weizsacker, Ernst Ulrich; Hargroves, Charlie; Smith, Michael H.; Desha, Cheryl; Stasinopoulos, Peter; *Factor Five: Transforming the Global Economy through 80% Improvements in Resource Productivity*, London & Sterling, VA, Earthscan, 2011

Zimmerman, Astrid, ed., *Constructing Landscape: Materials, Techniques, Structural Components*, Birkhauser, Basel, 2010

Offered:

Spring only; annually

Faculty assigned:

Alan Organschi, Critic, Part-Time more than 50%

Adam Hopfner, Critic, Full-Time

2021 Environmental Design (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will develop knowledge of the persistent and global phenomena, but to also establish a method by which local behaviors can be determined and developed. The structuring of the subject matter from fundamentals to design implementation will include key principles, the generalization of principles through simplified problems, the derivation of strategies by applying first principles to controlled (single variable) environments and the application of strategies to specific problems.
- Students will learn to analyze empirical (multi-variate) environments through case studies

Student Performance Criterion/a addressed:

A.11. Applied Research
B. 3. Sustainability
B. 8. Environmental Systems
B. 10. Building Envelope Systems

Topical Outline:

Critical thinking skills (25%)
Presentation skills (25%)
Research skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Steven V. Szokolay, *Introduction to Architectural Science*. (Oxford, UK: Architectural Press, 2004). The book may be ordered from www.architecturalpress.com.

Addington, D.M. and D.L. Schodek, *Smart Materials and Technologies for the Architecture and Design Professions*, (Oxford, UK: Architectural Press, 2004)

Offered:

Fall only; annually

Faculty assigned:

Michelle Addington, Professor

Naomi Darling

2022 Systems Integration and Development in Design (3 credits)

Course Description:

This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses, along with the use of BIM software, are required.

Course Goals & Objectives:

- Architects rely heavily on the expertise of those trained in such fields as structural, mechanical, or electrical engineering to propose plausible systems of structure, climate, and infrastructure. But ultimately it is the architect who must coordinate, adjust, modify, advance or abandon propositions in the interest of resolving the architectural problem into an efficient, well-performing, and intelligible whole. Students will learn the role of an architect to communicate this synthesis in the form of documents that represent a thorough and comprehensive understanding of every surface, system, and their interrelatedness.
- Students will learn to use their architectural intent, and the ability to articulate it, to determine technological choices for their designs.

Student Performance Criterion/a addressed:

- A. 4. Technical Documentation
- B. 2. Accessibility
- B. 5. Life Safety
- B. 6. Comprehensive Design
- B. 8. Environmental Systems
- B. 9. Structural Systems
- B. 10. Building Envelope Systems
- B. 11. Building Service Systems
- B. 12. Building Materials and Assemblies
- C. 1. Collaboration

Topical Outline:

Technical skills (50%)

Drawing and representation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

2009 International Building Code

Ching, Francis, Building Codes Illustrated, Wiley, 2010

Allen, Edward and Iano, Joseph Fundamentals of Building Construction: Materials and Methods, Wiley, 5th Ed.

Allen and Iano, The Architect's Studio Companion, Wiley, 4th Ed.

Packard, R. ed., Architectural Graphic Standards, Wiley

Edward Allen, Architectural Detailing: Function, Constructability, Aesthetics, Wiley, 2006.

"Details" series from Birkhauser

N. Lechner, Heating, Cooling, Lighting: Design Methods for Architects, John Wiley and Sons, 3rd Ed. 2008.

Stein and Reynolds, Mechanical and Electrical Equipment for Buildings, Wiley, 11th Edition

G.Z. Brown, Sun, Wind and Light: Architectural Design Strategies, John Wiley and Sons, Second Ed. 2001.

W.M.C. Lam, Perception and Lighting as Formgivers for Architecture, McGraw Hill, 1977

Bachman, Leonard, Integrated Buildings, The Systems Basis of Architecture, John Wiley and Sons, 2003

R. Hyde, P. Woods, Climate Responsive Design: A Study of Buildings in Moderate and Hot Humid Climates, E & F N Spon, 2000

Meisel, Ari, LEED Materials: A Resource Guide to Green Building, 2010, Princeton Architectural Press

Offered:

Spring only; annually

Faculty assigned:

Martin Finio, Critic, Part-Time 50%
John Jacobson, Professor (Adjunct), Full-Time
Anibal Bellomio, Lecturer, Part-Time less than 50%
Charles Brown, Lecturer, Part-Time less than 50%
Nikolas DandoHaenisch, Lecturer, Part-Time less than 50%
Lisa Davey, Lecturer, Part-Time less than 50%
Tom DiBlasi, Lecturer, Part-Time less than 50%
Erleen Hatfield, Lecturer, Part-Time less than 50%
Robert Haughney, Lecturer, Part-Time less than 50%
Kristin Hawkins, Lecturer, Part-Time less than 50%
Andrew Marchesin, Lecturer, Part-Time less than 50%
Craig Razza, Lecturer, Part-Time less than 50%
Pierce Reynoldson, Lecturer, Part-Time less than 50%
Edward M. Stanley, Lecturer, Part-Time less than 50%
Philip Steiner, Lecturer, Part-Time less than 50%
Paul Stoller, Lecturer, Part-Time less than 50%
Adam Trojanowski, Lecturer, Part-Time less than 50%
Laura Turlington, Lecturer, Part-Time less than 50%

2031 Architectural Practice and Management (3 credits)

Course Description:

The process by which an architectural design becomes a building requires the designer to control many variables beyond the purely aesthetic. This course provides an understanding of the fundamentals of organizing and managing architectural projects and examines accompanying issues of practice and the profession. Using the project process as an armature, lectures explore the role and function of the architect, the legal environment, evolving types of practice, fees and compensation, building project teams, and planning and executing a project.

Course Goals & Objectives:

- Students will become familiar with basic principles of traditional architectural practice and the related discipline of project management while introducing current currents and topics in the evolving building industry. The course is designed to provide an understanding of the fundamentals of practice in combination with those of organizing and running architectural projects. Simultaneously, course material will highlight changes in the roles and responsibilities of the players in the AEC process, and anticipate how those changes may affect practice during students' careers.
- Lectures will describe the profession, options for modern practice, concepts and techniques for determining scope of services, writing Owner/Architect and consultant contracts, negotiating fees, assessing and minimizing risk, and planning schedules.

Student Performance Criterion/a addressed:

B. 7. Financial Consideration
C. 3. Client Role in Architecture
C. 4. Project Management
C. 5. Practice Management
C. 7. Legal Responsibilities
C. 8. Ethics and Professional
C. 9. Community and Social Responsibility

Topical Outline:

Management skills (50%)
Communication skills (30%)
Drawing and representation skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall only; annually

Faculty assigned:

Phillip Bernstein, Lecturer, Part-Time less than 50%

3011 Modern Architecture (3 credits)

Course Description:

The course embraces the last century and a half in the history of architecture, when traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations. As architecture gained importance in advancing social and industrial agendas, it also built a basis for theoretical reflection and visionary aesthetics. The expanding print and media culture accelerated the migration of ideas and propelled architecture beyond its traditional confines. Discussion of major centers of urban culture and their characteristic buildings alternates with attention to individual concepts and their impact in an increasingly interconnected culture of design.

Course Goals & Objectives:

- Students will learn about architectural developments in the last century and a half, focusing on key moments of change, such as world fairs and national exhibitions, and developments in the relationship between architect and engineer.
- Students will complete an in depth paper addressing topics covered in the course.

Student Performance Criterion/a addressed:

A. 1. Communication Skills

Topical Outline:

Critical thinking skills (50%)

Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Adrian Forty, *Words and Buildings. A Vocabulary of Modern Architecture*. New York, 2000.

Nikolaus Pevsner, *Pioneers of Modern Design*. London, 1936 (and subsequent revisions and reprints).

Sigfried Giedion, *Space, Time and Architecture*. Cambridge, MA, 1941 (and subsequent enlarged editions).

Reyner Banham, *Theory and Design in the First Machine Age*. London and New York, 1960.

Leonardo Benevolo, *History of Modern Architecture*. London, 1971.

Manfredo Tafuri and Francesco dal Co, *Modern Architecture*. London, 1980.

Claude Mignot, *Architecture of the 19th Century in Europe*. New York, 1984.

Kenneth Frampton, *Modern Architecture, A Critical History*. Third Edition. London, 1992.

Barry Bergdoll, *European Architecture, 1750-1890*. Oxford, 2000.

Alan Colquhoun, *Modern Architecture*. Oxford, 2002.

Yvonne French, *The Great Exhibition: 1851*. London, 1950

C.H. Gibbs-Smith, *The Great Exhibition of 1851: A Commemorative Album*. London, 1950.

George F. Chadwick, *The Work of Sir Joseph Paxton*. London, 1961

John McKean, *Crystal Palace. Joseph Paxton and Charles Fox*. (Architecture in Detail). London, 1994.

E. Mattie, *World's Fairs*. New York: Princeton Architecture Press, 1998

Isobel Armstrong, *Victorian Glassworlds. Glass culture and the imagination, 1830-1880*. Oxford UP, 2008

Gottfried Semper, *The Four Elements of Architecture and Other Writings*, ed. by Harry Francis Mallgrave and Wolfgang Herrmann. Cambridge: Cambridge UP, 1989.

Gottfried Semper, *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*, ed. by Harry Francis Mallgrave. Los Angeles: The Getty Research Institute, 2004.

Harry Francis Mallgrave, *Gottfried Semper, Architect of the Nineteenth Century*. New Haven and London: Yale UP, 1996.

Empathy, Form, and Space. Problems in German Aesthetics, 1873-1893, ed. by Harry Francis Mallgrave and Eleftherios Ikonomou. Santa Monica: Getty Center for the History of Art and the Humanities, 1994.

Chicago Architecture, ed. by John Zukovsky. Chicago, 1987.

Louis Sullivan, *The Autobiography of an Idea*. 1926. Reprint New York, 1956.

Louis Sullivan, *A System of Architectural Ornament According with a Philosophy of Man's Powers*. Chicago, 1924.

Robert Twombly and Narcisco G. Menocal, *Louis Sullivan. The Poetry of Architecture*. New York & London, 2000.

Caroline van Eck, *Organicism in Nineteenth-Century Architecture: An Inquiry into its Theoretical and Philosophical Background*. Amsterdam, 1994.

Otto Wagner, *Modern Architecture*, ed. by Harry Francis Mallgrave. Texts & Documents. Santa Monica: The Getty Center for the History of Art and the Humanities, 1988.

Akos Moravanzsky, *Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture*. Cambridge, MA, 1998.

"Monument, Memory and the Mortality of Architecture," *Oppositions*, edited by Kurt W. Forster, 24 (1982), pp. 2-19. This issue of *Oppositions* includes an English translation of an article by Alois Riegl ("The Modern Cult of Monuments"). Riegl examines closely what constitutes a monument and what confers cultural significance on it.

Building a New Europe. Portraits of Modern Architects, Essays by George Nelson 1935-36, introduction by Kurt W. Forster. New Haven & London: Yale University Press, 2007

Inaki Abalos, *The Good Life. A Guided Visit to the Houses of Modernity*. Barcelona, 2001.

Landscape Urbanism, A Manual for the Machinic Landscape, ed. by Mohsen Mostafavi and Ciro Najle. London, AA, 2003.

Kurt W. Forster, "Light in Architecture," in: *Light in Architecture and Art*. Marfa, TX: Chinati Foundation, 2002, pp. 9-38.

Gottfried Semper, "*Prospectus Comparative Theory of Building (1852)*" in: *Gottfried Semper, The Four Elements of Architecture*, ed. by Harry Francis Mallgrave and Wolfgang Herrmann. Cambridge: Cambridge UP, 1989, pp. 168-173.

Offered:

Fall only; annually

Faculty assigned:

Kurt Forster, Visiting Professor Emeritus

3021 Architectural Theory I: 1750-1968 (3 credits)

Course Description:

History of Western architectural theory, 1750–1968, through the close reading of primary texts. Lectures place the readings in the context of architectural history; the texts are discussed in required discussion sections. Topics include discussions of theories of origin and character, the picturesque, debates regarding style, historicism, and eclecticism, Gothic Revival, questions of ornament, architectural modernism, functionalism, and critiques of modernism.

Course Goals & Objectives:

- Students will examine moments of significant change in architectural theory through a series of case studies organized thematically and chronologically. From the classical treatise to the manifesto, from the *cours* and the encyclopedia to the critical review, the course explores the different forms that architectural theory assumed as an internal dialogue that consolidates the disciplinary body and also responds to key social, political, philosophical and technological developments.
- Students will investigate how architectural theory continuously negotiated its own history with external references in order to propose new foundations, models, strategies and concepts to the discipline, thereby redefining architecture and repositioning its practice vis-à-vis the historical, material and conceptual contexts during the modern period.

Student Performance Criterion/a addressed:

A.1. Communication Skills

Topical Outline:

Writing skills (50%)

Research skills (25%)

Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Claude Perrault, *Ordonnance for the Five Kinds of Columns after the Method of the Ancients* (Santa Monica, 1993), Perrault's preface, 47-63.

Marc-Antoine Laugier, *An Essay on Architecture* [1753], trans. W. and A. Herrmann, (Los Angeles, CA: Hennessey & Ingalls, 1977), 1-33.

Jean-Jacques Rousseau, from *The Social Contract* [1762] and from *Discourse on the Origin of Inequality* [1755], in *The Social Contract and Discourses* (New York: Dutton & co., 1950), 3-22, 176-199.

Giovanni Battista Piranesi, "Thoughts on Architecture (1765)," *Oppositions* 26 (Spring 1984), 4-25.

Le Camus de Mézieres, *The Genius of Architecture, or, The Analogy of that Art with our Sensations* [1780], Harry F. Mallgrave ed. (Santa Monica, CA: The Getty Center, 1992), 67-92.

Quatremere de Quincy, "Character", in *Methodical Encyclopedia* [1788], ed. Harry Francis Mallgrave (Malden, MA: Blackwell, 2006), 206-9; and "Type", in *Oppositions*, no. 8 (Spring 1977): 147-150.

Etienne-Louis Boullée, "Essay on Art" [1794], in *Boullée & Visionary Architecture*, ed. Helen Rosenau (London: Academy Editions; New York: Harmony Books, 1976), 81-94.

Edmund Burke, *A Philosophical Enquiry Into the Origin of our Ideas of the Sublime and Beautiful*, edited and Introduction by J.T. Boulton (London: Routledge and Kegan, 1958), Introduction on Taste 11-26, Part Two 57-87.

Uvedale Price, *An Essay on the Picturesque, as Compared with the Sublime and the Beautiful*; and, *on the Use of Studying Pictures, for the Purpose of Improving Real Landscape* (London: printed for J. Robson, 1794).

Johanne Wolfgang von Goethe, "On German Architecture," *Architectural Review*, XCVII (1945): 145-59.

Philippe Lacoue-Labarthe & Jean-Luc Nancy, "Overture: The System-Subject," in *Literary Absolute: The Theory of Literature in German Romanticism* (Albany: State University of New York, 1988), 27-38.

Karl Bötticher, "The Principles of the Hellenic and Germanic Ways of Building" [1846], in *What Style Should We Build? The German Debate on Architectural Style* (Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1992), 147-167.

Gottfried Semper, from "The Four Elements of Architecture" [1851] in *The Four Elements of Architecture and Other Writings*, translated by Harry Francis Mallgrave and Wolfgang Hermann, (Cambridge, UK, 1989): 74-129.

John Ruskin, "The Nature of the Gothic," in *The Stones of Venice* (New York: Da Capo Press, 1985); also in *The Genius of John Ruskin: Selections from the Writings*, ed. J.D. Rosenberg (Boston, 1963), 170-96.

E.E. Viollet-le-Duc, selections from "Construction" [1855], *The Foundations of Architecture: Selections from the Dictionnaire raisonné* (New York: 1990), 158-165; 178-185, 190.

Charles Fourier, "Selections Describing the Phalanstery," in *The Utopia Reader*, ed. by Gregory Claeys and Lyman Tower Sargent (New York: New York University Press, 1999), 192-99.

Jeremy Bentham, "Panopticon, or the Inspection House" (1787), excerpt in *Liane Lefaivre and Alexander Tzonis, The Emergence of Modern Architecture: A documentary history from 1000 to 1810* (London/New York: Routledge, 2004), 444-54.

Karl Marx and Friedrich Engels, "The Communist Manifesto," in *The Marx-Engels Reader*, ed. Robert C. Tucker (New York: Norton, 1972), 335-62.

Georg Simmel, "The Stranger" (1908), and "The Metropolis and Mental Life" (1903), in *The Sociology of Georg Simmel*, trans. and ed. Kurt H. Wolff (New York: Free Press, 1950), 402-408, 409-424.

Ulrich Conrads, editor. *Programs and Manifestoes on 20th Century Architecture* (Cambridge, MA: MIT Press, 1964), 34-38, 78-80, 121-122.

Le Corbusier, "Argument", "Eyes that Do Not See III: Automobiles" and "Architecture or Revolution", in *Towards an Architecture* [1923] (Santa Monica, CA: Getty Research Institute for the History of Art and the Humanities, 2007), 85-89, 177-191, 291-307.

Walter Gropius, "The New Architecture and the Bauhaus", "Standardization" and "Rationalization", in *The New Architecture and the Bauhaus* (Cambridge, MA: MIT Press, 1965), 19-44.

Ulrich Conrads, editor. *Programs and Manifestoes on 20th Century Architecture* (Cambridge, MA: MIT Press, 1964), 28-31, 117-120.

Alison and Peter Smithson, "The 'As Found' and the 'Found'," *The Independent Group* (Cambridge, MA: MIT Press, 1991) 201-202.

Martin Heidegger, "Building Dwelling Thinking," (1944), *Basic Writings*, ed. David Krell (San Francisco: Harper San Francisco, 1977), 343-363.

Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli, 1979).

Guy Debord, "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action" (1957) and "Theory of the Derive" (1958), in *Situationist International Anthology*, ed. Ken Knabb (Berkeley: Bureau of Public Secrets, 1981), 17-25 and 50-54.

Henri Lefebvre, "The Right to the City" (1967), in *Architecture Culture 1943-68*, trans. Christian Hubert, ed. Joan Ockman (New York: Columbia Books on Architecture / Rizzoli, 1993), 427-436.

Utopie, "Utopia Is Not Written in the Future Tense", in *Utopie: Texts and Projects, 1967-1978*, ed. Craig Buckley and Jean-Louis Violeau (Los Angeles: Semiotext(e), 2011), 238-244.

Superstudio. "Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism", in *Architectural Design*, vol. 42 (December 1971): 737-742.

Offered:

Fall only; annually

Faculty assigned:

Emmanuel Petit, Associate Professor

Marta Caldeira, Lecturer, Part-Time less than 50%

3022 Architectural Theory II: 1968-Present (3 credits)

Course Description:

This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of postmodernism, post-structuralism, and critical and post-critical discourses, as well as current debates in globalization, post-humanism, and environmentalism in the architectural discipline from 1968 to the present.

Course Goals & Objectives:

- Students will examine texts not only for the arguments they contain, but also as visual and graphic means for structuring an architectural proposition.
- Students will consider the role of argument and image to understand documents on their own terms and within broader cultural frameworks. Writing will be emphasized as the medium through which individual ideas are developed, in the belief that a strong theoretical framework is necessary for developing new directions in contemporary architectural culture.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Research skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

R.E. Somol, "Green Dots 101," *Hunch* 11, Rethinking Representation, (Winter 2006), 28-39.

Mark Wigley, "Storytime," *Assemblage* 27 (August 1995), 81-94.

Colin Rowe and Fred Koetter, "Crisis of the Object: Predicament of Texture," *Collage City* (Cambridge: MIT Press, 1978), 50-85 or "Excursus." *Collage City* (pp. 151–181).

Rem Koolhaas, "Junkspace," *Content* (New York: Taschen: DATE), 163-171

Mohsen Mostafavi, "Why Ecological Urbanism?" *Ecological Urbanism* (New York: Lars Muller Publishers, 2010), 12-51.

Robert Venturi and Denise Scott-Brown and Steven Izenour, *Learning from Las Vegas* (Cambridge MA: MIT Press, 1972), 3-34 many image pages.

Rem Koolhaas, "Introduction," "Appendix: A Fictional Conclusion." *Delirious New York: A Retroactive Manifesto* (London: Thames and Hudson, 1978). (New York: Monacelli Press, 1994), 8-27, 242–255.

Frederick Jameson, "Postmodernism and Consumer Society," *The Anti-Aesthetic: essays on Post-modern Culture* (Seattle: Bay Press, 1983), 111-125.

Massimo Scolari, "New Architecture and the Avant Garde" (1973) *Architecture Theory Since 1968*, ed. K. Michael Hays, (Cambridge: MIT Press, 1998), 124-145.

Jürgen Habermas, "Modernity: An Incomplete Project" (1980), *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: The New Press, 1998), 3-15.

Anthony Vidler, "Third Typology," [1977] *Oppositions Reader*, (Princeton Architectural Press, 1998), 13-17.

Robert A.M. Stern, "The Doubles of Post-Modernism," in *Harvard Architectural Review* (Spring 1980).

Manfredo Tafuri, "Introduction - The Historical Project" *The Sphere and the Labyrinth*, trans. Pellegrino d'Acerno and Robert Connelly (Cambridge: MIT Press, 1987).

Robert Somol and Sarah Whiting, "Notes around the Doppler Effect," *Perspecta* 33 (2002), 72-77.

Reinhold Martin, "Critical of What? towards a utopian realism," *HDM*(2005), 104-109.

Peter Eisenman, "Autonomy and the Will to the Critical," *Assemblage*, No. 41 (Apr., 2000), pp. 90-91

Alexander Tzonis and Liane Lefaivre, "Why Critical Regionalism Today?" in Nesbit, 483-491.

Alan Colquhoun, "The concept of regionalism," *Postcolonial space(s)* G.B. Nalbantoglu and W. Chong Tai (eds.) (New York: Princeton Architectural Press, 1997), 13-24.

Ulrich Beck, "Risk Society's "Cosmopolitan Moment," *New Geographies* 1, (2009), 24-34.

Keller Easterling, "Zone," *Writing Urbanism*, (New York: Routledge, 2008), 297-302.

Keller Easterling, "Extrastatecraft," *Perspecta* 39

Michel Foucault, "Utopias and Heterotopias" (1967) in *Architecture Culture, 1945-1968* (New York: Rizzoli Press, 1993), 419-426.

Georgio Agamben, "The Camp as Nomos of the Modern" in *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford University Press, 1998), 166-180.

Enrique Walker, *Tschumi on Architecture: conversations with Enrique Walker* (New York: The Monacelli Press, 2006): 08 Columbia/Books 127-135, 10 Concept versus Context versus Content 155-167.

Bernard Tschumi, "Spaces and Events," *Architecture and Disjunction* (Cambridge: MIT Press, 1994), 139-149.

Peter Eisenman, "Diagram, an original scene of writing" *Diagram Diaries* (1999), 26-35.

Felix Guattari, *The Three Ecologies*, Translated by Ian Pindar and Paul Sutton. (New Brunswick, NJ: Athlone, 2000), 27-53.

Mark Wigley, "Recycling Recycling," *Eco-Tec* (Princeton Architectural Press, 1999), 39-48.

Lydia Kallipoliti, "Dross City," and "Soft Cosmorama," in *Eco-Redux (Architectural Design* 2011).

Anthony Vidler, "Introduction," *The Architectural Uncanny: essays in the Modern Unhomely* (Cambridge: MIT Press, 1992) 3-14.

Georges Bataille, "The Labyrinthe," *Visions of Excess: Selected Writings 1927-1939*, trans. Alan Stoekl (University of Minnesota Press, 1985) 171-178.

Andrew Payne, "Sustainability and Pleasure, an untimely meditation," *HDM* 30 (Spring 2009), 24-31.
Bruno Latour, "The Space of Conflict," [interview] *New Geographies* 0 (2008), 124-130.

N. Katherine Hayles, "Afterword: The Human in the Posthuman," *Cultural Critique*, No. 53, Posthumanism (Winter, 2003), 134-137.

K. Michael Hays, "Inscribing the Subject of Modernism: the posthumanist theory of Ludwig Hilberseimer," *Strategies in Architectural Thinking*, ed. John Whiteman (MIT press, 1992) 114-129.

Ariane Lourie Harrison, "Charting Posthuman Territory," *Architectural Theories of the Environment* (Routledge: 2012) 1-16.

Erik Swyngedouw, "The Zero Ground of Politics: Musings on the Post Political City," *New Geographies* 1, 52-60.

Pier Vittorio Aureli and Martino Tatara, "Architecture as Framework: The Project of the City and the Crisis of Neo Liberalism," *New Geographies* 1 (2009), 38-52.

Peggy Deamer, "Detail Deliberations," *Building (In) the Future: Recasting Labor in Architecture*. Ed. Peggy Deamer and Phil Bernstein (New York: Princeton Architectural Press, 2010), 80-89.

Offered:

Spring only; annually

Faculty assigned:

Ariane Lourie Harrison, Critic, Part-Time more than 50%

4011 Introduction to Urban Design (3 credits)

Course Description:

This course is an introduction to the history, analysis, and design of the urban landscape presented with weekly lectures and discussion sections. Emphasis is placed on understanding the principles, processes, and contemporary theories of urban design, and the relations between individual buildings, groups of buildings, and the larger physical and cultural contexts in which they are created and with which they interact. Case studies are drawn from New Haven and other cities.

The weekly classes provide opportunities for an introduction to examples from the field of international urbanism, techniques of urban representation and analysis, and provide a forum for the discussion of readings and lectures. Student work will be structured around analytic case studies of specific cities, including the documentation, analysis and critique of both a historical and a contemporary urban design project.

Course Goals & Objectives:

- Student work will be structured around weekly readings, analytic case studies of specific cities, including documentation, analysis and critique of both a historical and a contemporary urban design project.
- Students will learn general issues and principles of urban design, case studies, and techniques of urban representation and analysis.

Student Performance Criterion/a addressed:

A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Communication skills (25%)
Presentation skills (25%)
Precedent research skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Alan Colquhoun, "The Superblock," in *Essays in Architectural Criticism: Modern Architecture and Historical Change*, Cambridge 1981, pp. 83-103.

Peter Bosselman, *Representation of Places: Reality and Realism in City Design*, Berkeley, 1991 Part I, pp. 1-99.

Aristotle, *The Politics*, Book VII.

Vitruvius, *The Ten Books on Architecture*, Book V.

Paul Zucker, *Town and Square: From the Agora to the Village Green*, Cambridge, 1959, pp. 19-62.

Harvard Project on the City, "How to Build a City: Roman Operating System," in *Mutations*, Barcelona, 2001, pp. 10-23.

Alberti, *On the Art of Building in Ten Books*, Book VIII.

Dora Crouch, *Spanish City Planning in North America*, Cambridge, pp. 6-19.

Siegfried Giedion, *Space, Time, and Architecture*, Cambridge, 1967, pp. 75-106.

Edmund Bacon, *The Design of Cities*, New York, 1967, pp. 93-161.

Marc-Antoine Laugier, *An Essay on Architecture*, Los Angeles, 1977, Chapters V-VI, pp. 121-145.

Richard Sennett, *The Fall of Public Man: On the Social Psychology of Capitalism*, New York, 1974, Chapters 1, pp. 3-27.

Michael Dennis, *Court & Garden: From the French Hotel to the City of Modern Architecture*, Cambridge, MA, 1986, Chapter 4, pp. 79-123.

Edmund Bacon, *The Design of Cities*, New York, 1967, pp.170-215.

Friedrich Engels, *The Condition of the Working Class in England*, U.S.S.R., 1973, pp. 63-113.

Raymond Williams, *Culture and Society*, New York, 1958, Chapter VII, pp. 130-158.

Peter Hall, *Cities of Tomorrow*, Oxford, 1988, Chapter 2, pp. 13-46.

Francoise Choay, *The Modern City: Planning in the 19th Century*, New York, 1969, pp 7-36, 97-110.

Walter Benjamin, "Paris, Capital of the Nineteenth Century," in *The Arcades Project*, Cambridge, MA, 1999, pp. 3-13.

Camillo Sitte, *City Planning According to Artistic Principles* (1889), New York, 1965, Chapters XI-XII, pp. 113-159.

Carl Schorske, *Fin-de-Siecle Vienna: Politics and Culture*, New York, 1980, Chapter II, pp. 24-115.

Donald J. Olsen, *The City as a Work of Art: London, Paris, Vienna*, New Haven, 1986, pp. 7-85.

Frederick Law Olmsted, "Public Parks and the Enlargement of Towns," in *Civilizing American Cities: A Selection of Frederick Law Olmsted's Writings on City Landscape*, S.B. Sutton, ed., Cambridge, MA, 1971, pp. 52-99.

Peter Hall, *Cities of Tomorrow*, Oxford, 1988, Chapters 4-6, pp. 86-202.

Werner Hegemann and Elbert Peets, *The American Vitruvius: An Architect's Handbook of Civic Art* (1922), New York, 1985, Chapter VII, pp. 285-293.

Le Corbusier, *The Radiant City* (1933), New York, 1967, pp. 89-173.

Le Corbusier, *The Athens Charter* (1941), New York, 1973, pp. 43-105.

Alison Smithson, ed., *The Team 10 Primer*, Cambridge, MA, 1968, pp.48-73.

Constant, "A Different City for a Different Life," in *October*, Vol. 79, Guy Debord and the Internationale Situationniste, Cambridge, MA, 1997 pp. 109-112.

Jane Jacobs, *The Life and Death of Great American Cities*, Chap. 9, pp. 178-186.

Kevin Lynch, *The Image of the City*, Cambridge, 1960, Chaps. III-IV, pp. 46-117.

Colin Rowe and Fred Koetter, *Collage City*, Cambridge, MA, 1978, Chapter 3, pp. 50-85.

Tom Schumacher, "Contextualism: Urban Ideals and Deformations," in *Casabella*, 1971, pp. 78-86.

Aldo Rossi, *The Architecture of the City*, Cambridge, 1982, pp. 29-61.

Anthony Vidler, "The Third Typology," in *Rational Architecture*, Brussels, 1978, pp. 28-32.

Vincent Scully, "The Architecture of Community," in *The New Urbanism*, Peter Katz, ed., New York, 1994, pp. 221-230.

Leon Krier, *Architecture: Choice or Fate*, Chapter IV, pp. 84-119.

Christine Boyer, *The City of Collective Memory*, Cambridge, MA, 1994, pp. 421-476.

Reyner Banham, *Megastructures: Urban Futures of the Recent Past*, London, 1976, Chapter 3, pp. 33-69.

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattanism*, New York, 1978, pp. 67-133.

Mike Davis, *City of Quartz: Excavating the Future in Los Angeles* New York, 1990, Ch. 4, pp. 221-263.

Margaret Crawford, "The World in a Shopping Mall," in *Variations on a Theme Parle The New American City and the End of Public Space*, Michael Sorkin, ed., New York, 1992, pp. 3-30.

Rem Koolhaas, "Whatever Happened to Urbanism?" in *S,M,L,XL*, New York 1995, pp. 958-971.

Edward J. Soja, *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*, Chapter 9, pp. 222-248.

The Endless City, Ricky Burdett and Deyan Sudjic, eds. London, 2008, pp. 102-133.

Charles Waldheim, "Landscape as Urbanism," in *The Landscape Urbanism Reader*, Charles Waldheim, ed., New York, 2006.

Peter Calthorpe and William Fulton, *The Regional City*, Washington, DC, 2001, Part I, pp. 15-41.

Offered:

Spring only; annually

Faculty assigned:

Alan Plattus, Professor

Andrei Harwell, Critic, Part-Time 50%

Elihu Rubin, Assistant Professor

4021 Introduction to Planning and Development (3 credits)

Course Description:

This course demonstrates the ways in which financial and political feasibility determine the design of buildings and the character of the built environment. Students propose projects and then adjust them to the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and the widest variety of participants in the planning process. Subjects covered include housing, commercial development, zoning, historic preservation, parks and public open space, suburban subdivisions, and comprehensive plans.

Course Goals & Objectives:

- Students will be introduced to a wide range of topics related to the subject of planning, including residential design, community development, retailing, zoning and historic presentation.
- Students will complete readings and class discussions that will culminate in a final examination of topics addressed throughout the semester.
- Students will participate in group design proposals, offering a competitive bid for a given site, dependent on proposed development cost, type and number of residential units, cost of housing, minimum level of return and method of financing to employ. Students are introduced to major aspects of residential real estate such as equity investment, development financing, design and development, and their consequent income tax implications.

Student Performance Criterion/a addressed:

- B. 5. Life Safety
- B. 7. Financial Considerations

Topical Outline:

Writing skills (25%)
Critical thinking skills (25%)
Research skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Alexander Garvin, *The American City: What Works, What Doesn't* (McGraw Hill, 2002)

Alexander Garvin, *How Real Estate Works* (1993, unpublished)

Miles, Haney & Berens, "Affordable housing" (pp.291-328) in *Real Estate Development – Principles and Processes* (3rd ed.) edited by The Urban Land Institute (Washington DC. 2000)

John Macsai, et. al.: *Housing*, John Wiley & Sons, (New York, 1982)

Adrienne Schmitz, *Multifamily Housing Development*, The Urban Land Institute, (Washington DC, 2000)

George Binder (editor), *Sky High Living*, the Images Publishing Group Pty Ltd.,(Australia, 2002)

Wolfgang Forster, *Housing in the 20th and 21st centuries*, Prestel, (New York, 2008)

Loft Publications, *Highrises – Social Living*, Loft Publications, (Barcelona, 2007)

Brueggeman & Stone, *Real Estate Finance* (seventh edition), Richard D. Irwin (Homewood Illinois, 1981)

J. Paul Mitchell (editor), *Federal Housing Policy and Programs Past and Present*, Center for Urban Policy Research, Rutgers, (New Brunswick, N.J., 1985)

Lloyd W. Bookout, Jr., *Residential Development Handbook*, Urban Land Institute, (Washington DC, 1990)

Miles, Haney, & Berens, *Real Estate Development - Principles and Processes* (2nd edition), The Urban Land Institute, (Washington DC, 1995)

Urban Land Institute, *Dollars and Cents of Shopping Centers*, Urban Land Institute, (1987)

International Council of Shopping Centers, *The Score ICSC's Handbook on Shopping Center Operations, Revenues and Expenses* (New York, 1995)

Beyard, Braun, McLaughlin, Philips & Rubin, *Developing Urban Entertainment Centers*, Urban Land Institute, (Washington DC, 1998)

Michael Beyard + W. Paul O'Mara, *Shopping Center Development Handbook* (3rd edition), Urban Land Institute, (Washington DC. 1999)

Dean Schwanke et al., *Mixed Use Development Handbook*, (2nd edition) Urban Land Institute, (Washington DC. 2003)

Alexander Garvin & Gayle Berens, *Urban Parks and Open Space*, Urban Land Institute, (Washington DC, 1997)

Alexander Garvin, *Parks recreation and open space: A 21st Century Agenda*, A.P.A., (Chicago, 2002)

Peter Harnik, *Inside City Parks**, Urban Land Institute, (Washington DC, 2000)

Steve Lerner and William Poole, *The Economic Benefits of Parks and Open Space*, Trust for Public Land, (San Francisco, 1999)

Daniel Burnham & Edward Bennett, *Plan of Chicago*, (1909)

Victor Gruen, *A greater Fort Worth Tomorrow*, Greater Fort Worth Planning Committee, (Fort Worth, 1956)

Edmund Bacon, *Comprehensive Plan for the City of Philadelphia*, City of Philadelphia Planning Commission, (Philadelphia, 1960)

NYC Planning Commission, *Plan for the City of New York* (6 volumes), NYC Planning Commission, (New York, 1969)

Hilary Ballon and Kenneth Jackson, *Robert Moses and the Modern City*, W. W. Norton, (New York, 2007)

Offered:

Fall only; annually

Faculty assigned:

Alexander Garvin, Professor (Adjunct)

iv.1. Course Descriptions

Elective Courses

1211 Drawing and Architectural Form (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will examine the historical and theoretical development of descriptive geometry and perspective through the practice of rigorous constructed architectural drawings.
- Students will engage in a larger dialogue about the practice of drawing and spatial inquiry.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 3. Visual Communication Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Drawing and representation skills (80%)
Communication skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012, Fall 2011

Faculty assigned:

Victor Agran, Lecturer, Part-Time 50%

1212 Classical Drawing (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will learn how to represent classical architectural forms using both traditional and contemporary methods.
- Students will use rigorous measured drawing techniques to analyze buildings and develop an understanding of the individual parts that compose a classical building and how they meet to form a meaningful whole.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Drawing and representation skills (80%)
Critical thinking skills (10%)
Design skills (10%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Dino Marcantonio
Paloma Pajares

1213 Architecture and Books (3 credits)

Course Description:

For architects, the book has been a necessary (if not essential) tool for clarifying, extending, and promoting their ideas and projects. This seminar examines the phenomenon of the book in architecture as both an array of organizational techniques (what it is) and as a mediator (what it does). Arguably, outside of building itself, the book has been the preferred mode of discourse that architects have chosen to express their intellectual project. Because lasting impression relies partially upon durability of message, the book remains the objet par excellence among media. In addition, the book finds itself in a privileged position as an instrument of discourse. Through case studies, the first portion of this seminar examines the relationship book production has with a selection of contemporary and historical practices, including each project's physical and conceptual composition as well as how each project acts as an agent of the architect within a larger world of communication. The second part of the seminar asks students to apply ideas gathered to a book project of their own.

Course Goals & Objectives:

- Students will learn the fundamentals of why and how books are made from both formal and content-driven perspectives through a series of illustrated talks on the histories and techniques of the book as a physical and intellectual proposition.
- Students will explore the relationship that book production has with a selection of contemporary and historical practices.
- Students will describe the physical and conceptual composition of a book through a series of case studies, understanding how each project acts as an agent of the architect or architectural thinking within a larger world of communication.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 2. Design Thinking Skills
- A. 3. Visual Communication Skills
- A. 7. Use of Precedents

Topical Outline:

Precedent research (50%)
Design skills (25%)
Presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Luke Bulman, Lecturer, Part-Time less than 50%

1214 Architectural Form (3 credits)

Course Description:

The seminar explores the issue of Formalism as defined by writers, artists, and architects after World War II. Topics include Minimalism, Neo-Constructivism, Deconstructivism, neo-organicism, field theory, and the political aspects of form. Readings include Adorno, Greenberg, Krauss, Eisenman, Smithson, Morris, Wigley, Kipnis, and Allen. Students are expected to formulate a formal thesis in written form by curating an exhibit and writing a catalogue that justifies their choices in terms of both technique and effect.

Course Goals & Objectives:

- Students will read and analyze critical texts that have defined architecture's attempts at formal autonomy.
- Students will examine the boundaries and definitions of the discipline of architecture through its affiliations and resistances to formal techniques and logics.

Student Performance Criterion/a addressed:

A. 5. Investigative Skills
A. 8. Ordering Systems Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Frederick Jameson "The Formalist Projection." *The Prison House of Language*. pp. 43-98, P123, J34
CCL

Catherine Cook "Russian Precursors" "The Development of the Constructivist Architects," *Deconstruction Omnibus Volume*

Maria Gough "In the Laboratory of Constructivism," *The Artist as Producer: Russian Constructivism in Revolution* (2005)

Victor Burgin "Socialist Formalism," *Programs and Manifestoes on 20th Century Architecture*

T. Adorno Selections from *Aesthetic Theory*

Clement Greenberg "Modernist Painting" "Objections of a Critic"

Colin Rowe "Transparency: Literal and Phenomenal, Parts 1 & 2"

Philip Johnson "The Seven Crutches of Modern Architecture," (1954) *Philip Johnson: Writings*

Jorge Silvetti "The Muses Are Not Amused: Pandemonium in the House of Architecture," *The New Architectural Pragmatism*

Peter Eisenman "The Futility of Objects: Decomposition and the Process of Difference" *Autonomous Architecture, The Harvard Architecture Review*

M. Gandelsonas "From Structure to Subject: The Formation of Architectural Language" *Oppositions Reader*

Hal Foster "Formalism and Structuralism" *Art Since 1900*, pp. 32-39 NX 456,A7675, 2004

Henri Bergson "An Introduction to Metaphysics"

Michael Fried "Art and Objecthood"

Rosalind Krauss "Sense and Sensibility: Reflections on Post „60"s Sculpture"

Mel Bochner "The Serial Attitude"

R. Krauss "Notes on the Index Parts 1 and 2"

Stan Allen "Field Conditions" in *Points and Lines*

Greg Lynn "Animate Form" "New Variations on the Rowe Complex"

Alejandro Zaera-Polo "Consistency"

Ali Rahim *Contemporary Technics in Architecture. AD edition NA1 A563 70:3 (LC)+ Cecil Balmond Informal. NA 2750.B354, 2002 (LC)*

Preston Scott Cohen "Contested Geometries"

John McMorrough "Blowing the Lid of Paint"

Jeff Kipnis "The Cunning of Cosmetics"

Sylvia Lavin "What You Surface is What Your Get," Log 1

Jeff Kipnis "Cincinnati Impressions" Jean-Francois Lyotard "Beyond Representation"

Robert Somol "12 Reasons for Getting Back into Shape", "Green Dots 101", "Yes Is More"
w/ Sarah Whiting "Notes on the Doppler Effect and Other Moods of Modernism"

Pier Vittorio Aureli "Architecture and Content: Who's Afraid of the Form-Object?"

Peter Eisenman "Autonomy and the Will to the Critical," *Written into the Void: 1990-2004 Selected Writings*

Rem Koolhaas "Junk Space"

Mark C. Taylor "Noise in Formation" *The Moment of Complexity* 99-123 SML B105 C473 T39X 20012 (LC)

J.-Francois Lyotard "Introduction: About the Human"

Robert Smithson "Entropy and the New Monuments"

Sanford Kwinter "The Complex and the Singular" *Architectures of Time: Toward a Theory of Event in Modernist Culture*

Steven Johnson "Emergence: The Connected Lives of Ants, Brains, Cities and Software"

Mark C Taylor "Evolving Complexity," *The Moment of Complexity* 99-123 SML B105 C473 T39X 20012 (LC)

Offered:

Fall 2010

Faculty assigned:

Ed Mitchell, Assistant Professor (Adjunct)

1215 Inner Worlds: From Phenomenology to Sensation (3 credits)

Course Description:

Since the eighteenth century, the architectural interior has been directly associated with subjectivity; an inner world bound up with psychological content—moods, sensations, and affects. After the exteriorizing treatments of universal space and the banality of Junk Space, architects interested in a post-linguistic set of effects or constrained by tighter economic conditions are reconsidering the potential of interior as a carefully curated alternate universe. Often left underdeveloped or unconsidered by architects, the design of the interior is peripheral to logics of construction, organization, and urbanism. This seminar attempts to establish a set of criteria with which to approach the design of interior spaces, by examining the transition within architectural discourse from phenomenology to sensation. Commonalities and differences between the two are discussed in the context of art, architecture, and philosophy and against the emerging neurological understanding of how the brain and the body parse aesthetic input. Given this context, students fabricate physical speculations on the contemporary interior by working through form, material, color, and pattern at 1:1 scale. Students exploit the inherent complexity of material fabrication to develop full-scale interior surfaces that produce specific and richly affective interior environments.

Course Goals & Objectives:

- The seminar will examine contemporary ideas of what Nigel Thrift calls the ‘spatialities of feeling’ in comparison with phenomenology as it was translated into the discourses of art and architecture in the 1970’s and 80’s. A sequence of readings and discussion sessions will chart the commonalities of both perspectives - particularly the prioritization of bodily experience over abstract logic and linguistic meaning - but we will also examine evolving differences.
- Students will be asked fabricate full-scale affective environments within the school. Like the artist Robert Irwin, students will work infrastructurally – with minimum means to produce maximum effect.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills

A.11. Applied Research

B. 12. Building Materials and Assemblies

Topical Outline:

Design skills (50%)

Fabrication skills (25%)

Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Monika M. Langer: *Merleau-Ponty's Phenomenology of Perception*

Robert Irwin: *Being and Circumstance*

Roberta Smith: Robert Irwin: *The Subject is Sight*

Alberto Perez-Gomez: *Architecture and the Crisis of Modern Science*

Christian Norberg-Schulz: *The Concept of Space*

Rudolf Arnheim: *The Dynamics of Architectural Form*

Jeff Kipnis: *Mood River*

Dave Hickey: *Trying to See What We can Never Know*

Peter Zellner: *Pretensions of Form: A Conversation*

Susan Sontag: *Notes on Camp*

Nigel Thrift: *Spatialities of Feeling*

Lars Spruybroek: *The Primacy of Experience*

Offered:

Spring 2011

Faculty assigned:

Brennan Buck, Critic, Full-Time

1216 Ornament Theory and Design (3 credits)

Course Description:

This seminar reviews the major writings governing the identities of and distinctions between ornament and decoration in architecture, e.g., Owen Jones, Riegl, Sullivan, Goodhue, etc. Modernist actions against ornament are also examined. While the history of ornament is essential for understanding the nature and grammar of ornament, the course remains concerned with the potential of that grammar in the architecture and public spaces of today's world. There is no such thing as "new ornament," but there are novel techniques of design and production. After individual student analysis of Victorian and art nouveau production, the focus is on the designing of ornament in twenty-first-century culture. Readings, exercises, individual final projects, and a portfolio are required.

Course Goals & Objectives:

- Students will review written theory and examine systems of ornament from the standpoint of visual figure analysis, i.e. how figures of ornament originate, become systematically organized, made intelligible, and distributed upon particular "things" and within specific places.
- Students will understand certain operations fundamental to ornament through regular exercises and research. They will become well versed in topics relevant to the history, theory, and practice of ornament today.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Design skills (25%)
Presentation skills (25%)
Research skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Blau, Eve. *Ruskinian Gothic*, Princeton, Princeton Univ. Press, 1982. study of buildings based on Ruskin's thought

Bloomer, Kent. *The Nature of Ornament*, NY, Norton, 2000. principles of ornament in architecture; towards modern design

Brolin, Brent. *Flight of Fancy*, NY, St. Martins, 1985 critique of ornament's banishment

Bushnell, G.H.S. *Ancient Arts of the Americas*. Thames & Hudson, 1965. overview of ancient American types of decoration

Camille, Michael. *Image on the Edge*, London, Reaktion Books Ltd., 1992. analysis of medieval figures in "border" ornament

De Wit, Wim. *Louis Sullivan, The Function of Ornament*, NY, Norton, 1986. essays on Sullivan's architecture

Dresser, Christopher. *Principles of Decorative Design*, 1873. mid-19th-century theory of Victorian design

Durant, Stuart. *Ornament*, NY, Overlook Press, 1986. 19th-century ornament in the industrial age

Evans, Joan. *Pattern: Study of Ornament in Western Europe, 1180-1900*, NY, DaCapo, 1976. Vol. 1 *The Middle Ages*; Vol. 2 *The Renaissance to 1900* epic written & illustrated history of western ornament, strong Gothic bias

Focillon, Henri. *The Life Forms in Art*, NY, 1989 (orig. 1948) ornament within a theory of art

Gombrich, E.H. *The Sense of Order*, Oxford, Phaidon, 1979. world ornament from gestalt standpoint

Gauthier and Capelle. *Traité de Composition Decorative*, Nantes, Librairie Plon, École de Beaux-arts, 1914. early 20th-century proposals for modern French ornament

Grabar, Oleg. *The Mediation of Ornament*, Princeton, Princeton UP, 1992. principles of Islamic ornament

Hamlin, A.D.F. *A History of Ornament*, NY, Century Co., 1916. Vol. 1 *Ancient and Medieval*; Vol. 2 *Renaissance and Modern*. illustrated turn-of-the-century history of ornament

Harries, Karsten. *Bavarian Rococo Church*, New Haven, Yale U.P., 1983. German 18th-century Rococo architecture, its meaning and distribution

Hersey, George. *The Lost Meaning of Classical Architecture*, Cambridge, MIT Press, 1988; ancient meaning in ornament

Jones, Owen. *The Grammar of Ornament*, London, Studio Editions, 1988. encyclopedia of world ornament by architect and colorist

Kubler, George. *The Art and Architecture of Ancient America*. Middlesex, England, Penquin Books, 1962.

Mayer, Franz. *Meyer's Handbook of Ornament*, London, Omega, 1987. carefully drawn details of western ornament

Metropolitan Museum of Art. *Mexico, Splendor of Thirty Centuries*. NY MMA and Bullfinch Press, 1990.

Pajares-Ayuela, Paloma. *Cosmetesque Ornament*, NY, Norton, 2001. tile patterns, 12th and 13th century mediterranean

Panofski, Erwin. *Gothic Architecture and Scholasticism*. New American Library, 1951.

Payne, Alina. *The Architectural Treatise in the Italian Renaissance*, Cambridge U.P., 1999. Italian Renaissance Theory

Pevsner, Nikolaus. *The Leaves of Southwell*, NY, King Penguin, 1945. naturalism in gothic ornament

Racinet, Albert. *The Encyclopedia of Ornament*, London, Protlad House, 1988 (originally published as *Polychromatic Ornament*, 1873). encyclopedia of world ornament, by draughtsman

Rawson, Jessica. *Chinese Ornament*, British Museum Publications, 1984. Chinese, focus on foliated scroll in Asia

Riegl, Alois. *Problems of Style*, Princeton, Princeton U.P., 1992. history of ancient ornament and seminal modern theory-history of ornament

Ruskin, John. *The Seven Lamps of Architecture*, NY, Noonday, 1961 (orig. 1848) theory of ornament, its meaning in the Gothic Revival

Semper, Gottfried. *The Four Elements of Architecture*, Cambridge U.P., 1989. 19th-century theory speculating on the origin of ornament

Speltz, Alexander. *Styles of Ornament*, Gross and Dunlop, (translated for 2nd German edition), turn of the century. survey of western cultures

Stuart, Durant. *Ornament, 1830-1980*, NY, Overlook Press, 1926. polychrome flat pattern in the industrial age

Sullivan, Louis. *A System of Architectural Ornament*, AIA Press, 1974 (orig. 1924) codifies a system of modern ornament

Summerson, John. *The Classical Language of Architecture*, Cambridge, MIT Press, 1974. overview of classical grammar

Thornton, Peter, *Authentic Décor, 1620-1920*, London, George Weidenfeld & Nicholson, 1984. collection of original drawings by architects

Tzonis and Lefaivre. *Classical Architecture*, Cambridge, MIT Press, 1986. an orthodox grammar of classicism

Wigley, Mark. *White Walls, Designer Dresses*, Cambridge, MIT Press, 1995. Modernism's decoration in denial

Wong, Wen and James Watt. *Possessing the Past*. Metropolitan Museum, NY and Palace Museum, Taipei. Distr. by Harry N. Abrams, NY, 1996.

Worringer, Wilhelm. *Abstraction and Empathy*, Chicago, Elephant Paperback, 1997 (originally 1908) a philosophical critique of ornament

Gregotti, Vittorio, ed. *Rassegna, The Senses of Ornament*, Bologna, Italy, March 1990.

Kieran, Stephen, ed. *Via III, Ornament*, Philadelphia, University of Pennsylvania School of Fine Arts, 1977. essay by Thomas Beeby on structure ornamented, ornament constructed; essay by John Summerson, "What is Ornament, What is Not."

Sowa, Axel, ed. *L'architecture d'aujourd'hui: Ornement*, Mars, Avril 2001 compelling modern argument by Bernard Cache

Turak, Theodore *Prairie School Review*, Chicago, 1975. comparison of European and American tendencies in deriving ornament. European and American sources on Sullivan

Solomon, Jon and Emily Abruzzo, eds. 306090, vol. 10, "Decoration," distr. by Princeton Architectural Press, NY, 2006. Essay by Bloomer distinguishing Ornament and Decoration; essay by Jesse Reiser entitled "Ornament and Its Other."

Bragdon, Claude. "Ornament from the Platonic Solids," *Architectural Record*, 1963 (originally 1928).

Trilling, James. "Flight From Enchantment," *The Yale Review*, vol. 86, No. 2, April 1998, pp. 81-103. explores grounds for collapse and renewal of ornament today

Offered:

Spring 2011, Spring 2012

Faculty assigned:

Kent Bloomer, Professor (Adjunct)

1218 Furniture Design and Manufacture (3 credits)

Course Description:

The final product of this design class is a finished, working, full-scale piece of furniture, related to mass production manufacturing processes. This work is also to be understood as a part of the set of courses addressing the role that the direct consideration of materials contributes to architectural design. The required materials, sequences, and programs emerge from an effort to relate the work of this class to questions of process and materiality in architecture more generally. So the attitude toward materials and their assembly should be prejudiced toward those that to some extent mimic architecture. The emphasis is on common materials joined and formed using contemporary methods and processes to serve unique purposes in unusual contexts and adapted to new programs. Admission to this course is by permission of the instructor based upon a preliminary project proposal and prior experience.

Course Goals & Objectives:

- Students will design and manufacture a piece of furniture while considering performance, materials, precedents, manufacture processes, and design.
- Students will use models, drawings, mock-ups, and full-size prototypes to aid the design process.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 4. Technical Documentation
A. 6. Fundamental Design Skills
A. 7. Use of Precedents
A.11. Applied Research

Topical Outline:

Design skills (50%)
Fabrication skills (50%)

Prerequisites:

ARCH 1015
ARCH 1016

Textbooks/Learning Resources:

1000 Chairs, Charlotte & Peter Fiell Taschen 2000

Joe Colombo and Italian Design of the Sixties, I. Favata Thames & Hudson, London, 1988

Jean Prouve, Penelope Rowlands Chronicle Books, SF 2002

Jean Prouv. Highlights 1917-1944, Peter Sulzer

Italy: The New Domestic Landscape, Emilio Ambasz, MOMA 1972

Connections: The Work of Charles & Ray Eames, UCLA Arts Council 1976

Furniture Designed by Architects, Marian Page Watson-Guption Inc., 1989 or Whitney, NY 1980

Marcel Breuer Droste & Ludewig Taschen, Berlin, 1992

American Contemporary Furniture, Raoul Cabra and Dung NG Universal Books November 2000

Modern Furniture Classics: Post War Modernism, Charlotte & Peter Fiell Thames & Hudson, London 2001

New Chairs: Innovations in Design, Technology & Materials, Mel Byars Chronicle Books, 2007

Design=Art: Functional Objects from Donald Judd to Rachel Whiteread, Paul Warwick, Thompson Merrell Publishers, 2004

Materials and Design Mike Ashby & Kara Johnson Butterworth-Heinemann, 2002,3

Industrial Design, Jim Lesko John Wiley & Sons, Inc 1999

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Peter De Bretteville, Critic, Part-Time more than 50%

1220 On the Face of It: Computation and the Facade (3 credits)

Course Description:

This seminar examines the reemerging concern with architectural representation through the discourse of geometry and computation. The building facade is the site of both performance (structural, environmental, and organizational) and politics (transparency, permeability, and fenestration). It orchestrates the building's spatial relationships as well as engages with its social context. This seminar proposes that as architects have begun to engage with hands-on information processing, a set of sensibilities have simultaneously emerged that open up alternate modes of faciality. The dense pattern and expressed joints common to many contemporary building skins perform at multiple scales and orientations beyond front-to-back or top-to-bottom. Varying aggregations of panels and components produce relationships between the part and the whole, the one and the many, the individual and larger social structures. Initially, the contemporary state of the facade is established by examining its historical evolution and associated meanings in relation to theories of perception, representation, and figuration. Students are asked to consider the facade from the exterior as image and from the interior as performative skin. By synthesizing these two agendas and by using the Grasshopper scripting interface (tutorials and consultation throughout the term are provided—no experience or particular software facility is necessary), students redesign the facade of an existing building, reconstituting both its performance as an environment and physical barrier and its presence as a graphic surface in the city.

Course Goals & Objectives:

- Students will examine architecture's potential for representation and political effects through the façade and its three modes of expression: symbolism, affect and performance.
- Students will establish the context for work by defining the overlap between meaning and affect, aesthetics and politics. They will turn to the current sensibilities and technologies that seem to govern the contemporary façade, looking specifically at the implications of rhythm and figure.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills

A.11. Applied Research

B. 12. Building Materials and Assemblies

Topical Outline:

Design skills (50%)

Precedent research skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Alejandro Zaera-polo: *The Politics of the Envelope*

R.E. Somol: *Green dots 101*

Pier Vittorio Aureli: *Obstruction, A Grammar for the City*

A. Zaera-polo: *Rethinking Representation*

Sylvia Lavin: *Practice Makes Perfect*

Susan Sontag: *Against interpretation*

Robert Levit: Contemporary Ornament: *The Return of the Symbolic Repressed*

Reyner Banham: *The New Brutalism*

Susan Sontag: *One Culture and the New Sensibility*

Dave Hickey: Enter the Dragon: *On the Vernacular of Beauty*

Peter Eisenman: *Duck Soup*

Robert Irwin via Lawrence Weschler: *The Disks*

David Hockney via Lawrence Weschler: *Collage*

Gilles Deleuze: *The painting before Painting & The Diagram*

Rosalind Krauss: *The Grid, the /Cloud/, and the Detail*

Reinhold Martin: *The Physiognomy of the Office*

Manuel DeLanda: *A New Philosophy of Society*

Offered:

Fall 2010

Faculty assigned:

Brennan Buck, Critic, Full-Time

1222 Diagrammatic Analysis: Criticality after the Index (3 credits)

Course Description:

While formal analysis is sufficient to understand the genesis of historical buildings up until the French Revolution, that approach is no longer sufficient to understand the complexity of contemporary work, which, despite formal moments, introduces new relationships. This seminar is intended to explore analytic methods that provide an understanding of the complexities of current architectural production. The seminar begins with discussions of new material practices and relationships to the production of form. Students are required to make a presentation, whether it be drawings, writing, or animation, of a diagrammatic analysis of a recent building, such as the Seattle Public Library by Koolhaas, his Porto Concert Hall, Herzog and de Meuron's de Young Museum, Zaha Hadid's Rome Market project, or Zaera Polo's Yokohama Harbor Project.

Course Goals & Objectives:

- The argument the class will test is that Mies van der Rohe's work stands at a crossroads between the terms *genius loci* and *zeitgeist*.
- Students will conceptualize in drawing material presented in readings and lectures.
- The course's framework for critical analysis will use the small scale work of Mies van der Rohe as the object of the analysis.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills

Topical Outline:

Drawing and representation skills (50%)
Communication skills (20%)
Critical thinking skills (10%)
Research skills (10%)

Prerequisites:

None

Textbooks/Learning Resources:

The Artless Word: Mies van der Rohe on the Building Art, Fritz Neumeyer

Mies van der Rohe: The Villas and Country Houses, Wolf Tegethoff

Mies van der Rohe, James Speyer, Art Institute of Chicago

Farnsworth House (Architecture in Detail), Maritz Vandenberg

Mies van der Rohe: Critical Essays, Ed. Franz Schulze

Mies van der Rohe: European Works, Architectural Monographs, No. 11

"The Umbrella Diagram: Ludwig Mies van der Rohe, Farnsworth House, 1946-51" Peter Eisenman, *Ten Canonical Buildings*.

"Modernism and Tradition in the Work of Mies van der Rohe: 1920-1968," Kenneth Frampton, *Mies Reconsidered*.

"Living with the Genius Loci," Colin Rowe, *Koetter, Kim & Associates*

Genius Loci: Towards a Phenomenology of Architecture, Christian Norberg-Schulz

The Poverty of Historicism, Karl Popper.

"The Spirit in an Unspiritual Age," *Geist and Zeitgeist*, Herman Broch., 41-64.

"Joyce and the Present Age," *Geist and Zeitgeist*, Herman Broch., 65-95.

"The Historian's Relation to His Age," Sigfried Giedion, *Space, Time & Architecture: The Growth of a New Tradition*, 1941, 5-7.

Offered:

Spring 2012

Faculty assigned:

Peter Eisenman, Endowed Visiting Professor, Full-Time

1224 The Chair (3 credits)

Course Description:

The goal of this seminar is the design and fabrication of a full scale prototype chair. As individual as their authors, the chair provides a medium that is a controllable minimum structure, ripe for material and conceptual experiments. In this seminar, students will develop their design and fabrication skills through exploration of the conceptual, aesthetic, and structural issues involved in the design and construction of a chair. The chair has been a crucible for architectural ideas and their design throughout the trajectory of modern architecture. Architects such as Mies van der Rohe, Alvar Aalto, Le Corbusier, Walter Gropius, Gerrit Rietveld, Adolf Loos, Charles Rennie Mackintosh, Antoni Gaudi, Arne Jacobsen, Eero Saarinen, George Nelson, Ray and Charles Eames, and Frank Gehry have all produced chairs as well as works of architecture. The chair is both a model for understanding architecture and a laboratory for the concise expression of idea, material, fabrication and form. Using the collection of the furniture study at Yale University Art Gallery each student will produce precise measured hand drawings of a minimum of two chairs of their own selection as well as one chair selected for the seminar as a standard. The Furniture Study is a working library of approximately one thousand examples of furniture and wooden objects - American-made and made for the American market - arranged in approximate chronological order by form from the seventeenth to the twenty-first centuries, allowing for an easy comparison of objects and craft practices.

Course Goals & Objectives:

- Students will develop their design and fabrication skills through by exploring a number of issues involved in the process of designing and constructing a chair.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills
B. 12. Building Materials and Assemblies

Topical Outline:

Design skills (50%)
Fabrication and representation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2013

Faculty assigned:

Tim Newton, Critic, Full-Time
Josh Rowley
Taylor Dansby

1226 Site + Building (3 credits)

Course Description:

This seminar investigates buildings and their sites. Conceived as a vehicle for understanding the relationship between site and building through critical analysis, the course examines ancient, historic, and contemporary works of architecture and landscape architecture. Material includes works by Hadrian, Diocletian, Michelangelo, Raphael, Palladio, Durand, Schinkel, Lutyens, Asplund, Aalto, Wright, Mies, Kahn, Neutra, Saarinen, Scarpa, Bawa, Krier, Eisenman, Ando, and Gehry. The seminar focuses on site organization strategies and philosophies of site manipulation in terms of topography; urban, suburban, and rural context; ecology; typology; spectacle; and other form-giving imperatives. Methods of site plan representation are also scrutinized. Requirements include three significant readings, one major class presentation, and the keeping of individual class notebooks.

Course Goals & Objectives:

- Students will learn to critically analyze the relationship between building and site through the examination of historical and contemporary precedents in architecture and landscape architecture.
- Students will complete a thorough analysis of a building and its situation, site and context, to be presented in class.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
B. 4. Site Design

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Precedent research (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Steven Harris, Professor (Adjunct)

1228 Disheveled Geometries: Toward a New Rustication in Architecture (3 credits)

Course Description:

From the Latin *rusticationem*, and originally defining an unsophisticated rural mentality, the term rustication is used to describe architecture's most extreme category of surface textures. If, historically, architectural rustication was seen as a less refined manner of shaping material that subsequently retained a rough texture, then the twenty-first-century condition would be the exact reverse. Rustication now takes more effort rather than less, and skill is measured in moving away from architectural smoothness instead of toward it. With the ability to parametrically, algorithmically, and fractally manage matter at increasingly small scales of resolution, this seminar revisits the topic of rustication, where architects design unapologetically contemporary textures that might act in the service of everything from wind dispersal, shading, insulation, water shedding, grip, power generation, physical defense, or pure aesthetic effect. Students study methods of rustication throughout history and use this research as a foundation to design and produce large-scale prototypes. This seminar is supported by the Mudbox division of Autodesk, and students work intensely with this software program and others. Students are expected to produce original work that operates at the forefront of the profession.

Course Goals & Objectives:

- Students will become proficient in the technical aspects of the course, whilst addressing various historic and conceptual topics presented in the readings, discussions and lectures.
- Students will develop a thorough understanding of mechanical processes and produce expert work as the result of testing production methods and experimenting with material prototypes.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
B. 12. Building Materials and Assemblies

Topical Outline:

Fabrication and representation skills (50%)
Communication and presentation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Aristotle. *Eudemian Ethics. Complete Works of Aristotle - The Revised Oxford Translation*. Ed. Jonathan Barnes. 6th ed. Vol. 2. (New York: Princeton UP, 1998) 1949-1950, [1230a37-1231b3]

Aristotle. *Nicomachean Ethics*. Ed. Roger Crisp. (New York: Cambridge UP, 2000) [29-31,1106a14-1107a24]

Bataille, Georges. "The Language of Flowers." *Visions of Excess : Selected Writings, 1927-1939*. Ed. Allan Stoekl. Trans. Carl R. Lovitt. (New York: University of Minnesota, 1985) [10-14]

Bell, Clive. *Art*. (Charleston: BiblioBazaar, 2007) [1-30]

Benjamin, Walter. *Illuminations : Essays and Reflections*. Ed. Hannah Arendt. (New York: Schocken, 1991) [217-24]

Bergson, Henri. *An Introduction to Metaphysics*. Ed. John Mullarkey and Michael Kolkman. (New York: Palgrave Macmillan, 2007) [15-18]

Bergson, Henri. *Creative Evolution*. Trans. Arthur Mitchell. (New York: University of America, Incorporated, 1984) [176-79]

Burke, Edmund, and Adam Phillips. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Ed. Adam Phillips. (New York: Oxford UP, 1998) [83-107]

Fiedler, Conrad. *On Judging Works of Visual Art*. Trans. Henry Schaefer-Simmern and Fulmer Mood. (Berkeley and Los Angeles: University of California, 1949) [27-58]

Jameson, Frederic. "Cognitive Mapping." *The Jameson Reader*. Ed. Michael Hardt and Kathi Weeks. (New York: John Wiley & Sons, Incorporated, 2000) [277-87]

Kant, Immanuel. *The Critique of Judgment*. Trans. Werner S. Pluhar. (Boston: Hackett Company, Incorporated, 1987) [43-54, 203-212]

Leach, Neil. *Camouflage*. (New York: MIT, 2006) [240-47]

Nehamas, Alexander. *Only a Promise of Happiness : The Place of Beauty in a World of Art*. (New York: Princeton UP, 2004) [1-5, 131-138]

Nietzsche, Friedrich. *Human, All Too Human*. Trans. Marion Faber and Stephen Lehmann. (New York: Penguin, Limited, 1994) [104-105-(aphorism149)]

Plato. *Timaeus. Timaeus and Critias*. Trans. Desmond Lee. (New York: Penguin Classics, 1971) [118-119, 87-89]

Scarry, Elaine. *On Beauty and Being Just*. New York: Princeton UP, 2004. 93-109

Scott, Geoffrey. *The Architecture of Humanism : A Study in the History of Taste*. (Boston: W. W. Norton & Company, Incorporated, 1999.) [79-96]

Sontag, Susan. "On Style" *Against Interpretation*. 4th ed. 9 (New York: Dell Publishing Co, 1966) [15-36]

Vitruvius. *Ten Books on Architecture*. Trans. Morris H. Morgan. Minneapolis: Dover Publications, Incorporated, 2002. [Book 1 Chapter 2, 13-16. Book 6, Chapter 2, 174-175]

Wilde, Oscar. *The Picture of Dorian Gray*. Ed. Joseph Bristow. (New York: Oxford UP, Incorporated, 2006) [Preface 3-4]

Zangwill, Nick. "Beauty." *The Oxford Handbook of Aesthetics*. Ed. Jerrold Levinson. (New York: Oxford UP, Incorporated, 2003)

Offered:

Spring 2012, Fall 2010

Faculty assigned:

Mark Gage, Associate Professor

1229 Display and Fabrication (3 credits)

Course Description:

This seminar proposes the apparatus of display as a site for architectural investigation. Beginning with a brief survey of the history of display culture—from the development of the public museum and the department store in the eighteenth and nineteenth centuries to more recent interest in mechanisms of vision and surveillance—the seminar examines the changing role and increased visibility of the apparatus in defining the relationships between observer and observed in various contemporary contexts of display. At the center of this discussion is the nature of the device itself and its potential to both mediate and generate content in ways particular to small-scale and temporary installations. These issues are discussed through weekly readings and case study analyses and explored at full scale through the ongoing design and critique of display prototypes. Students develop strategies of production, material effect, and interaction to identify ways in which the flexibility of digital fabrication can enable a new engagement with conditions of excess, such as decoration and affect that would have been previously stripped away from systems of display based on standardized production. The course investigations into material and technology will culminate in a final review of a full-scale display prototype at the end of the semester.

Course Goals & Objectives:

- Students will address contemporary questions of display through strategies of fabrication, material effect, and an active engagement with content. These issues will be explored through weekly readings and case study analyses, and examined at full-scale through the ongoing development of display prototypes produced in response to this research.

The seminar will address the following questions:

- What is the history of display as a cultural phenomenon, from the 17th century, private *Wunderkammern* and the Paris Arcades and department stores of the 19th century, to 20th century projects on media and surveillance and contemporary interests in surface and affect?
- How visible has the apparatus itself been in these historical and more recent models and how has the device of display challenged conventions of observer/observed relationships? How have recent exhibition strategies enabled the apparatus to participate in these equations of display?
- How has the design of the apparatus engaged with techniques of production, qualities of material, and strategies of form?
- How might we as designers take advantage of the range of effects and nuances of technique that emerge from a thorough understanding of the capabilities and limitations of digital fabrication in order to engage in more considered ways with content?

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 2. Design Thinking Skills
A. 9. Historical Traditions and Global Culture
A.11. Applied Research

Topical Outline:

Design skills (50%)
Presentation skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Walter Benjamin, selections from The Arcades Project (c.1934) "Arcades, Magasins de Nouveautés, Sales Clerks" pp.31-61, "The Collector" pp.203-211,, "Dream House, Museum, Spa" pp.405-415, "Panorama" pp.527-536, "Mirrors" pp.537-542

Sylvia Lavin, "Architecture in Extremis," in *Log* 22 (2011)

Sylvia Lavin, "The Temporary Contemporary," in *Perspecta* 34, pp.129-137 (2003)

Carla Yanni, "Introduction" and "Museum Vision," in *Nature's Museums: Victorian Science and the Architecture of Display*, pp.1-32 (2005)

Jacques Tati, film: *Playtime* (1967), *Ménagerie du Jardin des Plantes* (1794)

Jonathan Crary, "Modernity and the Problem of the Observer," in *Techniques of the Observer*, pp.1-24 (1992)

Beatriz Colomina, "Window," in *Privacy and Publicity*, pp.288-335 (1996)

Shonquis Moreno, "Through the Looking Glass," *Forefront: The Culture of Shop Window Design*, pp.8-15

Cathrine Veikos, "To Enter the Work: Ambient Art," in *Journal of Architectural Education*, vol.59/4, May 2006: 71-80.

Brian O'Doherty, "Notes on the Gallery Space" and "The Eye and the Spectator," in *Inside the White Cube*, pp.13-64 (1976)

Offered:

Spring 2012

Faculty assigned:

Ben Pell, Critic, Part-Time more than 50%

1230 Patternism: Computation and Contemporary Continuity (3 credits)

Course Description:

Over the last two decades, digital form has energized Modernism's neutral field to produce undulating surfaces tense with potential energy. Topological surfaces, deployed at an architectural scale, define spaces of constantly shifting size, proportion, and orientation. These surfaces are enabled by calculus rather than geometry and are characterized by vectors and flows more than stable points and planes. This seminar proposes that a formalism combining the continuity of topological surfaces and the articulation of tectonics, enabled by the precise modulation of computation, might catalyze a more diverse mode of formal continuity: pattern. After briefly establishing a theoretical foundation, the seminar focuses on exploiting the full potential of Grasshopper software. First through the lens of material flow (structural loads) and then through spatial experience, poles of repetition/redundancy/continuity on one hand and stochasticity/variation on the other hand are explored. By modulating the relationships between objects and spaces, the seminar investigates multilevel structural and spatial hierarchies—hierarchies of position, scale, and connection—while maintaining what Gregory Bateson called the great aesthetic unity that patterns produce.

Course Goals & Objectives:

- Students will exploit the full potential of grasshopper software and explore poles of repetition, redundancy, continuity, stochasticity, and variation.
- Students will investigate multi-level structural and spatial hierarchies while maintaining the aesthetic unity that patterns produce.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 8. Ordering Systems Skills

Topical Outline:

Fabrication and representation skills (50%)
Digital design skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Grasshopper tutorials

Offered:

Fall 2012, Fall 2011

Faculty assigned:

Brennan Buck, Critic, Full-Time

1231 Assembly (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will develop a comprehensive and critical understanding of material properties, tectonics, contemporary building practices, budget, and public constituencies as they inform the design and construction of a built project.
- Students will individually produce design prototypes that will inform a final collaborative design at mid-semester. They will engage in model making, material research, and cost estimating.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 4. Technical Documentation
A.11. Applied Research
B. 12. Building Materials and Assemblies

Topical Outline:

Design skills (50%)
Fabrication skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Brennan Buck, Critic, Full-Time

1232 Graphic Inquiry (3 credits)

Course Description:

This seminar examines how architects might use a wider array of communication processes—from text to image, from moving image to network and beyond—to describe, develop, and release their ideas strategically. The inquiry includes, but goes beyond, graphic tools to explore alternate models of knowledge creation; it is akin to research but is more open-ended in terms of its methodologies and possible outcomes. Architecture in this sense is seen in the context of a wide variety of other subjects. This seminar is structured in three parts, each one looking at a different communication medium and its effects: moving image, printed pamphlet, and a single surface/function web graphic. Each of these media implies different ideas of duration, attention, audience, and distribution and is explored through a series of activities: illustrated talks, readings, precedent studies, and three projects developed by each student.

Course Goals & Objectives:

- Students will develop their architectural curiosity, and means of expressing that curiosity by exploring various media, with exercises such as the design of a pamphlet and production of a short film.
- Students will develop an understanding the idea of inquiry as an activity that comprises both means and end.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 3. Visual Communication Skills

Topical Outline:

Communication and presentation skills (50%)
Design skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Films:

Ray and Charles Eames ' *Blacktop* (1952), *The Expanding Airport* (1958), *Atlas* (1976)'
Chris Marker ' *Sans Soleil* (1983)' , ' *La Jetee* (1962)'
Peter Fischli and Peter Weiss, ' *The Way Things Go* (1987)'
Peter Kubelka, ' *Arnulf Rainer* (1960)'
Lars von Trier, ' *Five Obstructions* (2003)'
Wim Wenders, ' *Tokyo Ga* (1985) *Notebook on Cities and Clothes* (1989)'
Werner Herzog, ' *Lessons of Darkness* (1992)'

Offered:

Fall 2012

Faculty assigned:

Luke Bulman, Lecturer

1233 Composition (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will learn to analyze examples presented in the weekly introduction. They will define and develop a strategy in response to a set of programmatic issues and compositional constraints to be presented in two and three dimensional sketches.
- Students will learn to address the question of building composition in relation to issues of geometry, topography, urban or rural situation, symmetry, asymmetry, movement, form, interior/exterior relationship, amongst other considerations.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture

Topical Outline:

Drawing and representation skills (25%)
Precedent research (25%)
Design skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

A History of Building Types Pevsner Princeton University Press, 1976

Recueil Et Parallele J. N. L. Durand Ecole Polytechnique, Paris, 1800; Princeton Architectural Press, 1982

Oeuvre Complete 1910-1929 p189 Le Corbusier Les Editions d'Architecture, Zurich 1964 (Originally 1935)

Elements of Architecture Leon Krier Architectural Design (AD), London 1983 *Perspecta* 7 pp 8-28 Louis Kahn Yale 1961

Architecture of the City Aldo Rossi MIT Press, 1984

Offered:

Fall 2012

Faculty assigned:

Peter De Bretteville, Critic, Part-Time more than 50%

1234 Design Reconnaissance (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will develop an understanding of the digital tools and related expertise used in industries such as automobile styling, 3-D graphic design, sailboat design, mechanical engineering, and product design.
- Students will learn to adapt and appropriate expertise learnt in other design related industries for use in architectural endeavors.
- Students will design and develop a series of architectural panel mockups. These panels are intended to capitalize on skills gleaned from other disciplines. They will then, in groups, develop an installation exhibiting all of the technical and material intelligences developed within the course.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 5. Investigative Skills

Topical Outline:

Fabrication and representation skills (50%)
Communication and presentation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Mark Gage, Associate Professor

1235 Parts is Parts: Component Production in Contemporary Architecture (3 credits)

Course Description:

In order to advance digital fabrication, and with it architectural production in general, the intersection between fabrication and construction requires new frameworks to think about this seemingly disjunctive moment between diverse scales and methods of production. This course looks at the distinctions between fabrication and construction specifically through issues surrounding component-based systems: from questions of scale, materiality, and application, to techniques of design, production, and assembly. Through a series of readings, case studies, and a final project, students will be asked to consider the following:

- In a traditional model, what are the differences between fabrication and construction, in both disciplinary and professional terms? What practices might we look to which provide alternative models of this relationship?
- What issues or opportunities does digital fabrication introduce to construction which would otherwise be excluded from standard building practices?
- What are the limitations of digital fabrication today, and how might we evolve our techniques as designers to overcome them?
- How might we think about component-based production across multiple scales, integrating systems that are typically thought of as being exclusively within the domain of construction, such as insulation, waterproofing, structure, plumbing, and hardware?

Over the course of the semester, students will work in pairs to develop a project which addresses these issues, working iteratively and cumulatively to arrive at a proposal for a component-based assembly system – a portion of which they will produce at full-scale.

Course Goals & Objectives:

- Students will learn about the limitations and opportunities associated with component based production at various scales. They will complete a design project in collaboration with a partner, addressing the differences between fabrication and construction and the opportunities offered by digital fabrication processes, considering the integration functional systems, such as insulation, waterproofing, structure and plumbing.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 8. Ordering Systems Skills
B. 12. Building Materials and Assemblies
C. 1. Collaboration

Topical Outline:

Research skills (25%)
Critical thinking skills (25%)
Design skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall 2012

Faculty assigned:

Ben Pell, Critic, Part-Time more than 50%

1236 Meta-Assemblies: Squished and embedded surfaces (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will explore how composite, multi-material, and multilayer surfaces can be developed and situated between the idea of technology and ornament.
- Students will learn to situate their work in terms of the contemporary discussion of surface as well as of the aesthetic and tectonic implications of meta-assemblies.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills

Topical Outline:

Design skills (50%)
Representation and presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Greg Lynn, *Composites, Surfaces and Software*

Ellen Lupton, *Skin: New Design Organics*

Gage + Pita, *'Log 17'*

Rowe + Slutzky, *'Phenomenal Transparency'*

Kipnis, *'Phenomenal Translucency'*

c. Murakami Takeshi Murakami Exhibition Catalog 2007

Keenan, 'Fabian Marcaccio: From Altered Paintings to Paintants'

Kipnis, '*Mood River*'

Mark Taylor, '*Hiding*'

Tom Wiscombe, '*Beyond Assemblies: Systems Convergence and Multi-materiality*'

Tom Wiscombe, '*Extreme Integration*'

Electric Facades/ Venturi

Offered:

Fall 2012

Faculty assigned:

Tom Wiscombe, Chaired Visiting Professor

1291 Rome: Continuity and Change (3 credits)

Course Description:

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.

Course Goals & Objectives:

- Students will gain a broad understanding of the architectural sites, topography, and urban organization of Rome.
- Students will use hand drawing as a primary tool of discovery to explore buildings and landscapes.
- Students will complete an independent drawing analysis of an architectural site in Rome.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Precedent research (50%)
Drawing and representation skills (50%)

Prerequisites:

M.Arch. I students are eligible to enroll in this course after completing at least three terms.

Textbooks/Learning Resources:

Grundmann, Stefan, ed. *The Architecture of Rome: An architectural history in 400 individual presentations*. Stuttgart/London: Axel Menges, 1998

Summerson, John. *The Classical Language of Architecture*. Cambridge, MIT Press, 1963.

Testa, Judith. *Roma-Amor: Rome is love spelled backwards, Enjoying Art and Architecture in the Eternal City*. Dekalb, IL: Northern Illinois University Press, 1998.

Offered:

Summer only; annually

Faculty assigned:

Alec Purves, Professor Emeritus

Stephen Harby, Lecturer, Part-Time less than 50%

Victor Agran, Lecturer, Part-Time 50%

Bimal Mendis, Critic, Full-Time

2014_Site and Climate (3 credits)

Course Description:

This first half of this course introduces students to the fundamentals of climate and climatic design. The premise of this module is that a foundational understanding of the physical behavior of climates will enable the student to derive appropriate responses and develop strategies that are more relevant to design intention than what more typically occurs in the *pro forma* mode of climatically responsive design in which building decisions result from the application of a set kit of “green” strategies. The second part of the course investigates the relationship between the tectonic systems of landscape architecture – grading, drainage and planting design – site and climate. As suggested by the above quote, this interaction is part of the complex new ecology of contemporary architectural practice. In many ways, the information presented acts in counterpoint to technologically driven environmental exploration, with emphasis placed upon a series of low-tech concepts that work with, rather than against natural processes. However, even though the implementation of these concepts requires little technological sophistication, it by no means implies that the approach lacks complexity.

Course Goals & Objectives:

- Students will learn how design in response to site specific climatic conditions. They will develop a fundamental grounding in the physical behavior of climates allowing them to explore more creative, environmentally responsive design.

Student Performance Criterion/a addressed:

- A. 9. Historical Traditions and Global Culture
- B. 4. Site Design

Topical Outline:

Critical thinking skills (50%)

Writing skills (25%)

Communication and presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Brown, G.Z. et al. InsideOut: Design Procedures for Passive Environmental Technologies (New York: Wiley, 1982)

Brown, G.Z. and Mark DeKay. Sun, Wind, and Light (New York: Wiley, 2001)

Givoni, Baruch. Climate Considerations for Building and Urban Design (New York: Van Nostrand, 1998).

Krishan, Arvin et al. eds. Climate Responsive Architecture (New Delhi: Tata McGraw-Hill, 2001)

Olgay, Victor. Design with Climate: Bioclimatic Approach to Architectural Regionalism (New York: Van Nostrand, 1992).

Olgay and Olgay. Solar Control and Shading Devices (Princeton: Princeton University Press, 1957)

Szokalay, Steven. Introduction to Architectural Science: The Basis of Sustainable Design (Oxford: Architectural Press, 2004)

Craul, Phillip J. Urban Soil in Landscape Design (New York: Wiley, 1992).

McHarg, Ian. Design with Nature (New York: Wiley, 1992).

Marzluff, John M. et al. Urban Ecology (New York: Springer: 2008).

Olygay, Victor. Design with Climate: Bioclimatic Approach to Architectural Regionalism (New York: Van Nostrand, 1992).

Petschek, Peter. Grading for Landscape Architects and Architects (Boston: Birkhauser, 2008).

Pickett, Stewart T.A. Ecological Understanding: The Nature of Theory and Theory of Nature (Boston: Elsevier, 2007).

Rose, Calvin. An Introduction to the Environmental Physics of Soil, Water and Watersheds. (Cambridge: Cambridge University Press, 2004).

Seiler, K.P., J.R. Gat. Groundwater Recharge from Run-off, Infiltration and Percolation (Water Science and Technology Center) (Netherlands: Springer, 2007).

Strom, Steven. Kurt Nathan and Jake Woland. Site Engineering for Landscape Architects, 5th ed. (Hoboken: Wiley, 2009).

Offered:

Spring 2011

Faculty assigned:

Michelle Addington, Professor

Kathleen John-Alder, Critic, Part-Time less than 50%

2211 Structures and Facades for Tall Buildings (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will be required to perform and present case studies on tall building structures, facades and emerging technologies. Through these studies, students will obtain contextual knowledge in a “compressed and accentuated” manner. This process will not only provide students with the necessary basic knowledge but also enhance their ability for critical design decision-making, which will smoothly bridge to the next phase of this course – a design project and presentation.
- Students will carry out a tall building design project where emphasis will be placed on the architectural determination of form and performance that modern technology can bring about. While issues of structures, enclosures, environmental control, and life-safety requirements will be investigated and incorporated through integrative design approach, special focus will be given to structural and façade system design.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 7. Use of Precedents
B. 9. Structural Systems
B. 10. Building Envelope Systems

Topical Outline:

Critical thinking skills (25%)
Design skills (25%)
Presentation skills (25%)
Precedent research (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Abalos, I & Herreros, J. 2003. *Tower and Office: From Modernist Theory to Contemporary Practice*. Cambridge: MIT Press.

Abel, C. 2003. *Sky High: Vertical Architecture*. London: Royal Academy of Arts.

Ali, M.M. 2001. *Art of the Skyscraper: The Genius of Fazlur Khan*. New York: Rizzoli.

- Ali, M. M. & Armstrong, P.J. (Eds). 1995. *Architecture of Tall Buildings*. Council on Tall Buildings and Urban Habitat Monograph. New York: McGraw-Hill.
- Ali, M. M. and Moon K. 2007. Structural Developments in Tall Buildings: Currents Trends and Future Prospects. *Architectural Science Review*, 50.3, pp 205-223.
- Basalla, G. 1988. *The Evolution of Technology*. New York: Cambridge University Press.
- Beedle, L. S., Ali, M. M. & Armstrong, P. J. 2007. *The Skyscraper and the City: Design, Technology, and Innovation*. Ceredigion: Edwin Mellen Press.
- Billington, D.P. 1983. *The Tower and the Bridge: The New Art of Structural Engineering*. Princeton, NJ: Princeton University Press.
- Campi, M. 2000. *Skyscrapers: An Architectural Type of Modern Urbanism*. Basel: Birkhauser.
- Chicago Committee on High Rise Buildings. 1990. *Exterior Claddings on High Rise Buildings: Past Experience, Present Directions, and Future Trends*. Chicago: The Chicago Committee on High Rise Buildings.
- Clark, W. & Kingston, J. 1930. *The skyscraper; a study in the economic height of modern office buildings*. New York: American Institute of Steel Construction.
- Compagno, A. 1999. *Intelligent Glass Facades*. Basel: Birkhauser.
- Condit, C. 1968. *American Building: Materials and Techniques from the First Colonial Settlements to the Present*. Chicago: University of Chicago Press.
- Connor, J. J. 2003. *Introduction to Structural Motion Control*. New York: Prentice Hall.
- Crosbie, M. 2005. *Curtain Walls: Recent Developments by Cesar Pelli & Associates*, Basel: Birkhauser.
- Eisele, J. & Kloft, E. (Eds). 2003. *High-rise Manual: Typology and Design, Technology and Construction*. Basel: Birkhauser.
- Fairweather, V., Tomasetti, R. & Thornton, C. 2004. *Expressing Structure: The Technology of Large-Scale Buildings*. Basel: Birkhauser.
- Goldberger, P. 1981. *The Skyscraper*. New York: Random House.
- Grodecki, L. 1985. *Gothic Architecture*. New York: Electra/Rizzoli.
- Hitchcock, H-R. & Johnson, P. 1932. *The International Style*. New York: Norton & Company.
- Huxtable, A.L. 1984. *The Tall Buildings Artistically Reconsidered: The Search for a Skyscraper Style*. New York: Pantheon Books.
- Kowalczyk, R., Sinn, R., & Kilmister, M.B. (Eds). 1995. *Structural Systems for Tall Buildings*. Council on Tall Buildings and Urban Habitat Monograph. New York: McGraw-Hill.
- Landau, S. & Condit, C. 1996. *Rise of the New York Skyscraper, 1865-1913*. New Haven: Yale University Press.
- Letherbarrow, D. 2000. *Uncommon Ground*. Cambridge: MIT Press.
- Letherbarrow, D & Mostafavi, M. 2002. *Surface Architecture*. Cambridge: MIT Press.
- Nordenson, G. & Riely, T. (Eds). 2003. *Tall Buildings*. New York: The Museum of Modern Art
- Moon, K., Connor, J. J. and Fernandez, J. E. 2007. Diagrid Structural Systems for Tall Buildings: Characteristics and Methodology for Preliminary Design, *The Structural Design of Tall and Special Buildings*, 16.2, pp 205-230.

- Loughran, P. 2003. *Falling Glass: Problems and Solutions in Contemporary Architecture*. Basel: Birkhauser.
- Oesterle, E., Lieb, R., Lutz, M. and Heusler, W. 2001, *Double-Skin Facades*, Munich: Prestel.
- Robinson, Cervin. *Skyscraper Style*. New York: Oxford University Press, 1975.
- Rowe, C. and Slutzky, R. 1997. *Transparency*. Basel: Birkhauser Verlag.
- Russell, J. 2003. *Architectural Style and Management Ideals*. AV Monographs 103.
- Schueller, W. 1986. *High-Rise Building Structures*. 2nd Edition. Robert E. Krieger Publishing Company.
- Schueller, W. 1990. *The Vertical Building Structure*. Van Nostrand Reinhold.
- Taranath, B. 1998. *Steel, Concrete, & Composite Design of Tall Buildings*. New York: McGraw-Hill.
- Solomonson, K. 2001. *The Chicago Tribune Tower Competition: Skyscraper Design and Cultural Change in the 1920s*. New York: Cambridge University Press, 2001.
- Soong, T. T. and Dargush, G. F. 1997. *Passive Energy Dissipation System in Structural Engineering*. New York: Wiley.
- Steele, J. 1997. *Architecture Today*. London: Phaidon.
- Smith, B. & Coull, A. 1991. *Tall Building Structures: Analysis and Design*. New York: Wiley, 1991.
- Turner, G. 1986. *Construction Economics and Building Design: A Historical Approach*. New York: Van Nostrand Reinhold.
- Wells, M. 2005. *Skyscrapers: Structure and Design*. New Haven: Yale University Press.
- Wigginton, M. 1996. *Glass in Architecture*, London: Phaidon, 1996.
- Willis, C. 1995. *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago*. New York: Princeton Architectural Press.

Offered:

Fall 2012, Fall 2011

Faculty assigned:

Kyoung Sun Moon, Assistant Professor

2212 The Liquid Threshold between Order and Chaos (3 credits)

Course Description:

This seminar explores the fine line of equilibrium between what makes a structure work and what causes collapse. How do you know a structure is at its limit without witnessing failure? With this challenge, students test their designs to destruction by making and breaking simple structures refined to their optimum to resist compression, tension, shear, and bending. After exploring the failure mechanisms of simple elements, the seminar investigates and tests more complex three-dimensional systems to develop a deeper understanding of structural form. The course combines class discussions and workshops to examine a series of projects (including some of the instructors' own) in which failure is imminent or has occurred. Through this discussion, the class explores where structures are vulnerable and how they can be enhanced.

Course Goals & Objectives:

- Students will develop an appreciation for structural limitations by testing designs to the point of destruction and examining complex three-dimensional systems.
- Students will perform research into natural disasters and architectural solutions. They will focus on location, cause, scale, displacement, assessment, and response.
- Students will design a thoroughly resolved project as a conclusion to their research throughout the semester. An example might be a 'Transitional Shelter' unit as a proposal for housing in a disaster relief situation.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 2. Design Thinking Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A.11. Applied Research
B. 9. Structural Systems
C. 2. Human Behavior

Topical Outline:

Research skills (25%)
Design skills (25%)
Precedent research (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Design like you give a damn

IASC Emergency Shelter Cluster, Shelter Projects 2008

Shelter Centre Case Studies

Lessons from ACEH – Key Considerations in post disaster reconstruction , Jo Da Silva –ARUP

Shelter Centre –Transitional Shelter Guidelines

Office for coordination of humanitarian affairs –tents. A guide to the use and logistics of family tents in humanitarian relief, United Nations

Tropenbau = Building in the Tropics / Georg Lippsmeier

Architecture without Architects / Bernard Rudofsky

Structures or Why Things Don't Fall Down / JE Gordon

Transitional settlement:displaced populations corsellis and vitale

The sphere project. humanitarian charter and minimum standards in disaster response

Tents: A guide to the use and logistics of family tents in humanitarian relief

Offered:

Fall 2012

Faculty assigned:

Neil Thomas, Critic, Part-Time 50%

Aran Chadwick, Critic, Part-Time 50%

2215 Architecture as Building (3 credits)

Course Description:

This course analyzes the major buildings of this century through detailed dissection of their methods of construction. Graphic display of the major systems that make up a contemporary work of architecture allows for a reconstruction of the design process and reestablishes the thought patterns that formed the design priorities. Emphasis is on the relation of systems of structure and enclosure with the required technical systems.

Course Goals & Objectives:

- Students will analyze three glass houses in great detail in order to determine their relation to each other.
- Students will understand their construction methods through a series of analytical drawings that begin as freehand sketches and conclude as cad technical drawings that could replicate the original structures.
- Students will compare the technical aspects of these buildings and attempt to uncover the different design methodologies of each architect as well as the exact method of construction.

Student Performance Criterion/a addressed:

A. 3. Visual Communication Skills
A. 4. Technical Documentation
A. 5. Investigative Skills
A. 7. Use of Precedents
B. 9. Structural Systems
B. 10. Building Envelope Systems
B. 12. Building Materials and Assemblies
C. 1. Collaboration

Topical Outline:

Drawing and representation skills (50%)
Presentation skills (25%)
Precedent research (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Thomas Beeby, Professor (Adjunct)

2216 Materials and Meaning (3 credits)

Course Description:

This seminar urges students to probe material usage, in terms of detailing, context, embedded meaning, and historical precedent. The course examines how variations in joinery affect a built work, what opportunities materials afford architects in design and construction, how architects make material selections and decisions, and what meanings material selections bring to a work of architecture. Weekly readings, one class presentation, and two built projects are required.

Course Goals & Objectives:

- Students will examine the history of a specific material, technological advances in its development, its structural and formal application, and its specific detailing in relationship to other materials covered in the course.
- Students will thoroughly understand material qualities and practical uses whilst examining the creative potential for materials in architectural design and construction.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 2. Design Thinking Skills
A. 5. Investigative Skills
A.11. Applied Research
B. 12. Building Materials and Assemblies
C. 1. Collaboration

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Drawing and representation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Deborah Berke, Endowed Visiting Professor

2217 Material Formation in Design (3 credits)

Course Description:

This course presents historical, contemporary, and emerging methods of material formation from a designer's perspective. Emphasis is placed on processes useful for custom architectural fabrication, especially those that enable students to capitalize on opportunities generated by computer-aided design and manufacturing (CAD/CAM). Distinctions between direct and indirect making are emphasized in terms of the formal freedom various techniques afford designers. Students are encouraged to cultivate specific aesthetic interests and experiment with the translation of variations into a series of material prototypes in order to benchmark results and better inform their own design process going forward. This seminar offers unique opportunities to design and make highly original architectural artifacts while exploring intellectual and professional issues inherent in the transformation of ideas into material reality—issues all too often only unconsciously, peripherally or implicitly addressed in contemporary culture and practice. Students tangibly realize their designs by forming materials using the extensive digital and conventional production resources of the YSoA and/or handwork as appropriate per their creative intentions and representational techniques. Integral, concurrent use of traditional methods is encouraged by way of underscoring the advantages and limitations of digital fabrication, and identifying and experiencing fundamental principles of making, crafting and automation first hand. Sensitive use of computer-aided design and manufacturing is often grounded in broad knowledge of historic, contemporary and emerging methods of making - of transforming an ever-expanding palette of materials into architecture.

Course Goals & Objectives:

- Students will cultivate deeper appreciation for fundamental relationships between creativity, representation, materiality and technology through the design and fabrication of physical material artifacts.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
B. 12. Building Materials and Assemblies

Topical Outline:

Fabrication and representation skills (50%)
Communication and presentation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Kevin Rotheroe, Lecturer, Part-Time less than 50%

2219 Craft, Materials and Computer-Aided Artistry (3 credits)

Course Description:

This course will focus on the cross-fertilization of digital and conventional modes of translating artistic notions into materials, and how such an approach can generate unique, economically viable opportunities for creative expression. This cross-fertilization will involve deep consideration of increasingly complex, ever more enticing relationships between methods of representation and the art of making finely-crafted surfaces and components using computer numerically controlled (CNC) devices. Free thinking will be strongly encouraged and cultivated. While this is a hands-on project-based seminar, lectures and class discussions will review issues of conventionalism versus originality in design, relationships between creative liberty and manufacturing methods, expression of assembly sequences, and the role of ornament in contemporary architecture. The advantages and disadvantages of digital techniques versus established and historical methods of making will be emphasized. This a project-oriented design seminar offering unique opportunities to make highly original architectural artifacts while concurrently exploring intellectual and professional issues inherent in the transformation of ideas into material reality—issues all too often only unconsciously or implicitly addressed in contemporary culture and practice.

Course Goals & Objectives:

- Students will participate in a provocative, enriching dialog between conventional and digital modes of designing, representing and making where variations on the requirements will be endorsed if they respect the spirit of the discourse and accommodate atypical skills and experience.
- Students will master specialized software, CNC equipment and historic forming processes. This seminar offers creative freedom and the opportunity to cultivate skills that will be of ongoing use in ensuing studio and professional environments.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A.11. Applied Research

Topical Outline:

Design skills (50%)
Presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Kevin Rotheroe, Lecturer, Part-Time less than 50%

2220 Studies in Light and Materials (3 credits)

Course Description:

This seminar will overview the basic characteristics and families of “phenomenological” materials, with a special focus on materials and technologies that have a relationship to light and vision. We will examine, in depth, materials and technologies such as LEDs, smart glazing, displays and interactive surfaces and explore some of the contemporary experiments taking place in the architecture profession. Throughout the semester, we will catalog the relevant behaviors and begin to develop a mapping between behaviors and phenomena. Each student will be required to be able to coherently discuss material fundamentals and comprehensively analyze current applications. There will be weekly brief exercises, and three major assignments, including a precedent analysis and materials demonstration assignment, leading up to the final project. For the final project of the seminar, each student will develop and ‘build’ a material installation to be located on different sites in Rudolph Hall. The installations, which may be either physical or computational, will each negotiate a specific boundary condition. Although the installation will be constructed as a constituent material system, it must be capable of creating multiple contingent environments. These environments will be contingent upon both the physical environment—for example the position of the sun--as well as the physiological condition--for example contrast in the retinal receptor field. The ultimate objective of the final project is to produce a single (and minimal) physical intervention with multiple perceptual manifestations.

Course Goals & Objectives:

- Students will establish a framework for a more strategic instrumentalization of materials and technologies into architecture in which architects are able to fully exploit new developments without the constraints of empiricism. This course will re-open the question of light in architecture. Rather than “training” the class participants in the application of strategies and techniques accepted by practice, this course will begin to redefine the problem.
- Students will question widely-held assumptions and practices such as: the privileging of the envelope as the boundary between daylight supply and its interior utilization, the use of planar glazing as the mediating material, and the integration of exterior view and interior luminosity as a composite function.
- Students will develop an understanding of the physical behavior and properties of light, and the ability to manipulate those behaviors and properties.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 2. Design Thinking Skills
- B. 12. Building Materials and Assemblies

Topical Outline:

Fabrication and representation skills (50%)
Communication and presentation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Michelle Addington, Professor

2221 Ornament and Technology (3 credits)

Course Description:

This course examines contemporary interests in digital fabrication relative to the historically complex relationship between technology and the production of ornament and decoration. The seminar surveys the history of ornament from 1851 to the present in order to identify various, and often conflicting, definitions of the term and to examine a series of diverse case studies. The intention is to outline the potential for digital fabrication to contribute to renewed considerations of the decorative in contemporary architecture, by exploring strategies of figuration, organization, and technique to which these technologies can be readily applied. The course begins with a series of weekly readings, presentations, and case study analyses, and culminates in a final design project and presentation.

Course Goals & Objectives:

The seminar will attempt to address the following questions over the course of the semester:

- How do we trace the history of modernist and more contemporary attitudes towards ornament and decoration through prominent architects and writers, from John Ruskin and Adolf Loos to Robert Venturi and Greg Lynn? What are the significant moments in this history, both in terms of theory and building?
- How might theories of ornamentation and decoration intersect with contemporary discourses about form and performance, field and pattern, repetition and variation, surface and effect?
- How might we establish a provisional framework with which to make sense of varied applications of pattern, geometry, and surface articulation in contemporary architecture?
- What is the role of content in the definition and application of ornament today?
- What historically has been the relationship between ornament and industrial technology?
- How have the processes of making affected the physical characteristics, application, and acceptance of ornament?
- How do we position digital fabrication technologies relative to ornament, and why should we?

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A.11. Applied Research

Topical Outline:

Communication skills (25%)
Fabrication and representation skills (25%)
Research skills (25%)
Design skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Frank Lloyd Wright, "The Art and Craft of the Machine," [org. 1901]

John Ruskin, "The Lamp of Truth," in *The Seven Lamps of Architecture* [org. 1849] (New York, 1961)

Louis Sullivan, "Ornament in Architecture," [orig. 1892] in *The Public Papers*, pp. 79-85 (1988)

Adolf Loos, "Ornament and Crime," [orig. 1908] in *Crime and Ornament*, ed. Miller and Ward, pp.29-36

Clement Greenberg, "Avant-Garde and Kitsch", in *The Partisan Review* (1939)

Jeff Kipnis, "What We Got Need Is – Failure to Communicate!!" in *QuaDerns*, April 2005, pp.94-100

Robert Levit, "Contemporary Ornament: The Return of the Symbolic Repressed" in *Harvard Design Magazine*, no.28 (2008)

Massimo Carboni, "Infinite Ornament," in *Art Forum*, September 1991, pp.106-111

Greg Lynn, "The Structure of Ornament," in *Digital Tectonics*, ed. Neil Leach, pp.62-68 (2004)

Farshid Moussavi, "Introduction" to *The Function of Ornament*, pp.5-11 (2006)

Jeff Kipnis, "The Cunning of Cosmetics," in *El Croquis* #84: "Herzog and de Meuron", pp.22-29 (1997)

Sylvia Lavin, "What You Surface Is What You Get," in *Log* #1, pp.103-106 (2003)

R.E. Somol, "Green Dots 101," in *Rethinking Representation*, Hunch, no. 11, 2007, pp.28-37

Offered:

Spring 2011

Faculty assigned:

Ben Pell, Critic, Part-Time more than 50%

2224 Issues in Contemporary Practice (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will (1) be responsible for coordinating and leading one session of the class, preparing the presenter with questions to examine; (2) prepare weekly summaries of these topics that will result in a working handbook of practice issues, and (3) prepare a final paper examining one weekly topic in depth.

Student Performance Criterion/a addressed:

A.1. Communication Skills
C. 1. Collaboration
C. 2. Human Behavior
C. 3. Client Role in Architecture
C. 4. Project Management
C. 5. Practice Management
C. 6. Leadership
C. 7. Legal Responsibilities
C. 8. Ethics and Professional
C. 9. Community and Social Responsibility

Topical Outline:

Communication skills (50%)
Critical thinking skills (25%)
Writing skills (25%)

Prerequisites:

Available only to graduating M.Arch. I and M.Arch. II students.

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Phillip Bernstein, Lecturer, Part-Time less than 50%
John Apicella, Lecturer, Part-Time less than 50%

2226 Design Computation (3 credits)

Course Description:

The capabilities and limitations of architects' tools influence directly the spaces architects design. Computational machines, tools once considered only more efficient versions of paper-based media, have a demonstrated potential beyond mere imitation. This potential is revealed through design computation, the creative application of the processes and reasoning underlying all digital technology, from e-mail to artificial intelligence. Just as geometry is fundamental to drawing, computation affords a fundamental understanding of how data works, which is essential to advance the development of BIM, performative design, and other emerging methodologies. This seminar introduces design computation as a means to enable architects to operate exempt from limitations of generalized commercial software; to devise problem-specific tools, techniques, and workflows; to control the growing complexities of contemporary architectural design; and to explore forms generated only by computation itself. Topics include data manipulation and translation, algorithms, information visualization, computational geometry, human-computer interaction, custom tooling, generative form-finding, emergent behavior, simulation, and system modeling. Using Processing, students develop computational toolsets and models through short, directed assignments ultimately comprising a unified, term-long project.

Course Goals & Objectives:

- Students will be introduced to formalized creative processes labeled "design computation." This includes learning a language-based approach to design thinking, investigating the potential of semantically rich architectural digital models, and creating tools with scripting and programming.
- Students will understand the computational principles that underlie new paradigms like "parametric design" and "building information modeling," and will be able to write custom and interactive sketches with Processing.

Student Performance Criterion/a addressed:

- A. 2. Design Thinking Skills
- A. 3. Visual Communication Skills

Topical Outline:

Drawing and representation skills (50%)
Research skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Processing: A Programming Handbook for Visual Designers and Artists. Casey Reas and Ben Fry, Massachusetts Institute of Technology, 2007.

Form+Code in Design, Art, and Architecture. Princeton Architectural Press, 2010.

<http://designcomputation.anomalus.com> - The course website has lectures, materials, readings, and the updated schedule

Offered:

Spring 2012, Spring 2011, Fall 2010

Faculty assigned:

Will Martin, Lecturer, Part-Time less than 50%

2228 Architectural Practice in the Developing World: Building Standards, Industry, and Disaster

(3 credits)

Course Description:

This seminar will explore the impact of earthquakes on architectural practice in the developing world, examine the vulnerabilities of developing cities in the face of natural disasters, and explore the global response after catastrophe. What are our current strategies for relief and rebuilding, and what can we do to improve our cities in the future? The seminar will focus primarily on the Latin American region, the instructor's area of practice.

Course Goals & Objectives:

- Students will have a basic understanding of challenges associated with the international practice of architecture, preparing them to be better architects.
- Students examine the moral responsibilities faced or undertaken by designers in communities without a developed culture of safe construction.

Student Performance Criterion/a addressed:

A. 5. Investigative Skills
A. 10. Cultural Diversity
B. 4. Site Design
B. 5. Life Safety
B. 9. Structural Systems

Topical Outline:

Communication skills (25%)
Presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Marie J Aquilino: *Beyond Shelters, Architecture and Human Dignity*. New York Metropolis Books 2010

United Nations Centre for Human Settlements, *The State of the World's Cities 2001*. Nairobi, Kenya: UN-Habitat, 2001.

United Nations Centre for Human Settlements, *The State of the World's Cities 2010-2011: Bridging the Urban Divide*. Nairobi, Kenya: UN-Habitat, 2010.

Neuwirth, Robert. *Shadow Cities: A Billion Squatters, a New Urban World*. New York: Routledge, 2005.

Perlman, Janice. *Favela: Four Decades of Living on the Edge in Rio de Janeiro*. New York: Oxford University Press, 2010.

Guest, Robert. *The Shackled Continent: Africa's Past, Present and Future*. Pan Books, 2005.

Riis, Jacob A. *How the Other Half Lives: studies among the tenements of New York*. Scholarly Publication Office, University of Michigan Library, 2006.

Bacon, Edmund. *Design of Cities*. Penguin, 1976.

Duany, Andres and Plater-Zyberk, Elizabeth. *Towns and Town-making Principles*. Rizzoli: 2006.

Davis, Mike. *Planet of Slums*. New York: Verso, 2006.

Le Corbusier. *Towards a New Architecture*. BN Publishing, 2008.

Main, H., and S. Williams, eds. *Environment and Housing in Third-World Cities*. New York: John Wiley & Sons, Inc., 1994.

Perkins, Bradford. *International Practice for Architects*. New Jersey: Wiley, 2007.

Congressional Record, Proceedings and Debates of the 107th Congress, First session, Vol. 147, No. 101, Thursday, July 19, 2001.

Frangos, Alex. "El Salvador is a Lesson in How Not to Rebuild," *The Wall Street Journal*, January 19, 2005.

Forneris, Stephen. "The Developing World and Natural Disasters: Who Will Provide Leadership?"

Sanchez, Marcela. "Building a Safer Americas – Poverty as a Factor in the Haiti & Chile Death Tolls." *Latin American Herald Tribune*.

Forneris, Stephen. "The CASA Act: The Importance of Standards to a Safe Future for Latin America." *ASTM Standardization News*, April 2003.

Gorman, Maryann. "When Disaster Strikes," *ASTM Standardization News*, April 2003.

Shapiro, Gideon Fink. "Differing Strategies Architecture Firms are Using to Position Themselves Overseas." *AIArchitect*, 2009.

Organization for Economic Cooperation and Development: various official development assistance and aid commitments, quarterly reports, and transfers to developing countries

Céline Charvériat, "Natural Disasters in Latin America and the Caribbean: An Overview of Risk, Working Paper #434." Washington, D.C.: Inter-American Development Bank, 2000. pg. 45. www.worldbank.org/dmf/files/learningfromwb.pdf

Gilbert, Roy, and Alcira Kreimer. "Learning From the World Bank's Experience of Natural Disaster Related Assistance." Washington, D.C.: The World Bank Group, 1999. pp. 12B24. www.iadb.org/res/publications/pubfiles/pubWP-434.pdf.7

Offered:

Fall 2011

Faculty assigned:

Stephen Forneris, Lecturer, Part-Time less than 50%

2229 Timber and High Performance Wood Technology (3 credits)

Course Description:

This seminar explores recent innovations in forest management and timber construction technology and considers their implications for architectural technique and building morphology. By traversing scale, from the engineering of wood fiber in structural members to the development of a timber-structured, high-density, high-rise urbanism, and by spanning the material life cycle of wood, from silvicultural practice to the disassembly and reuse of timber buildings, students investigate new-found capacities and applications of wood as a high-performance construction material and assess its impact on both the local and global ecologies. Through examination of the history and current science of silviculture, evolving methods of timber extraction, the development and processing of structural wood products, and their application in a range of timber building assemblies, this seminar evaluates the potential of engineered wood as a primary structural material in unconventional applications and assesses its impacts—relative to alternative material systems—in terms of land use, energy consumption, and greenhouse gas emissions. In the latter half of the course, students develop research projects on selected topics in three phases: as an oral presentation, a written paper, and a quantitative assessment or development of an experimental prototype.

Course Goals & Objectives:

- Students will understand the history and current science of silviculture, evolving methods of timber extraction, the development and processing of structural wood products, and their application in a range of timber building assemblies. This will enable students to evaluate the potential of engineered wood as a primary structural material in unconventional applications and assesses its impacts.
- Students will explore developments in forest management and timber construction technology and investigate the consequent impact on architectural design.

Student Performance Criterion/a addressed:

A. 2. Design Thinking Skills
A. 9. Historical Traditions and Global Culture
B. 12. Building Materials and Assemblies

Topical Outline:

Precedent research (25%)
Critical thinking skills (25%)
Fabrication and representation skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Alex C. Wiedenhoeft, "Ch. 03: Structure and Function of Wood" and David E. Kretschmann, "Ch. 05: Mechanical Properties of Wood" in Wood Handbook, Wood as an Engineering Material. General Technical Report FPL-GTR-190. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010.

John Fitchen, "Ch. 9: The Role of Wood in Building Construction" in Building Construction Before Mechanization, MIT, Cambridge, MA, 1986.

Cecil D Elliot, "Ch. 1 Wood" in *Technics and Architecture: The Development of Materials and Systems for Building*, MIT Press, Cambridge, MA, 1992

Andrea Deplazes, "Wood: Indifferent, Sythetic, Abstract, Plastic" in *Constructing Architecture: Materials Processes Structures, A Handbook*, Birkhauser, Basel, (2005), 2009, pp 77-83.

Edward Allen & Joseph Iano, "Ch. 4: Heavy Timber Frame Construction" in *Fundamentals of Building Construction: Materials & Methods 5th Edition*, John Wiley & Sons, New Jersey, 2009, pp 135 -150.

Tom Williamson, "Estate Management and Landscape Design," in *Sir John Vanbrugh and Landscape Architecture in Baroque England 1690-1730*, eds. Christopher Ridgway & Robert Williams, -Thupp Stroud, 2000, 12-30.

Sylva, or a Discourse of Forest- Trees and the Propagation of Timber, London, 1729.

Mary L. Tyrell, Jeffrey Ross, and Matthew Kelty, "Carbon Dynamics in the Temperate Forest" in *Managing Forest Carbon in a Changing Climate*, eds . Mark S. Ashton, Mary L. Tyrrell, Deborah Spalding, Bradford Gentry, Springer, 2012.

Edward Allen & Joseph Iano, "Fire Resistive Heavy Timber Construction" in *Fundamentals of Building Construction: Materials & Methods 5th Edition*, John Wiley & Sons, New Jersey, 2009, pp 140 -147.

Robert H White & Mark A. Dietersberger, "Ch. 18: Fire Safety of Wood Construction" and Carol A. Clausen, "Ch. 14: Biodeterioration of Wood" in *Wood Handbook, Wood as an Engineering Material. General Technical Report FPL-GTR-190*. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010. Ch. 23, "Wood" 2003 International Building Code (IBC) pp.445-513.

Edward Allen & Joseph Iano, "Building Codes" in *Fundamentals of Building Construction: Materials & Methods 5th Edition*, John Wiley & Sons, New Jersey, 2009, pp 8 -14.

Theodor Hugues, Ludwig Steiger, Johann Weber, "Products" in *Timber Construction: Details Products Case Studies*, Birkhäuser Edition Detail, Basel/Munich, 2004, pp 33-52.

Nicole M. Stark, Zhiyong Cai, & Charlie G. Carli, "Ch.11: Wood Based Composite Materials- Panel Products-Glulamated Timber, Structural Composite Lumber, and Wood-non-wood Composite Materials" in *Wood Handbook, Wood as an Engineering Material. General Technical Report FPL-GTR-190*. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010.

Andrea Deplazes, "Wood based products;" "Important Panel and Prefabricated Systems in Switzerland;" "Panel Construction: Current Developments" in *Constructing Architecture: Materials Processes Structures, A Handbook*, Birkhauser, Basel, (2005), 2009, pp 84-95.

Charles R. Frihart & Christopher Hunt, "Ch. 10: Adhesives with Wood Materials, Bond Formation and Performance" and

Rebecca E. Ibach, "Ch. 19: Specialty Treatments" and Stan T. Lebow, "Ch. 15: Wood Preservation," in *Wood Handbook, Wood as an Engineering Material. General Technical Report FPL-GTR-190*. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010.

Theodor Hugues, Ludwig Steiger, Johann Weber, "Wood Preservation" in *Timber Construction: Details Products Case Studies*, Birkhäuser Edition Detail, Basel/Munich, 2004, pp 76-77.

Christopher Larson, Jeffrey Chatellier, Reid Lifset, and Thomas Graedel, "Role of Forest Products in the Global Carbon Cycle: From the Forest to Final Disposal" in *Managing Forest Carbon in a Changing Climate*, eds . Mark S. Ashton, Mary L. Tyrrell, Deborah Spalding, Bradford Gentry, Springer, 2012.

Robert H. Falk, "Ch. 01: Wood as a Sustainable Building Material" in Wood Handbook, Wood as an Engineering Material.

General Technical Report FPL-GTR-190. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010.

Edward Allen & Joseph Iano, "Considerations of Sustainability in Wood Construction Fundamentals of Building Construction: Materials & Methods 5th Edition, John Wiley & Sons, New Jersey, 2009, pp 90-91.

Edward Allen & Joseph Iano, "Longer Spans in Heavy Timber" in Fundamentals of Building Construction: Materials &

Methods 5th Edition, John Wiley & Sons, New Jersey, 2009, pp 150 – 157.

James P. Wacker, "Ch. 17: Use of Wood in Buildings and Bridges" in Wood Handbook, Wood as an Engineering Material. General Technical Report FPL-GTR-190. Madison, WI: U.S. Department of Agriculture, Forest Service, Forest Products Laboratory, 2010. Sections 17-6 —17-9.

Section 3.3 "Glulam" in Wood Reference Handbook, ed. Canadian Wood Council. Ottawa, 1991, pp 142.

Dung Ngo and Eric Pfeiffer Bent Ply: The Art of Plywood Furniture, Princeton Architectural Press, New York, 2003.

John Neuhart, Marilyn Neuhart, & Ray Eames, "1943: Molded Plywood Experiments; Aircraft Parts; Plywood Glider; 1945: Experimental Chairs; Childrens' Furniture; Molded Plywood Animals; 1945-46: Plywood Chairs; Molded Plywood Tables; 1946: Plywood Lounge Chair, in Eames design: The work of the Office of Charles and Ray Eames. ed. Charles Miers,

William T. Simpson "Ch. 13: Bent Wood Members" in The Encyclopedia of Wood, ed. Department of Agriculture, Forest Products Division, Sterling, New York, 1989.

Göran Schildt, "The Decisive Years" in Alvar Aalto Furniture, ed. Juhani Pallasmaa, MIT Press, Cambridge, 1985, pp 62 -113.

Theodor Hugues, Ludwig Steiger, Johann Weber, "Products" in Timber Construction: Details Products Case Studies, Birkhäuser Edition Detail, Basel/Munich, 2004, pp 33-52.

McLeod, Virginia. Detail in Contemporary Timber Architecture, Laurence King Publishing LTD., London, 2010.

Michael Green & J Eric Karsh, The Case for Tall Wood Buildings: How Mass Timber Offers a Safe, Economical, and Environmentally Friendly Alternative for Tall Building Structures, Open Source Document, 2012.

Henrietta Thompson, A Process Revealed: Auf Dem Holzweg, eds. FUEL (Thames and Hudson),

Offered:

Fall 2012

Faculty assigned:

Alan Organschi, Critic, Part-Time more than 50%

2230 Exploring New Value in Design Practice (3 credits)

Course Description:

How do we make design a more profitable practice? Design practice has traditionally positioned *building as a commodity* in the delivery supply chain, valued by clients like other products and services purchased at lowest first cost. Intense market competition, sole focus on differentiation by design quality, and lack of innovation in project delivery models and business models, has resulted in a profession that is grossly underpaid and marginally profitable, despite the fact the building sector in its entirety operates in large capital pools where significant value is created. The profession must explore new techniques for correlating the real value of an architect's services to clients and thereby break the downward pressure on design compensation. This seminar, proposed for spring 2013, will redesign the value proposition of architecture practice, explore strategies used by better compensated adjacent professions and markets, and investigate methods by which architects can deliver and be paid for the value they bring to the building industry.

Course Goals & Objectives:

- Students will learn about various topics related to value in design practice, such as Industry economics and trends, productivity and efficiency as a vector for value, emerging strategies and implications for redesigning the value proposition and how adjacent professions price and position their services.
- Students are required to participate in analytical problem sets, and prepare for a final "new value" project which will be presented to the class.

Student Performance Criterion/a addressed:

C. 2. Human Behavior
C. 4. Project Management
C. 5. Practice Management
C. 6. Leadership
C. 8. Ethics and Professional

Topical Outline:

Critical thinking skills (50%)
Presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Broken Buildings, Busted Budgets: How To Fix America's Trillion---Dollar Construction Industry, Barry LePatner

The Design of Business: How Design Thinking is the Next Competitive Advantage, Roger Martin or *alternatively* Tim Brown's Change by Design:
How Design Thinking Transforms Organizations and Inspires Innovation

Imagine: How Creativity Works by Jonah Lehrer The Third Industrial Revolution: How Lateral Power is Transforming Energy, The Economy, and The World by Jeremy Rifkin

Leading for Creativity and Innovation Amabile, T.M. And Mukti Khair. 2008. Creativity and the Role of the Leader", Harvard Business Review

Goffee, Rob., Gareth Jones. 2007. "Leading Clever People", Harvard Business Review, pp 72-79

Boland, Richard J. Jr. and Fred Collopy. 2004. "Design Matters for Management", pp 1---18 In Boland, R. and Collopy, F. (eds) Managing As Designing, Palo Alto: Stanford Business Books.

Leonard, Dorothy And Jeffrey F. Rayport. 1997. "Spark Innovation Through Empathetic Design, Harvard Business Review (November-December), Pp 103-113, Reprint 97606

Lojacono, G. & Zaccai, G. 2004. "The Evolution of the design- inspired enterprise."MIT Sloan Management Review, 45(3): 75-79

Offered:

Spring 2013

Faculty assigned:

Phillip Bernstein, Lecturer, Part-Time less than 50%

Brian Kenet, Visiting Critic, Part-Time less than 50%

3213 Architecture and Capitalism (3 credits)

Course Description:

This seminar examines the relationship between capitalism and architecture from both a theoretical perspective—Marxism's/neo-Marxism's critique of culture, art, and architecture—and from an architectural perspective—architecture's participation in, resistance to, and speculation about capitalism. The course examines different periods of architectural history from the perspective of theorists and what they had to say about cultural/architectural production and from the perspective of architects and what they had to say about their role in capitalism. The theorists examined include Marx, Ruskin, Simmel, thinkers of the Frankfurt School, Tafuri, Jameson, Slavoj Zizek, Naomi Klein, while the architects include Morris, Muthesius, Gropius, Hilberseimer, Peter Eisenman, Rem Koolhaas. Each week an initial 45-minute lecture by the professor is followed by in-class presentations and discussion by the students. A fifteen-page paper is required at the end of the term.

Course Goals & Objectives:

- Students will examine the relationship between capitalism and architecture from both a theoretical perspective and from an architectural perspective.
- Students will read texts and examine work that displays the dance that architecture plays with the economy as well as the role it plays with the cultural critics.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Communication (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Karl Marx, "Wage Labour and Capital," and Friedrich Engels, "Socialism: Utopian and Scientific," Marx-Engels Reader, ed. Robert Tucker, pp.203-217; 683- 717

John Ruskin, The Stones of Venice, vol II, "The Nature of the Gothic," I-LXXVIII

Georg Simmel, "The Metropolis and Mental Life," Neil Leach, ed, Rethinking Architecture, pp. 69-79

Hermann Muthesius, "Aims of the Werkbund," Muthesius and Van de Velde, "Werkbund Theses and Antitheses," Programs and Manifestoes on 20th Century Architecture, 26-31

Frederic Schwartz, The Werkbund: Design Theory and Mass Culture before the First World War, pp. 44-73

(Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", Illuminations)

T. W. Adorno, "On the Fetish Character in Music and the Regression of Listening," The Essential Frankfurt School Reader

L. Hilberseimer, The New City: Principles of Planning, Part II: Elements of City Planning, pp. 55-128

K. Michael Hays, Modernism and the Posthumanist Subject, pp. 172-210; 240-277

Carol Willis, From Follows Finance

Henri Lefebvre, The Critique of Everyday Life

Guy Debord, Society of the Spectacle

Aldo Rossi, The Architecture of the City, "Chapter 4: The Evolution of Urban Artifacts," pp. 138-163

Andrea Branzi, No-Stop City: Archizoom

Pier Vittorio Aureli, The Project of Autonomy: Politics and Architecture within and against Capitalism, pp. 4-30; 53-68

Manfredo Tafuri, Architecture and Utopia, Preface; "3: Ideology and Utopia;" "8: Problems in the Form of Conclusion"

Deconstructivist Architecture, eds, Philip Johnson and Mark Wigley, "Deconstructivist Architecture"

Mary McLeod, "Architecture and Politics in the Reagan Era: From Post-Modernism to Deconstruction", Assemblage 8, February 1989

Frederic Jameson, "Postmodernism or the Culture of Late Capitalism" (1991)

Felix Guattari, The Three Ecologies, Translated by Ian Pindar and Paul Sutton, pp. 27-53

Keller Easterling, Enduring Innocence, pp 1-61

Naomi Klein, "Disaster Capitalism," Harpers, October 2007 (or see The Shock Doctrine: The Rise of Disaster Capitalism)

Reinhold Martin, "Critical of What?" Harvard Design Magazine Reader 5, 2005;

Max Protetch, A New World Trade Center: Design Proposals from Leading Architects Worldwide

Rem Koolhaas, Harvard Guide to Shopping, pp. 380-421

Peggy Deamer, "Detail Deliberations," Building in the Future: Recasting Architectural Labor, eds. Deamer and Bernstein

Offered:

Spring 2011

Faculty assigned:

Peggy Deamer, Professor

3214 The Construction of Exactitude: Classicism and Modernism (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will critically consider modern classicism not only as a compositional design method and as an evocation of precedents, but also as a language of clarity, reduction and economy resistant to an unquestioned predilection for the “new.”
- Students will re-examine the history of modern architecture and urbanism in light of the restraints placed by prominent architects on their own creative processes, highlighting examples of architectural production that address innovation as a deliberate and self-conscious dialogue between the concepts of tradition and invention.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 2. Design Thinking Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 8. Ordering Systems Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Research skills (25%)
Communication skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Paul Valéry, selections from *“Eupalinos, or the Architect”* (1921).

Italo Calvino, *Six Memos for the Next Millenium* (1988).

Hans Gadamer, *Truth and Method* (2nd revised edition 2004).

Sir John Summerson, “Classical Architecture” in *New Classicism* (1990) pp. 16-17.

Vincent Scully, "The Nature of the Classical in Art," in *Modern Architecture and Other Essays*, (2003) pp. 88-106.

Sigfried Giedion, et. al. "Nine Points on Monumentality" reprinted in Joan Ockman (ed.) *Architecture Culture 1943-1968* (1993).

Kurt Forster, "Monument/Memory and the Mortality of Architecture" *Oppositions* 25: Monument/Monumentality, ed. by Kurt Forster (1982).

Geoffrey Scott, "Preface" and "Introduction" *The Architecture of Humanism: A Study in the History of Taste*, pp. 11-25 (originally published in 1914).

John Summerson, "The Essentials of Classicism;" "The Light of Reason – And Archaeology;" and "Classical Into Modern," *The Classical Language of Architecture*, (1963) pp. 6-13; pp. 34-40 and pp. 40-47.

Barry Bergdoll, "Neoclassicism: Architecture Science, Archaeology, and the Doctrine of Progress," in *European Architecture 1750-1890* (2000), pp. 9-41.

Robin Middleton and David Watkin, "Visionary Architecture" in *Neoclassical and 19th Century Architecture*, vols. 1, (1976) pp. 177-193.

Joseph Rykwert, "Classic and Neoclassic" in *The First Moderns* (1980) pp. 1-23.

Henry Russell Hitchcock, Jr. "The New Tradition in America" in *Modern Architecture: Romanticism and Reintegration*, pp. 102-118. (Da Capo Press, 1993).

Alan Calquhoun, "Organicism versus Classicism: Chicago 1890-1910" in *Modern Architecture* (2002) pp. 35-57.

Lewis Mumford, "The Classical Myth" in *Sticks & Stones*, pp. 53-75, (1924, Dover second edition 1955).

Leonardo Benevolo, "France's Contribution: Auguste Perret and Tony Garnier," in *History of Modern Architecture*, (1971) pp. 320-343.

Karla Britton, "Preface" and "Introduction: Perret's Role," and "Postscript: Perret's Critical Stance," in *Auguste Perret* (2001) pp. 6-43, 212-220.

Kenneth Frampton, "Auguste Perret and Classical Rationalism" in *Studies in Tectonic Culture*, (1995) pp. 121-157.

Jean-Louis Cohen, "The Man with a Hundred Faces," in *Le Corbusier Le Grand* pp. 1-11 (2008).

Le Corbusier, "Architecture" in *Le Corbusier Talks with Students* (first published 1943), pp. 37-74.

Le Corbusier, "Eyes Which Do Not See: Automobiles" and "Architecture: Pure Creation of the Mind" in *Towards A New Architecture*, (reprint 1986) pp. 129-148, 199-224.

Kenneth Frampton, "The Rise of the Tectonic: Core Form and Art Form in the German Enlightenment, 1750-1870" in *Studies in Tectonic Culture*, pp. 61-91.

Johann Joachim Winckelmann, *Reflections on the Imitation of Greek Works in Painting and Sculpture*, Engl. Transl. by Elfriede Heyer and Roger C. Norton (1987).

Barry Bergdoll, "Historicism and New Building Types" in *European Architecture, 1750-1890*, pp. 207-241 (2000).

Manfredo Tafuri and Georges Teyssot, "Classical Melancholies" in *New Classicism* (1990).

Franco Borsi, "Architecture and Revolution" and "The National Spirit" in *The Monumental Era: European Architecture and Design, 1929-1939* (1986), pp. 22-52, 94-175.

Nikolaus Pevsner, "National Monuments and Monuments to Genius" and "Government Buildings From the 18th Century: Ministries and Public Offices" in *A History of Building Types* (1976), pp. 11-27, pp. 47-52.

Gavin Stamp, "Viceroy's House" in *Edwin Lutyens Country Houses*, (2001) pp. 180-190.

Demetri Porphyrios, "Classicism is Not a Style," in *New Classicism*, (1990) pp. 19-21.

Colin St. John Wilson, "Sigurd Lewerentz and the Dilemma of the Classical," *Perspecta*, vol. 24 (1988), pp. 52-53.

Simo Paavilainen and Juani Pallasmaa, eds. *Nordic Classicism 1910-1930* (1982).

Asko Salokorpi, ed. *Classical Tradition and the Modern Movement* (1985).

Ignasi Sola-Morales, "Mies and Minimalism" in *Differences* (1997).

Jean-Louis Cohen, "A Classicism for the industrial order (1956-69) in *Mies van der Rohe* (1996), pp. 111-131.

Kenneth Frampton, "Mies van der Rohe: Avant-Garde and Continuity" in *Studies in Tectonic Culture* (1995) pp. 159-209.

Vincent Scully, "Louis I. Kahn and the Ruins of Rome," in *Modern Architecture and Other Essays* (2003).

K. Frampton, "Modernization and the New Monumentality, 1944-1972" in *Studies in Tectonic Culture*, pp. 209-247.

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Karla Britton, Lecturer, Part-Time more than 50%

3215 Gross Domestic Product: A Research Seminar on the House (3 credits)

Course Description:

This seminar examines the key role that the single-family house plays in constructing the American Dream, paying particular attention to the significant changes that occurred in its design, production, and delivery during the most recent housing boom. The seminar focuses on identifying and analyzing the underlying practices—design, financial, regulatory, marketing, and construction—that produce sprawl, house by house. While the story of the housing boom and bust is one of unprecedented numbers, it is also one of human actions and artifacts enmeshed in a web of economic, political, and cultural forces. In this sense, it is a story of design and the aspirations it serves. Structured as a research seminar that mixes lectures with in-class discussions and individual research presentations, this seminar tells this story through the analysis and interpretation of house designs, subdivision plats, marketing materials, press releases, balance sheets, news stories, stock prices, and annual reports.

Course Goals & Objectives:

- Students will perform research and analysis of the houses, and underlying design strategies, of a particular, high production homebuilder such as KB Home, Toll Brothers, and Pulte Homes among others. They will produce comparative formal and rhetorical analyses of plans from that builder.
- Students will focus on the direct examination of the uses of design in fabricating and selling the American Dream.
- Students will better understand how to design new models of dwelling that are more attuned to the demands of our times through the study of historical building strategies that still drive the ambitions of buyers today.

Student Performance Criterion/a addressed:

A. 9. Historical Traditions and Global Culture
A. 1. Communication Skills

Topical Outline:

Research skills (50%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Archer, John. *Architecture and Suburbia: From English Villa to American Dream House, 1690-2000*. Minneapolis, MN: University of Minnesota Press, 2005.

Archer, John. "Country and City in the American Romantic Suburb," *Journal of the Society of Architectural Historians* 42(May 1983):139-156.

Clark, Clifford Edward, Jr. *The American Family Home, 1800- 1960*. Chapel Hill: University of North Carolina Press, 1986.

Duany, Andres, Elizabeth Plater-Zyberk, and Jeff Speck. *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*. New York: North Point Press, 2000.

Easterling, Keller. *Organization Space: Landscapes, Highways and Houses in America*. Cambridge, Mass.: MIT Press, 2001.

Fishman, Robert. *Bourgeois Utopias: The Rise and Fall of Suburbia*. New York: Basic Books, 1987.

Foley, Mary Mix. *The American House*. New York: Harper and Row, 1980.

Forsyth, Ann. *Reforming Suburbia: The Planned Communities of Irvine, Columbia, and The Woodlands*. Berkeley: University of California Press, 2005.

Gowans, Alan. *The Comfortable House: North American Suburban Architecture 1890-1930*. Cambridge, MA: MIT Press, 1986.

Handlin, David. *The American Home: Architecture and Society, 1815-1915*. Boston: Little, Brown, 1979.

Hayden, Dolores. *Redesigning the American Dream*. New York: WW Norton & Co., 2002.

Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Random House, 2003.

Jackson, Kenneth. *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford University Press, 1985.

Knox, Paul L. *Metroburbia, USA*. Rutgers University Press, 2008.

Lang, Robert and LeFurgy, Jennifer. *Boomburbs : The Rise of America's Accidental Cities*. Washington, DC: Brookings Institute Press, 2006.

Rowe, Peter. *Making a Middle Landscape*. Cambridge, Mass.: MIT Press, 1991.

Rybczynski, Witold. *Home: A Short History of an Idea*. New York: Viking Press, 1985.

Sherman, Roger, Ed. *Re: American Dream*. New York: Princeton Architectural Press, 1995.

Sudjic, Dejan. *The 100 Mile City*. New York: Harcourt Brace, 1992.

Stern, Robert A.M., and John Massengale, editors. *The Anglo- American Suburb*. Architectural Design Profile, 1981.

Stilgoe, John. *Borderland: Origins of the American Suburb, 1820- 1939*. New Haven: Yale University Press, 1988.

Taylor, Lisa, ed. *Housing: Symbol, Structure, Site*. New York: Rizzoli, 1990.

Waldie, D.J. *Holy Land: A Suburban Memoir*. New York: St. Martin's Press, 1996.

Wright, Gwendolyn. *Building the Dream*. New York: Pantheon, 1981.

Offered:

Spring 2011

Faculty assigned:

Keith Krumwiede, Associate Professor

3216 Case Studies in Modern Architectural Criticism (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will learn the principles and techniques of critical writing as it applies to architecture.
- Students will learn to discuss and critique architectural nonfiction by other writers.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 2. Design Thinking Skills
A. 5. Investigative Skills

Topical Outline:

Writing skills (50%)
Research skills (25%)
Communication skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Roxanne Kuter Williamson, *American Architects and the Mechanics of Fame*, 1-27, 115-129, 226-230.

Brent Brolin, *The Designer's Eye*, 4-136.

Carter Wiseman, *Twentieth-Century American Architecture*.

Henry-Russell Hitchcock and Philip Johnson, *The International Style*, 33-49.

Walter Gropius in Joan Ockman, ed., *Architecture Culture 1943-1968*, 176-180.

Demetri Porphyrios in Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture*, 91-96.

Karsten Harries in Nesbitt, 394-396.

Catherine Bauer, *Modern Housing*, 212-223.

Robert Moses in Ockman, 55-63.

Jane Jacobs, *The Death and Life of Great American Cities*, 372-391.

Robert Venturi, *Complexity and Contradiction in Architecture*, 22-30.

Ada Louise Huxtable, *On Architecture*, 57-59, 359-363.

Lewis Mumford, *Sidewalk Critic*, 107-109, 266-269.

Rem Koolhaas, *Delirious New York*, 150-176.

Alan Colquhoun, *Essays in Architectural Criticism*, 11-19.

Martin Filler in Tod Marder, ed., *The Critical Edge*, 27-32.

Peter Blake, *Form Follows Fiasco*, 7-28; Tom Wolfe, *From Bauhaus to Our House*, 3-143.

Gwendolyn Wright, *USA*, 7-15, 235-275.

Alain de Botton, *The Architecture of Happiness*, 10-26.

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Carter Wiseman, Lecturer, Part-Time less than 50%

3217 Writing on Architecture (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will learn the principles and techniques of nonfiction writing as it applies to architecture.
- Students will learn to discuss and critique architectural nonfiction by other writers.

Student Performance Criterion/a addressed:

A.1. Communication Skills

A. 5. Investigative Skills

Topical Outline:

Writing skills (50%)

Research skills (25%)

Communication skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Robert Campbell, "Critique," *Architectural Record*, October 2001.

"Defenestration," by William Safire, *The New York Times*, December 1, 2002.

"Comp Time," by Louis Menand, *The New Yorker*, September 11, 2000.

Carter Wiseman, *Twentieth-Century American Architecture: The Buildings and Their Makers*, introduction and chapter 11.

William Strunk and E. B. White, *The Elements of Style*, foreword, introduction, chapters 1 and 2.

Sylvan Barnet, *A Short Guide To Writing about Art*, pp. 87-96.

Carter Wiseman, *I. M. Pei: A Profile in American Architecture*, chapter 4.

Carter Wiseman, *Louis I. Kahn: Beyond Time and Style*, chapter 9.

Additional selections by Louis Sullivan, Adolf Loos, Frank Lloyd Wright, Louis Kahn, and Jane Jacobs, Lewis Mumford, Ada Louise Huxtable, Blair Kamin, Herbert Muschamp, Paul Goldberger, and Nicolai Ouroussoff.

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Carter Wiseman, Lecturer, Part-Time less than 50%

3218 Sustainability for Post-Humans: Architectural Theories of the Environment (3 credits)

Course Description:

This seminar poses post-humanist alternatives to the conceptual constraints and aesthetic limitations imposed by static interpretations of sustainability. Post-humanism envisions radically different boundaries than those that have traditionally governed the interaction between politics, bodies, buildings, and the environment. Grounded in analysis of texts and case studies, the seminar investigates contemporary architectural responses to post-humanism's challenge to identity, politics, and subject formation.

Course Goals & Objectives:

- Students will study the critical conception of sustainability, envisioning alternative conceptions of the interaction between politics, bodies and environment.
- Themes that the seminar will develop include the dialogue between open and closed systems; techniques of representation that reflect the relationship between knowledge production and measuring techniques; and the interplay between models and metaphors in architectural design.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 10. Cultural Diversity

Topical Outline:

Critical thinking skills (50%)
Communication skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Ulrich Beck, "Risk Society's "Cosmopolitan Moment," *New Geographies* 1, (2009), 24-34.

Mark Jarzombek, "Sustainability: Fuzzy Systems and Wicked Problems," *Log 8* (Summer 2006), 7-13.

Wolfgang Sachs, "The Shaky Ground of Sustainable Development," *Planet Dialectics: Explorations in Environment and Development* (London: Zed, 1999), 27-46.

Donald Worster, "The Shaky Ground of Sustainability" *Global Ecology: A New Arena of Political Conflict*, edited by Wolfgang Sachs. Atlantic Highlands, NJ: Zed Books, 1993, 132-145.

Michel Foucault, 'The Birth of Biopolitics', *Michel Foucault, Ethics: Subjectivity and Truth*, ed. by Paul Rabinow, (New York: The New Press, 1997), 75-80.

Sven-Olof Wallenstein, "The notion of Biopolitics and the emergence of Man," *Biopolitics and the Emergence of Modern Architecture* (Buell Center/ Princeton University Press, 2009), 4-13.

Pier Vittorio Aureli and Martino Tataro, "Stop City," *Perspecta* (forthcoming)

Pier Vittorio Aureli, *The Project of Autonomy* (New York: Buell Center/ Princeton University Press, 2009), 53-83.

Felix Guattari, "Ecosophical Practices and the Reinstating of the Subjective City." *Quaderns d'arquitectura i urbanisme* 238 (2003): 48-57.

Felix Guattari, *The Object of Ecosophy, ECO-TEC: Architecture of the In-Between* (New York, Princeton Architectural Press, 1999), 11-20.

Arne Naess, "Sustainable Development and the Deep Ecology Movement," *The Politics of Sustainable Development in the European Union*, University of Crete (London: Routledge, 1994), 59-70.

Bruno Latour, "Exploring Common Worlds," "Summary of the Argument," "Glossary," *Politics of Nature: How to Bring the Sciences into Democracy*. (Cambridge: Harvard University Press, 2004), 184-220; 221-250.

Bruno Latour, "The Space of Conflict," *New Geographies* 0 (2008), 124-130.

Don Ihde, "Failure of the Nonhumans: A Science Studies Tale." *Bodies in Technology*. (Minneapolis, University of Minnesota Press, 2002), 88-100.

N. Katherine Hayles, "Liberal Subjectivity Imperiled: Norbert Wiener and Cybernetic Anxiety," *How We became Posthuman* (Chicago: University of Chicago Press, 1999), 84-112.

Christopher Hight, Chaps 9-10, *Architectural Principles in an Age of Cybernetics* (London: Routledge, 2008). 157-197.

Gregg Lambert, "What the Earth Thinks" *Deleuze and Space*. (Edinburgh: Edinburgh University Press, 2005), 221-239.

Mark Wigley, "The Architectural Brain," *Network Practices* (Princeton: Princeton University Press, 2007), 30-53.

Donna Haraway, "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others," Lawrence Grossberg, Cary Nelson, Paula A. Treichler, eds., *Cultural Studies* (New York; Routledge, 1992), 295-337.

Antoine Picon, « Le Temps Du Cyborg dans la Ville Territoire' », *Les Annales de la Recherche Urbaine*, 77, decembre 1997, 72-77 (ALH translation).

N. Katherine Hayles, "Conclusion: What Does it Mean to be Posthuman?" *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, (Chicago: University of Chicago Press, 1999), 283-292.

N. Katherine Hayles, "Unfinished Work: From Cyborg to Cognisphere," *Theory Culture Society* 2006; 159-166.

Giorgio Agamben, "Anthropological Machine," "The Open," "World and Earth," "Animalization," "Anthropogenesis," "Between," "Outside of Being," *The Open: Man and Animal*. Trans. Kevin Attell. (Stanford: Stanford University, 2004), 33-6, 57-62, 71-74, 75-78, 79-80, 81-84, 89-92.

Jacques Derrida, "The Animal That Therefore I Am (More to Follow)," *Critical Inquiry*, Vol. 28, No. 2 (2002), 369-418.

Catherine Ingraham, Part I Partitioning the orthopedic whole, Part II Post-animal life, After, Part V The City horizontal upright working," *Architecture, Animal, Human: The Asymmetrical Condition*. (London: Routledge. 2006), 33-52, 81-90, 91-112, 287-301.

Gilles Clement, *Manifeste du Tiers Paysages* (ALH translation)

Matthew Gandy, "Starting Points: Gilles Clement and the Recuperation of Space," *NEWGEOGRAPHIES* #1, (2009), 110-114.

Kristina Hill, "Landscape realism" *Ecology and Design* (Washington: Island Press, 2002), 1 -12.

Sewing, Werner. "From Deleuze to Dewey?" Pragmatism and Landscape," *AV Monografias* 91. Madrid: Arquitectura Viva, (2001), 9-13.

Peter Sloterdijk , "Foams" Excerpts from Spheres III," *Harvard Design Magazine* Number 29 (Fall 2008-9), 38-52.

Peter Sloterdijk, "Spheres Theory: Talking to Myself About the Poetics of Space," *Harvard Design Magazine* Number 30, (Spring/Summer 2009).

Helene Furjan, "Eco-logics," *Soft Space: From a Representation of Form to a Simulation of Space* (London: Routledge, 2006), 114-126.

Quentin Meillassoux, "Ancestrality," "Ptolemy's Revenge," *After Finitude: An Essay on the Necessity of Contingency* (Continuum, 2008), 1-27, 112-128.

Mark Wigley, *Recycling Recycling* pp. 39-49 in *ECO-TEC: Architecture of the In-Between*. Amerigo Marras, Editor. New York, Princeton Architectural Press, 1999.

Helen Furjan, "Cities of Complexity," *Models 306090* (2007), 52-63.

Bruno Latour and Peter Weibel, *Making Things Public: Atmospheres of Democracy*, (Cambridge, MA: MIT Press, 2005), skim.

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Ariane Lourie Harrison, Critic, Part-Time more than 50%

3219 Architectural Multiplications (3 credits)

Course Description:

This seminar investigates contemporary approaches to architecture, in which the question of multiplication becomes thematic, and proposes a theoretical approach to understanding a series of buildings and books since the early 1990s, such as the Yokohama Ferry Terminal, Animate Form, the Eyebeam competition, Farmax, the Embryological House, Move, and SMLXL. The seminar examines theories of the “body in a state of its dissemination” in Continental thought, from Baudrillard, to Deleuze, Virilio and Bataille, and then moves into the investigation of a series of contemporary notions of architectural discourse, clustered around the following themes: Blob, Data, Liquid, Hybrid, Hypersurface and Bioconstructivism. Emphasis will be put on the study of architects, who both wrote and designed, with the intention to understand the relationships they constructed between the spheres of ideas and things.

Course Goals & Objectives:

- Students will concentrate on developing an understanding of the relationships constructed by certain architects between the spheres of ideas and things.
- Students will produce a thorough research paper on a topic to be determined, exploring the idea of multiplication, and models of multiplication, in architectural discourse and practice as addressed in the seminar.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Jean Baudrillard, “Stereo-Porno” [1979], *Seduction*, translated by Brian Singer (New York: St. Martin’s Press, 1990), 28-36.

Andreas Huyssen, “In the Shadow of McLuhan: Jean Baudrillard’s Theory of Simulation,” *Assemblage*, no. 10 (Dec. 1989), pp. 6-17.

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*; translated and with an introduction by Daniel W. Smith; afterword by Tom Conley.

Gilles Deleuze & Félix Guattari, “The Smooth and the Striated”: *A Thousand Plateaus: Capitalism and Schizophrenia*; translation and foreword by Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

Paul Virilio, *Aesthetics of Disappearance*, translated by Philip Beitchman (New York: Semiotext(e), 1991).

"After Architecture: A Conversation," Paul Virilio, Sylvère Lotringer, Michael Taormina, *Grey Room*, No. 3 (Spring, 2001), pp. 32-53.

Jorge Otero-Pailos. "Living or Leaving the Techno-Apocalypse: Paul Virilio's Critique of Technology and its Contribution to Architecture," in *Journal of Architectural Education* (Nov. 2000), v.54, n.2, p.104-110.

Yve Alain Bois & Rosalind Krauss, *Formless: A User's Guide* (New York: Zone Books, distrib. By MIT Press, 1997).

Denis Hollier, *Against Architecture: The Writings of Georges Bataille*, trans. Betsy Wing (Cambridge: The MIT Press, 1989).

Greg Lynn, *Animate Form* (New York: Princeton Architectural Press, 1999).

Anthony Vidler, "From Anything to Biothing," in Cynthia Davidson ed., *Anything* (ANY Corporation and MIT Press, 2001), 226-30.

Greg Lynn, "Blobs," *Journal of Philosophy and the Visual Arts* 6 (1995); reprinted in *Folds, Bodies & Blobs: Collected Essays* (Bruxelles: La Lettre Volée, 1998).

Jorge Silvetti, "The muses are not amused: pandemonium in the house of architecture," *Harvard Design Magazine*, 2003-2004 Fall-Winter, n.19, p. 22-33.

Rebecca Carpenter, "Force Affect: An Ethics of Hypersurface," *Architectural Design* (1999 Sept.-Oct.), v.69, n.9-10, p. 20-25.

Rem Koolhaas, *Content* (New York: Taschen, 2004), 86-87.

Winy Maas, "Datascape: The Final Extravaganza," *Daidalos*, (1998 Dec.-1999 Jan.), n.69-70, p.48-53.

Bob Somol, "12 Reasons to Get Back into Shape," Rem Koolhaas, *Content*, (New York: Taschen, 2004), 86-87.

Karl Chu. "Metaphysics of Genetic Architecture and Computation," *Perspecta 35: The Yale Architectural Journal*, "Building Codes" ed. Elijah Hume & Stephanie Tuerk, MIT Press,

Marcos Novak, "Liquid Architectures in Cyberspace," *Cyberspace: First Steps*, Michael Benedikt ed. (Cambridge: MIT Press, 1991), 225-254.

Ignasi de Sola-Morales. "Liquid Architecture." In: *Anyhow*, Cynthia Davidson ed. (New York: Anyone Corporation & MIT Press, 1998).

Neil Spiller, *Ethics, Architecture and Little Soft Machinery*; *Architectural Design: Neoplasmonic Design*, Volume 78, Issue 6, pages 94-97, (November/December 2008).

Ben van Berkel & Caroline Bos, *Move* (Amsterdam: UN Studio & Goose Press, 1999). 1. Imagination, liquid politic -- 2. Techniques, network spin -- 3. Effects, radiant synthetic.

Lars Spuybroek, Joke Brouwer, Arjen Mulder eds., *Interact or Die* (Rotterdam: V2_Publishing-NAi Uitgevers, 2007).

Hypersurface Architecture I & II (London : Academy Editions, 1998; 1999).

Stephen Perrella, *Blueprint*, London, England (Apr. 2000), n.171, p.[44]-46.

Jonathan Crary & Sanford Kwinter eds., *Incorporations* (New York: Zone; distributed by the MIT Press, 1992).

Karl S. Chu, X Phylum, *Domus*, 2000 Jan., n.822, p.42-45.

Karl S. Chu, "Modal Space: the Virtual Anatomy of Hyperstructures," *Architectural Design* (Nov.-Dec. 1995), v. 65, n. 11-12, p. 66-69.

Sulan Kolatan & William MacDonald, "Excursus chimera?", *Architectural Design*, 2000 June, v. 70, n. 3, p.[70]-77.

Manuel DeLanda. "Deleuze and the Use of the Genetic Algorithm in Architecture." In: *Architectural Design* (Jan. 2002), v. 72, n. 1, p. 9-12.

Manuel DeLanda, *A Thousand Years of Nonlinear History* (New York: Zone Books, 1997).

Offered:

Fall 2010

Faculty assigned:

Emmanuel Petit, Associate Professor

3221 Performance Criticism: Reyner Banham (3 credits)

Course Description:

This seminar examines the performance-based critical method of Reyner Banham, a central figure in the construction of postwar architectural discourse and founding member of the Independent Group, from his early reflections on the foundation myths of modern architecture through to his wide-ranging examination of architecture's erratic engagement with the changing material, cultural, and technological landscape of the twentieth century. The course includes lectures by the instructor but focuses on weekly readings and discussions of primary texts by Banham and other Independent Group players including Richard Hamilton, Alison and Peter Smithson, and Lawrence Alloway. Students are responsible for a written and oral presentation that assesses the performance of a contemporary project.

Course Goals & Objectives:

- Students will document his or her observations of the weekly readings by maintaining a journal. From this journal each student will prepare a final paper and presentation that reflects upon Banham's critical approach as revealed in his writings in the popular press. Students will create a graphic presentation that situates the essays within a temporal context defined by examining the other content of the issues in which the readings were published.
- Students will learn to identify the key themes of Banham's work, his position vis-à-vis the subject, and the relationship between the subject and the arc of his work.

Student Performance Criterion/a addressed:

Presentation skills (25%)

Research skills (25%)

Writing skills (50%)

Topical Outline:

A. 9. Historical Traditions and Global Culture

A. 1. Communication Skills

Prerequisites:

None

Textbooks/Learning Resources:

Banham, Reyner. "The Atavism of the Short Distance Mini-cyclist," from *Design by Choice*, ed. Penny Sparke, New York: Rizzoli, 1981. Originally published in *Living Arts* 3, 1964.

Sparke, Penny. "Introduction." In *Design by Choice*. Edited by Penny Sparke. London: Academy Editions; New York: Rizzoli, 1981: 8-10.

Hall, Peter. "Foreword." In *A Critic Writes: Essays by Reyner Banham*. Berkeley: University of California Press, 1996, xi-xv.

Whiteley, Nigel. "Introduction." In *Reyner Banham: Historian of the Immediate Future*. Nigel Whiteley. Cambridge, MA: MIT Press, 2002: 4-30.

Offered:

Spring 2012

Faculty assigned:

Keith Krumwiede, Associate Professor

3222 Venice: Urban and Architectural Histories of a Maritime Republic (3 credits)

Course Description:

This seminar explores Venice, a place where the multiple histories of politics, commerce, religion, art, and science intersect, all of which are sedimented in the reciprocal relation of architecture and urban form. The course traces the genesis and the development of the city from late antiquity to the present; investigates how political myth and urban reality are mutually implicated in the Piazza S. Marco, the Rialto, and the Grand Canal; and examines the various formal, structural, and functional strategies that architects as diverse as Codussi, Sansovino, Palladio, Scamozzi, Longhena, Frank Lloyd Wright, Le Corbusier, and Carlo Scarpa employed to express this interdependence. Presupposing a long history of morphological development punctuated by specific architectural interventions, this seminar envisions Venice as a city suspended between land and sea, aristocracy and republic, the periphery of the Italian mainland and the center of a vast trading Empire, highlighting the multiple constraints that led to immemorial qualities of invention and collective memory.

Course Goals & Objectives:

- Students concentrate on buildings, urban spaces and institutional complexes constructed by anonymous architects or *proti*. With the Renaissance the artistic individuality of the architect begins to emerge, entering into dialectic with the time-honored building traditions of the Serenissima. In accordance with this shift, the course also consists of a series of in-depth case-studies on exemplary projects, all of which made unique contributions to the interplay of urban tradition and architectural invention.
- Each student will prepare a presentation on a topic of his or her choice, which will serve as the basis for the final research paper. The paper must address the relation of architecture and urban form, and make use of primary as well as secondary sources, copious visual materials (plans, sections, elevations, photographs, maps, surveys), integrate formal, structural and site analyses along with cultural, political and social readings and modes of interpretation, and have an ample bibliography.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 7. Use of Precedents
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Communication Skills (25%)
Research Skills (25%)
Writing Skills (25%)
Presentation Skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

M. Tafuri, Venice and the Renaissance (1985), Introduction, ix-xii.

E. Concina, History of Venetian Architecture (1998), 1-5.

E. Crouzet-Pavan, Venice Triumphant (2005), 1-3.

Cassiodorus, Letter on the Primitive Venetians, in Andrea Danduli Chronica, translation in M. Tafuri, Venice and the Renaissance (1985), 1.

E. Crouzet-Pavan, Venice Triumphant (2005), 4-18.

E. Concina, History of Venetian Architecture (1998), 6-10.

D. Howard, Architectural History of Venice (2002), 2-6.

E. Concina, History of Venetian Architecture (1998), 18-28.

D. Howard, History of Venetian Architecture (2002), 17-27; 90-96.

O. Demus, The Church of S. Marco in Venice, 1960, 3-15.

E. Concina, History of Venetian Architecture (1998), 128-139.

D. Howard, Architectural History of Venice (2002), 132-48.

R. Goy, Building Renaissance Venice (2006), 151-57.

M. Tafuri, Venice and the Renaissance (1995), 108-112.

D. Howard, Jacopo Sansovino (1987), 1-47.

W. Lotz, "Sixteenth Century Italian Squares," in Studies in Italian Renaissance Architecture (1977), 83-84.

M. Tafuri, Venice and the Renaissance (1995), 112-138.

R. Wittkower, Architectural Principles, 1949, chapter 4.

D. Howard, Architectural History of Venice (2002), 183-186.

W. Lotz, Architecture in Italy 1500-1600, 1995, 45-51.

R. Wittkower, Art and Architecture in Italy, 1600-1750 (1999), vol. 2, 111-117.

E. Concina, History of Venetian Architecture (1998), 257-266.

John Ruskin, The Stones of Venice (1851-3), ed. S. Quill (2003), 42, 49-56, 67-69, 80, 130-36.

A. Wilson, "Ruskin and Venice,," in S. Quill, The Stones Revisited (2003), 17-25.

M. Casciato, "Wright and Italy" in A. Alofsin, ed., Frank Lloyd Wright: Europe and Beyond (1999).

Le Corbusier, Oeuvre Complete, vol 8., ed. W. Boesiger (1970), 131-40.

K. Frampton, Le Corbusier (2001), final chapter.

H. Sarkis, , ed. Le Corbusier's Venice Hospital (2001), 12-16; 131-40.

M. Tafuri, "Carlo Scarpa and Italian Architecture," in G. Mazzariol and F. Dal Co, Carlo Scarpa (1984),

72-95.

F. Dal Co, "The Architecture of Carlo Scarpa," *Idem.*, 24-72, esp. 44-49.

F. Dal Co, 10 Immagini per Cannaregio (1978).

Cities of Artificial Excavation: The Work of Peter Eisenman, ed. J-F. Bedard, (1994), 54-71.

Tracing Eisenman: Peter Eisenman Complete Works, ed. C. Davidson (2006), 76-79.

M. Tafuri, "The Meditations of Icarus," in Peter Eisenman: Hosues of Cards, with texts by Peter Eisenman, Manfredo Tafuri, and Rosalind Krauss (1987), 167-87, esp. 185.

Offered:

Spring 2011

Faculty assigned:

Daniel Sherer, Critic, Part-Time less than 50%

3223 Parallel Moderns: Toward a New Synthesis? (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students are expected to complete the assigned readings in advance of the class and to actively participate in open discussion.
- Each student, in consultation with the instructor, will develop a ten-minute illustrated oral presentation surveying one of the listed projects built at the Strada Novissima for the First International Exhibition of Architecture of the Venice Biennale and go on to write a 3,000 - 5,000 word illustrated, fully annotated, and documented essay exploring the career of the chosen architect since the exhibition.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Communication and presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

George Kubler, *The Shape of Time* (New Haven : Yale University Press, 1962): esp 5-14, 62-73, 81-82, 108-109, 117-118, 120-130

Neil Levine, *Modern Architecture. Representation and Reality* (New Haven: Yale University Press, 2010): 2-14, 281-286, 287-288, 333-335

Scully, Vincent. "Henry Russell Hitchcock and the New Tradition." *In Search of Modern Architecture: a Tribute to Henry-Russell Hitchcock*. By Henry Russell Hitchcock and Helen Searing. New York: Architectural History Foundation, 1982. 10-13.

Henry-Russell Hitchcock "Modern Architecture: I. The Traditionalists and The New Tradition," *Architectural Record* 63 (April 1928): 337-349

Henry-Russell Hitchcock "Modern Architecture: II. The New Pioneers," *Architectural Record* 63

(May 1928): 453-460

Henry-Russell Hitchcock, "Chapter 7: The Transition," "Chapter 8: The Essence of the New Tradition," *Modern Architecture: Romanticism and Reintegration* (New York: Payson & Clarke Ltd, 1929): 79-89, 90-101

Neil Levine, "Representation without History in the Architecture of Frank Lloyd Wright," *Modern Architecture. Representation and Reality* (New Haven: Yale University Press, 2010): 189-212

Henry-Russell Hitchcock, "Chapter 15: The Development of the Detached House In England and America from 1800 to 1900," *Architecture: Nineteenth and Twentieth Centuries* (Baltimore: Penguin, 1958): 253-279, 447-449 29 July 2011 4

Henry-Russell Hitchcock, "Chapter 24: Architecture Called Traditional in the Twentieth Century," *Architecture: Nineteenth and Twentieth Centuries* (Baltimore: Penguin, 1958): 392-409

Nikolaus Pevsner, "Building With Wit. The Architecture of Sir Edwin Lutyens," *Architecture Review* 109 (April 1951): 217-225

Allan Greenberg, "Lutyens's Architecture Restudied" *Perspecta* 12 (1969): 129-152; Reprinted from original 1967 text, Allan Greenberg, *Lutyens and the Modern Movement* (2007): 6-14

Henry-Russell Hitchcock, "Chapter 10: The New Tradition in Holland," *Modern Architecture: Romanticism and Reintegration* (New York: Payson & Clarke Ltd, 1929): 119-128

Henry-Russell Hitchcock, "Chapter 20: Peter Behrens and other German Architects," *Architecture: Nineteenth and Twentieth Centuries* (Baltimore: Penguin, 1958): 336-348

Hitchcock, "Chapter 9: The New Tradition in America," *Modern Architecture: Romanticism and Reintegration* (New York: Payson & Clarke Ltd, 1929): 102-118

Lewis Mumford, "American Architect To-Day," part I, "The Search for Something More," *Architecture* 57 (April 1928): 181-188

Lewis Mumford, "American Architect To-Day," part II, "Domestic Architecture," *Architecture* 58 (June 1928): 301-308

Lewis Mumford, "American Architect To-Day," part III, "Monumental Architecture," *Architecture* 58 (October 1928): 189-204

All Mumford articles are reprinted in Jeanne M. Davern, *Lewis Mumford. Architecture as a Home for Man* (1975): 11-61

Colin St. John Wilson, "Open and Closed," *Perspecta* 7 (1961): 97-102

Colin St. John Wilson, "The Historical Context: What Went Wrong?" *The Other Tradition of Modern Architecture* (1995): 10-35

Peter Collins, "The Form Givers," *Perspecta* 7 (1961), 91-96

Pevsner, "Modern Architecture and the Historian or the Return of Historicism," *JRIBA* Vol 68 No 6 (April 1961): 230-240

Lewis Mumford, "The Case Against 'Modern Architecture'," *Architectural Record* 131 (April 1962): 155-162, reprinted in Donald L. Miller ed. *The Lewis Mumford Reader* (1986): 73-83

Charles Jencks, "Introduction to the Second Edition," *Modern Movements in Architecture* (2nd Ed.1985): 7-8

Charles Jencks, "Introduction: The Plurality of Approaches," *Modern Movements in Architecture* (2nd Ed. 1985): 11-27 + footnotes

Panayotis Tournikiotis, "Chapter 4: The Objectification of Modern Architecture," *The Historiography of Modern Architecture* (1999): 113-143, 289-294

Neil Levine, "The Reemergence of Representation out of Abstraction in Mies van der Rohe," *Modern Architecture. Representation and Reality* (New Haven: Yale University Press, 2010):214-223 + footnotes

Panayotis Tournikiotis, "Chapter 6: Architecture, Time Past, and Time Future," *The Historiography of Modern Architecture* (1999): 167-191, 299-303

Panayotis Tournikiotis, "Chapter 8: Modern Architecture and the Writing of Histories," *The Historiography of Modern Architecture* (1999): 221-268, 309-317

Wolfgang Schivelbusch, "Introduction: On Comparisons," *Three New Deals* (2006): 3-11

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Robert A.M. Stern, Professor

3224 Architecture: Fragment and the Absolute (3 credits)

Course Description:

The seminar series investigates the theoretical underpinnings of the diverse strands of postmodernism in architecture from the 1960s to the 1980s. While concentrating on this historical moment, every week's session will give specific attention to a theme around the notion of the "creative imagination"— which constructs itself in the tension between the ideas of fragmentation and the Absolute. The intention is to build a conceptual taxonomy of the "physiognomy of the postmodern imagination," and to discuss its different modalities of reference, such as nostalgia, satire, parody, mythology, kitsch, symbolism, allegory, irony, pastiche, a.s.o. The seminar series will re-evaluate the intellectual trajectory of this specific historical period after modern architecture, and within modernity. The recurring reference to romantic and existentialist tropes will be revealed and contextualized historically. The proposed topics will be analyzed in direct relation to the built architectural artifacts with the intention to stress the mutual interdependence of physical object and metaphysical idea. The list of architects studied includes Aldo Rossi, Jorge Silvetti, John Hejduk, O. M. Ungers, Arata Isozaki, Hans Hollein, Raimund Abraham, Rem Koolhaas, Stanley Tigerman, Ricardo Bofill, Helmut Jahn.

Course Goals & Objectives:

- Students will investigate theoretical foundations of the various strands of postmodern architecture from 1960 to 1980.
- Students will re-evaluate the intellectual trajectory of this specific historical period after modern architecture, and within modernity

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Communication and presentation skills (25%)
Critical thinking skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Jean Baudrillard, *Simulacra and Simulation*, translated by Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994).

Gregory L. Ulmer, "The Object of Post-Criticism"; in Hal Foster, *Anti-Aesthetic: Essays on Postmodern Culture* (New York: The New Press, 1983).

Cleanth Brooks, "The Heresy of Paraphrase," *The Well Wrought Urn: Studies in the Structure of Poetry* (New York: Harcourt, Brace & World, 1947).

Richard Rorty, "The Contingency of Language," *Contingency, Irony, and Solidarity* (Cambridge Press, 1989),
3-22.

Manfredo Tafuri, "L'Architecture dans le boudoir: The Language of Criticism and the Criticism of Language,"

Oppositions 3, 1974; Michael Hays ed., *Theory Since 1968* (Cambridge: MIT Press, 1998).

Jeffrey Kipnis, "The Law of Ana-" (1989); in *Eisenman: Recent Projects* (Nijmegen, Netherlands: SUN).

Jacques Derrida, *Of Grammatology* (Baltimore: John Hopkins Press, 1976), 1-94.

Maurice Blanchot, "The Two Versions of the Imaginary," *The Space of Literature*, trans. & intro. by Ann Smock (Lincoln: University of Nebraska Press, 1982, [Paris: Gallimard, 1955]), 254-63.

Jean-Luc Nancy & Philippe Lacoue-Labarthe, "Noli Me Frangere," *The Birth to Presence* (Stanford: Stanford Press, 1993), 266-78.

Aldo Rossi, *A Scientific Autobiography* (New York: Oppositions Books, 1981).

Peter Eisenman, "Introduction," *Aldo Rossi in America: 1976 to 1979* (New York: MIT Press, published by the Institute for Architecture and Urban Studies), 1-15.

Rafael Moneo, "Aldo Rossi: The Idea of Architecture and the Modena Cemetery," *Oppositions* 5; in K. Michael Hays, *Oppositions Reader* (New York: Princeton Press), 105-134.

Eugene J. Johnson, "What remains of Man, Aldo Rossi's Modena Cemetery," *Journal of the Society of Architectural Historians*, 1982, vol. 51, no. 1, p.38-.

Oswald Mathias Ungers, *Architecture as Theme* (Milano: Electa; New York, 1982).

Oswald Mathias Ungers, "Ungers: The House of the Matching Opposites," *Casabella*, vol. 62, no. 662-663, pp. 172-183, Dec 1998.

Oswald Mathias Ungers, "Architecture as Autonomy," *Rassegna*, vol. 20, no. 76, pp. 46-61, 1998.
"Sitting on or between chairs: Thirteen architects in search of a position," *Daidalos* 1991 June 15, no. 40, p.52-79, ISSN 0721-4235. (on Ungers)

Clement Greenberg, "Avant-Garde and Kitsch," 1939.

Charles Jencks, "Postmodernism Between *Kitsch* and Culture," *Architectural design*, vol. 60, no. 9-10, pp. 24-37, 1990.

Emilio Ambasz, *Inventions: the Reality of the Ideal*, essays by Tadao Ando, Fumihiko Sakamoto; foreword by Ryuichi Sakamoto; overview by Peter Buchanan (New York: Rizzoli International, 1992).

Emilio Ambasz, "Frammenti per un "credo" = Fragments for a "credo"; *Architettura; cronache e storia*, vol. 37, pp. 889-[905], Nov 1991.

Hans Hollein, "Depicting Reality," *Daidalos* 1984, Mar., n. 11, p. 22-8.

Hans Hollein, *Alles ist Architektur, Bau: Schrift für Architektur und Städtebau*, 1968, v. 23, n. 1/2.

Matilda McQuaid ed., *Envisioning architecture: drawings from the Museum of Modern Art*; introd. by Terence Riley (New York: Museum of Modern Art, 2002)

Hans Hollein and Charles Jencks. "Architects' dialogue: Modernism, Postmodernism and Beyond," *Architectural Digest* 1989 Apr., v. 46, no. 4, p. 72-82.

Anthony Vidler, "The Mask and the Labyrinth: Nietzsche and the (Uncanny) Space of Decadence," *Nietzsche and "An Architecture of Our Minds"*, A. Kostka & I. Wohlfarth (Los Angeles: Getty, 1999), 53-66

John Hejduk, *Mask of Medusa: Works, 1947-1983*, ed. by Kim Shkapich (New York: Rizzoli, 1985).

Anthony Vidler, "Vagabond Architecture," *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992).

Robert E. Somol, "One or Several Masters?" In: *Hejduk's Chronotope*, K. Michael Hays ed. (New York: Princeton Architectural Press [for the] Canadian Centre for Architecture, 1996).

K. Michael Hays, *Unprecedented Realism: the Architecture of Machado and Silvetti* (New York: Princeton Architectural Press, 1995).

Jorge Silvetti, "The Muses are not Amused: Pandemonium in the House of Architecture," *Harvard design magazine*, no. 19, pp. 22-33, Fall-Winter 2003-2004.

Jorge Silvetti with Michael Hays: an interview, "Affirmative criticism + concrete knowledge = the end of nostalgia," GSD news / Harvard University, GSD, pp. 46-49, Fall 1995.

Jean-Luc Nancy, "Menstruum Universale," *The Birth to Presence* (Stanford: Stanford Press, 1993), 248-65.

Denis Hollier, "The Hegelian Edifice" & "The Architectural Metaphor," *Against Architecture: The Writings of Georges Bataille* (Cambridge: MIT Press, 1989), 3-56.

Arata Isozaki, *Arata Isozaki works 30: Architectural Models, Prints, Drawings*. Photographs of models by Yasuhiro Ishimoto (Tokyo: Rikuyu-sha, 1992).

Arata Isozaki, *Arata Isozaki: Four Decades of Architecture* (New York: Universe Pub.; Los Angeles: Museum of Contemporary Art, 1998).

Arata Isozaki, "A Rethinking of Spaces of Darkness." *Japan Architect*, Shinkenchiku, March 1981, v. 56, no. 287

Raimund Abraham, "Negation and Reconciliation," *Perspecta: The Yale Architectural Journal*, no.19, 1982, 5-6, *Perspecta Reader*, p. 427.

Luis Fernandez-Galiano, "El fulgor y la sombra: Hollein y Abraham frente a Viena = splendor and shadow:

Hollein and Abraham face to face with Vienna," *A & V*, pp. 24-25, 1988.

Raimund Abraham, *Elementare Architektur: Architectonics*, published by the Architecture Center, Vienna (Salzburg: Pustet, 2001).

Raimund Abraham, *[Un]built*, introd. by Norbert Miller; contrib.by John Hejduk...[et al.]; ed. by Brigitte Groihofer (Wien; New York: Springer, 1996).

Svetlana Boym, *Future of Nostalgia* (New York: Basic Books, 2001).

Andreas Huyssen, "Nostalgia for ruins," *Grey room*, no. 23, pp. 6-21, Spring 2006.

Linda Hutcheon, "Irony, Nostalgia, and the Postmodern," <http://www.library.utoronto.ca/utel/criticism/hutchinp.html>.

George Steiner, *Nostalgia for the Absolute* (Toronto: Canadian Broadcasting Corporation, 1974).

Ada Louise Huxtable, "The Way it Never Was," *The Unreal America: Architecture and Illusion* (New York: New Press; Distributed by W.W. Norton, 1997).

Vincent Scully, "Ricardo Bofill: Vincent Scully assesses the radical classicism of the Spanish architect's housing projects," *Architectural digest*, vol. 45, pp. 59-61, Apr. 1988.

Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History, exhibition and catalog organized by Arthur Drexler (New York: Museum of Modern Art, 1985).

Christian Norberg-Schulz, Ricardo, *Bofill : Taller de Arquitectura*, edited and photographed by Yukio Futagawa. (New York : Rizzoli, 1985).

Helmut Jahn: A Yale School of Architecture exhibition, November 1-December 3, 1982, second floor gallery, Art and Architecture Building ... New Haven, Connecticut: Yale School of Architecture, [1982]

Helmut Jahn mit Patrick Krause und Rudolf Jeschenko, *Building identity, die Geschichte eines grenzenlosen Erfolges* (Düsseldorf; New York: ECON, 1992).

Joachim Andreas Joedicke, *Helmut Jahn: Design of a New Architecture* (New York: Nichols Pub. Co., 1987).

Peter Sloterdijk, *Critique of Cynical Reason*, forew. by Andreas Huyssen (London; New York: Verso, 1988)

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Oxford Press, 1978).

Rem Koolhaas, "Junkspace," *October* 100, New York, Institute for Architecture and Urban Studies.

Rem Koolhaas, *Content: Triumph of Realization* (Köln: Taschen, 2004).

-Karl Chu, "Metaphysics of Genetic Architecture and Computation"; in Elijah Hume, ed., *Perspecta 35-Building Codes*.

Stanley Tigerman, *Versus, an American Architect's Alternatives* (New York: Rizzoli, 1982).

Stanley Tigerman, *Stanley Tigerman Architoons: die autobiographischen Popveduten eines amerikanischen*

Architekten, Volker Fischer ed. (Berlin: W. Ernst, 1988).

Stanley Tigerman, *The Architecture of Exile* (New York: Rizzoli, 1988).

Offered:

Spring 2013

Faculty assigned:

Emmanuel Petit, Associate Professor

3225 Religion and Modern Architecture (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will open a discourse between distinct disciplinary perspectives on the powerful influence religion has come to exert in contemporary civic life, and the concretization of that role in the design and construction of prominent religious buildings and sacred sites.
- Drawing from the fields of philosophy, comparative religion, liturgical studies as well as architectural theory and practice, students will explore the evaluation of individual sacred works by taking into account the various complex sets of relations between a building, its cultural environment, and its cultic program.
- Students will examine the building as both a discrete object embodying architectonic and aesthetic properties, as well as representative of unique religious traditions.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A.5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Karla Britton, “Introduction” and “Prologue,” *Constructing the Ineffable: Contemporary Sacred Architecture*, (2010) pp. 8-24.

Robert A.M. Stern, “Preface,” *Constructing the Ineffable*, p. 6-7.

Paul Goldberger, "Epilogue: On the Relevance of Sacred Architecture Today," in *Constructing the Ineffable*, pp. 222-232.

Karsten Harries, "Untimely Meditations on the Need for Sacred Architecture" in *Constructing the Ineffable*, pp. 48-60.

Vincent Scully, "The Earth, The Temple and Today" in *Constructing the Ineffable*, pp. 26-48.

Miroslav Volf, "Architecture, Memory, and the Sacred" in *Constructing the Ineffable*, pp. 60-66.

Mark C. Taylor, "Revealing Concealment" in *Constructing the Ineffable*, pp. 66-72.

K. Britton, "The Economy of Construction: Ecclesiastical Architecture," *Auguste Perret* (2001), pp. 76-104.

K. Britton, "Sacred Modern Architecture and the Cistercian Abbey of Le Thoronet" in *A+ U* April 2008, pp. 31-38.

Le Corbusier, "Ineffable Space" reprinted in J. Ockman, ed. *Architecture Culture 1945-1968*.

Mircea Eliade, "Introduction" and "Sacred Space and Making the World Sacred" in *The Sacred and the Profane*, pp. 8-65.

Mohammed Arkoun, "Spirituality and Architecture"

Jürgen Habermas, "Faith and Knowledge"

Lewis Mumford, "Introduction" *The Culture of Cities*

Christian Norberg-Schulz, "Preface" to *Genius Loci*

Joseph Rykwert, "introduction" to *The Idea of A Town*.

Thomas H. Beeby, "Rudolph Schwarz and Mies van der Rohe: The Form of the Spirit" in *Constructing the Ineffable*, pp. 82-96.

Kenneth Frampton, "The Secular Spirituality of Tadao Ando" in *Constructing the Ineffable*, pp. 96-112.

Louis Barragan, "Acceptance Speech for the Pritzker Prize in Architecture"

Louis I. Kahn, "Silence and Light"

Stanley Tigerman, "The Tribe Versus the City-State: A Conundrum for the Jewish Project" in *Constructing the Ineffable*, pp. 134-148.

Richard Meier, "Jubilee Church (Dio Padre Misericordioso, Rome" in *Constructing the Ineffable*, pp. 148-158.

Rafael Moneo, "Architecture as a Vehicle for Religious Experience: The Los Angeles Cathedral" in *Constructing the Ineffable*, pp. 158-170.

Moshe Safdie, "The Architecture of Memory: Seeking the Sacred" in *Constructing the Ineffable*, pp. 192-206.

Fariborz Sahba, "Faith and Form: Contemporary Space for Pilgrimage and Worship" in *Constructing the Ineffable*, pp. 170-182.

Steven Holl (with David van der Leer), "Theistic—Polytheistic—Non-Theistic" in *Constructing the Ineffable*, pp. 182-192.

Peter Eisenman, "Is There a Religious Space in the 21st Century?" in *Constructing the Ineffable*, pp. 206-216.

Zaha Hadid, "The Contemporary Mosque" in *Constructing the Ineffable*, pp. 216-222.

Edwin Heathcote "The 20th-Century Church, The Enigma of Sacred Objectivity" in Heathcote and Laura Moffatt's *Contemporary Church Architecture* (2007), pp. 8-34.

K. Britton, "Auguste Perret's Notre Dame du Raincy" in *Cambridge History of Religious Architecture of the World*, ed. Richard Etlin (forthcoming).

Offered:

Spring 2011, Spring 2012

Faculty assigned:

Karla Britton, Lecturer, Part-Time more than 50%

3227 Tropical Architecture (3 credits)

Course Description:

This seminar course will focus on the historical and contemporary factors which have shaped and could possibly shape architectural form in the tropical and sub-tropical zones around the globe. Five critical topics and five geographical regions will provide the framework for discussion and research over the semester. Previously scheduled guests – academics and architects – with expertise and experience in various tropical and sub-tropical regions will participate in discussions. Students will provide written responses to weekly readings; make a presentation on a geographical region of interest in relation one of the critical topics and prepare a semester research project based on their presentation topic. The semester research document will be presented/reviewed and submitted during final exam week.

Course Goals & Objectives:

- The goal of this course is to broaden research and discussion about the potential for contemporary architecture in these neglected regions. The final objective of the course will be to produce a critical research document of a historic or contemporary work of tropical architecture which thoughtfully analyzed through the lens of one or more of the critical topics discussed in the course.
- The longer term incentive of the course is to establish an initiative which may result in a proposal for a symposium, exhibition, and/or publication based on the discussion and research generated by this course.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A.5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Presentation skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Danby, Miles. *Grammar of Architectural Design, with Special Reference to the Tropics* (London: Oxford University Press, 1963).

Gordon, Suzanne, *Searching for Sugar Mills: an Architectural Guide to the Caribbean* (Oxford: Macmillan, 2005).

Irving, Robert Grant, *Indian Summer, Lutyens, Baker, and Imperial Delhi* (New Haven and London: Yale University Press, 1981).

Lim, William S.W., Tan, Hock Beng. *Contemporary Vernacular: Evoking Traditions in Asian Architecture*, (Singapore: Select Books, 1998).

Loomis, John A., *Revolution of Forms: Cuba's forgotten art schools* (New York: Princeton Architectural Press, 1999).

Yeang, Ken, *Architecture of Malaysia* (Amsterdam: Pepin Press, 1992).

Ashraf, Kazi Khaleed and Belluardo, James, *Architecture of independence: the making of modern South Asia: Charles Correa, Balkrishna Doshi, Muzharul Islam, Achyut Kanvinde* (New York: Architectural League of New York, 1998).

Barreneche, Raul A. *Tropical Modern* (New York: Rizzoli, 2003).

Correa, Charles, *Charles Correa*, with an essay by Kenneth Frampton (London: Thames & Hudson, 1996).

Tzonis, Alexander, Liane Lefaivre, and Bruno Stagno, eds. *Tropical Architecture: Critical Regionalism in the Age of Globalization* (Chichester: Wiley-Academy, 2001).

Tzonis, Alexander, Lefaivre, Liane. *Critical Regionalism, Architecture and Identity in a Globalized World* (Munich and New York: Prestel, 2003).

Isenstadt, Sandy and Rizvi, Kishwar. *Modernism and the Middle East, Architecture and Politics in the Twentieth Century* (Seattle: University of Washington Press, 2008).

Sakamoto, Dean, Ed. *Hawaiian Modern: The Architecture of Vladimir Ossipoff* (New Haven: Yale University Press, 2007).

Bay, Joo-Hwa. *Cognitive Biases in Design: The Case of Tropical Architecture* (Delft: Design Knowledge System Research Centre, Faculteit Bouwkunde, Technische Universiteit Delft, 2001).

Fry, Maxwell and Drew, Jane. *Tropical Architecture in the Dry and Humid Zones* (London: B. T. Batsford, ca. 1964).

Olgay, Victor. *Design with Climate: A Bioclimatic Approach to Architectural Regionalism* (Princeton: Princeton University Press, 1963).

Hyde, Richard. *Climate Responsive Design: A Study of Buildings in Moderate and Hot Humid Climates* (London: Spon, 2000).

Koch-Nielsen, Holger. *Stay Cool: A Design Guide for the Built Environment in Hot Climates* (London: James & James, 2002).

Konya, Allan. *Design Primer for Hot Climates* (London: Architectural Press; New York: Whitney Library of Design, 1980).

Kukreja, C. P. *Tropical Architecture* (New Delhi: Tata McGraw-Hill, ca.1978).

Lee, Douglas. *Physiological Objectives in Hot Weather Housing: An Introduction to the Principles of Hot Weather Housing Design* (Washington, D.C.: Housing and Home Finance Agency, 1953).

Salmon, Cleveland. *Architectural Design for Tropical Regions* (Chichester: Wiley-Academy, ca. 1999).

Chang, Jiat-Hwee. "Natural' Traditions: Constructing Tropical Architecture in Transnational Malaysia and Singapore" in *Explorations: A Graduate Student Journal of Southeast Asian Studies*, vol 7, no.1, spring 2007 (Honolulu: University of Hawaii at Manoa, 2007)

Correa, Charles, *Housing and Urbanisation* (New York: Thames & Hudson, 2000).

Emmanuel, M. Rohinton. *An Urban Approach to Climate-Sensitive Design: Strategies for the Tropics* (London: Spon, 2005).

Koenigsberger, Otto, et al. *Manual of Tropical Housing and Building* (London: Longman Group Ltd., 1973).

Michael, Mofeed Riad. *Building in Hot Zones* (Dielsdorf: Akerets Erben, 1963).

Oakley, David. *Tropical Houses: A Guide to Their Design* (London: Batsford, 1961).

Tay, Kheng Soon, *Megacities in the Tropics: Towards an Architectural Agenda for the Future*, (Singapore: Institute for Southeast Asian Studies, 1989).

Wong, Chong Thai Bobby. "The Tropical City: Slippages in the Midst of Ideological Reconstruction" in Bishop, Ryan and Philips, John and Yeo, Wei-Wei, Eds. *Beyond Description: Singapore Space Historicity*, (London: Routledge, 2004).

"Asian Cities of the Future" in *SPUR 1965* (Singapore: Singapore Planning and Urban Research Group, 1965).

Yeang, Ken, *Tropical Urban Regionalism: Building in a South-East Asian City* (Singapore: Concept Media, 1987).

Ashraf, Kazi Khaleed. *Made in India, Architecture and Design Series* (John Wiley & Sons, Inc., 2008).

Bay, Joo-Hwa and Ong, Boon-Lay. *Tropical Sustainable Architecture: Social and Environmental Dimensions* (Oxford: Architectural Press, 2006).

Betsky, Aaron, *The Suspended Architecture of Soo Chan, SCDA Architects, Master Architects Series VI*, (Images Publishing, 2005).

Goad, Phillip, and Pieris, Anoma, *New Directions in Tropical Asian Architecture*, (Singapore: Periplus Editions, 2005).

Robson, David, *Geoffrey Bawa: the complete works* (New York: Thames & Hudson, 2002).

Lauber, Wolfgang. *Tropical Architecture: Sustainable and Humane Building in Africa, Latin America, and South-East Asia* (Munich: Prestel, 2005).

Lip, Evelyn. *Architectural Detailing for the Tropics* (Singapore: Singapore University Press, ca. 1988).

Robson, David, *Beyond Bawa: Modern Masterworks of Monsoon Asia* (London: Thames & Hudson, 2008).

Offered:

Spring 2011

Faculty assigned:

Dean Sakamoto, Full-Time

3228 The Autobiographical House (3 credits)

Course Description:

Architects and artists have long built dwellings for themselves (and for surrogate clients) as showcases of their art, sites of collecting and teaching, and as retreats from professional life. From Thomas Jefferson to Philip Johnson, from John Soane to Eileen Gray and Frank Gehry, building a house of one's own often harks back to Renaissance models while experimenting with new manifestations of the architect's evolving role. By giving physical shape to recollections, autobiographical sites establish a topography whose parts configure moments in time and thereby propose connections and meanings between fleeting moments. Moreover, every aspect of an individual's life falls into place within a larger history. Its contingences amount to 'fate', which, if nothing else, sets out the horizon of events for an entire community or society. This seminar will critically examine key examples of autobiographical dwellings in relation to wide-ranging readings in autobiography.

Beyond the study of individual houses, this seminar will attempt to establish a more comprehensive tabulation of autobiographical houses, differentiated by aspects that distinguish them from others and features that assimilate them into groups. This may be achieved using software allowing the systematic combination of texts and images. In this way, seminar participants can contribute to the creation of a comprehensive overview.

Course Goals & Objectives:

- Student will develop an understanding of the way in which an architect's house may become an autobiographical vehicle for architectural experimentation and exploration.
- Students will participate in the recording and tabulation of autobiographical houses, thereby contributing to the creation of a comprehensive overview.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Critical thinking skills (50%)
Research skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2011

Faculty assigned:

Kurt Forster, Visiting Professor Emeritus

3230 Universals (3 credits)

Course Description:

The seminar explores the pleasures, perils, and potential productivity of architecture's love affair with, or faith in, systems of standards. From the belief that the proper combinations of geometry would actually generate transcendence in ecclesiastical architecture, to the various adoptions of a neoclassical language for the redemption of buildings or cities, to the modular systems that would allow modernism to rewrite the world, to the hidden mysteries of ISO's (International Organization for Standardization) supposedly rationalizing decisions, episodes in the alchemy of standards feature many architectural disciples. This seminar studies the ways in which the desire for standards has created isomorphic aesthetic regimes as well as productive renovations of construction and assembly. The seminar also explores the more expansive organs of decision-making that overwhelm and dictate to the architectural discipline, trumping the internal theories of design society with universal standards of much more consequence.

While the seminar revisits familiar architectural theory, it also visits some less-familiar episodes such as Eiffel's prefabricated cathedrals designed for distant French colonies, the origin of Sweets Catalog, the context of Konrad Wachsmann's modular systems, or ISO's control over everything from credit card thickness to construction industry protocols. As a true seminar, the first meetings are structured around collective readings and discussions, and the final meetings focus on individual research topics.

Course Goals & Objectives:

- The seminar is designed to be a special workshop for writing and research. While it is not, in any way, restricted to advanced students, it is designed to help develop voice in writing and new techniques in scholarship.
- Like a true seminar, the first meetings will be structured around collective readings and discussions, and the final meetings will focus on individual research topics.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity
C. 1. Collaboration
C. 6. Leadership

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Communication skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Rowe, Colin. *The Mathematics of the Ideal Villa, and Other Essays*. Cambridge, Mass.: MIT Press, 1976, 1-29.

Le, Corbusier, and Jean-Louis Cohen. *Vers Une Architecture*. Nouv. ed, Collection De "L'esprit Nouveau". Paris: Flammarion, 2005, 63-79.

Le, Corbusier. *The Modulor; a Harmonious Measure to the Human Scale Universally Applicable to Architecture and Mechanics*. 2d ed. Cambridge,: Harvard University Press, 1954

Padovan, Richard. *Proportion: Science, Philosophy, Architecture* (London New York: Routledge, 1999), 253-272.

Georges Bataille, "Formless" and excerpt from "The Use Value of D.A.F. de Sade (And Open Letter to my Current Comrades) in *Visions of Excess Selected Writings, 1927-1939* (Minneapolis: University of Minnesota Press, 1985), 31, 98.

Richard Padovan, *Towards Universality: Le Corbusier, Mies + De Stijl* (London: Routledge, 2002), x-35, 87-119.

Mertins, Detlef, "Architectures of Becoming: Mies van der Rohe and the Avant-Garde," in ed. Bergdoll, Barry and Riley, Terence, *Mies in Berlin* (New York: MoMA, 2001), 106-153.

Mertins, Detlef, Jennings, Michael W., *G: An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923-1926* (Getty Research Institute, 2010).

Herbert, Gilbert. *The Dream of the Factory-Made House: Walter Gropius and Konrad Wachsmann*. Cambridge, Mass.: MIT Press, 1984, 265-324.

Schwartz, Frederic J. *The Werkbund : Design Theory and Mass Culture before the First World War*. New Haven: Yale University Press, 1996, 96-120.

Easterling, Keller, "ISO", excerpt from *Extrastatecraft*.

Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory* (Oxford: Oxford University Press 2005), 43-52.

Bateson, Gregory. *Steps to an Ecology of Mind*. New York: Ballantine Books, 1973. "Form, Substance and Difference," 448-468

Bateson, Gregory. *Mind and Nature: A Necessary Unity*. New York: Dutton, 1979. "Criteria of Mental Process 1-4" p.89-109.

Alexander, Christopher. *Notes on the Synthesis of Form*. Cambridge,: Harvard University Press, 1964.

Alexander, Christopher, *SYSTEMS GENERATING SYSTEMS*, Booklet, published by Inland Steel, 1967.

Nicholas Negroponte, *The Architecture Machine* (Cambridge: MIT Press, 1970), 70-93.

Arthur C. Clarke, "Extra-terrestrial Relays"1945. <http://www.lsi.usp.br/~rbianchi/clarke/ACC.ETRelays.html>

Armand Mattelart, *Mapping World Communication: War, Progress, Culture* (London: University of Minnesota Press, 1994), 31-52.

David Nye, "Energy Narratives," in *Narratives and Spaces: Technology and the construction of American Culture* (New York: Columbia University Press, 1997), 74-91.

Yochai Benkler, *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (New Haven: Yale University Press, 2006), 1-28.

Keller Easterling, "The Action is the Form," in Mark Shepard, ed., *Sentient City: ubiquitous computing, architecture and the future of urban space* (New York and Cambridge: Architectural League and MIT Press, 2011).

Wolfram, Stephen. *A New Kind of Science*. Champaign, IL: Wolfram Media, 2002, 737-750.

Mertins, Detlef, "Bioconstructivisms" in Spuybroek, Lars, *Nox: Machining Architecture* (London: Thames on Hudson, 2004), 360-369.

Max Bill: "The Mathematic Approach in Contemporary Art" (*Art & Architecture*, August 1954).

Offered:

Fall 2011, Spring 2011

Faculty assigned:

Keller Easterling, Professor

3231 Art in Architecture: 1945-1965 (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will focus on a number of key personalities and their work as it relates to the seminar topic, including more recent ones that are relevant in this context such as Herzog & de Meuron and Rem Koolhaas. Students will examine the work of these protagonists through readings and discussion in the light of critical issues such as 1). Architecture's Relation to Painting and Sculpture, 2). Architecture as Exposition, and 3). Architecture and Politics in the Cold War era.
- Students will explore the relationship between Art and Architecture further through reading reports, class presentations and a final paper due at end of semester.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Sigfried Giedion, *Space, Time and Architecture*, Cambridge, Mass. (Harvard), 1941

Sigfried Giedion, *Architecture, You and Me. The Diary of a Development*, Cambridge, MA (Harvard University Press), 1958*

James HALL, *The World as Sculpture. The Changing Status of Sculpture from the Renaissance to the Present Day*, London (Chatto & Windus) 1999

- Sigfried Giedion, *Mechanization Takes Command*, New York (Oxford University Press), 1948
- Carola GIEDION-WELCKER, *Contemporary Sculpture. An Evolution in Volume and Space*, New York (Wittenborn), 1960
- Francis STRAUVEN, *Aldo van Eyck, The Shape of Relativity*, Amsterdam (Architectura & Natura) 1998
- Alexander TZONIS und Liane LEFAIVRE, *Aldo van Eyck. Humanist Rebel*, Rotterdam (?) 1999
- Le CORBUSIER, *New World of Space*, New York/Boston (Reynal and Hitchcock/Institute of Contemporary Art) 1948 , *Ronchamp*, Zurich (Girsberger) 1957, *Le Poeme electronique Le Corbusier*, Paris (Editions de Minuit) 1958
- GOLAN, Romy, *Muralnomad. The Paradox of Wallpainting, Europe 1927-1957*, New Haven/London (Yale University Press) 2009
- Henry-Russell Hitchcock, *Painting Toward Architecture*, New York (Duell, Sloan and Pearce), 1948
- MOOS, Stanislaus von *Le Corbusier. Elements of a Synthesis (Revised and Enlarged)*, Rotterdam (010 Publishers) 2009
- Beatriz Colomina, „The Exhibitionist House“, in Richard Koshalek and Elizabeth A.T. Smith (eds.), *At the end of the century : one hundred years of architecture*, Los Angeles (Museum of Contemporary Art, Los Angeles); New York (Harry N. Abrams), 1998, pp. 126-165*
- Max Bill, *Form. Eine Bilanz über die Formentwicklung um die Mitte des XX.Jahrhunderts*, Basel (Werner), 1952
- Eduard Hüttinger, *Max Bill*, Zürich (abc Verlag), 1977
- Tomas Maldonado, *Max Bill*, Buenos Aires (editorial nueva vision), 1955
- Stanislaus von Moos, "Max Bill and the Original Hut", in K.Gimmi (ed.), *Max Bill, Architect*, Barcelona (Gustavo Gili), 2004, pp. 6-19
- Beatriz Colomina, Annemarie Brennan and Jeannie KimK, *Cold War Hothouses*, New York (Princeton Architectural Press), 2004
- Dirk van den Heuvel and Max Risselada (eds.), *Alison and Peter Smithson. From the House of the Future to a House of Today*, Rotterdam (010 Publishers), 2004
- David Robbins, *The Independent Group: Postwar Britain ant the Aesthetics of Plenty*, Cambridge, MA und London (MIT Press), 1990
- Robert A.M. Stern, *New Directions in American Architecture*, New York (Braziller), 1969
- Robert Venturi. *Complexity and Contradiction in Architecture*. New York (The Museum of Modern Art), 1966
- Robert Venturi and Denise Scott Brown "A Significance for A & P Parking Lots. Or: Learning from Las Vegas", in *Architectural Forum*, March 1968
- Robert Venturi and Denise Scott Brown "A Significance for A & P Parking Lots. Or: Learning from Las Vegas", in *Architectural Forum*, March 1968
- Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*, Cambridge, Mass. (MIT Press), 1972; 1977
- Calatrava. *Public Buildings*, Basel (Birkhäuser) 1998

FRAMPTON, Kenneth, Anthony C.WEBSTER und Anthony TISCHHAUSER, CALATRAVA bridges, Zürich (Artemis) 1993

TZONIS, Alexander and Liane LEFAIVRE, Movement, Structure, and the Work of Santiago Calatrava, Basel/Boston/Berlin (Birkhäuser) 1995

KOOLHAAS, Rem, *Delirious New York*, New York (Oxford University Press) 1978

KOOLHAAS, Rem and Bruce MAU, *S,M,L,XL*, New York (Monacelli) 1995

Content, Köln (Taschen) 2004

VIDLER, Anthony, *The Architectural Uncanny. Essays in the Modern Unhomely*, Cambridge, MA (MIT Press) 1992, pp.xy-xy

HERZOG, Jacques, «Das spezifische Gewicht der Architektur». In *archithese*. 1982, pp. 39-42

Herzog & de Meuron. Naturgeschichte, Montreal/Baden (CCA/Lars Müller Publishers) 2002

CURTIS, William J.R., «The Nature of Artifice. A Conversation with Jacques Herzog». In *El Croquis*. 2002, pp. 27-xy

MACK, Gerhard, *Herzog & de Meuron. Das Gesamtwerk*, Basel/Boston/Berlin (Birkhäuser) 1997 ff.

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Stanislaus von Moos, Endowed Visiting Professor

3233 Venturi Scott Brown & Associates in Context (3 credits)

Course Description:

This seminar examines a choice of projects and buildings by Venturi, Scott Brown & Associates in the light of such issues as mannerism, historicism (and neo-historicism), Modernism in architecture, as well as contemporary strategies of urban design. Students are expected to present their own analysis of a chosen built or unbuilt Venturi, Scott Brown & Associates project against the background of relevant issues in architectural and/or urban theory, social sciences, or contemporary art and to consider these architects' own theoretical writings. Non-written forms of presentation (tapes, etc.) are also encouraged.

Course Goals & Objectives:

- Students will examine projects and buildings by Venturi, Scott Brown & Associates in the light of such issues as mannerism, historicism (and neo-historicism), Modernism in architecture, as well as contemporary strategies of urban design.
- Students will present their own analysis of a chosen built or unbuilt VSBA project against the background of relevant issues in architectural and/or urban theory, social sciences, or contemporary art as well as in the light of these architects' own theoretical writings

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Robert Venturi, *Complexity and Contradiction in Architecture*, New York (The Museum of Modern Art), 1966; 1977 ed.* (On the Guild House in particular see pp.116f.)

SCOTT BROWN, Denise, Robert VENTURI and Steven IZENOUR, „Ugly and Ordinary Architecture, or the Decorated Shed“, in id., *Learning From Las Vegas*, Cambridge, MA (MIT Press), 1972; 1977 ed. pp.85-103*

Robert A.M. Stern, *New Directions in American Architecture*, New York (Braziller), 1969

BACON, Edmund, *From Athens to Brasilia*, New York (The Viking Press) 1967

HASSEBROEK, Doug, «Philadelphia's Postwar Movement». In PERSPECTA. 1999, pp. 84-91

LOBELL, Mimi, «Postscript: Kahn, Penn and the Philadelphia School». In OPPOSITIONS. 1974, p. 63f.

MOOS, Stanislaus von, «Penn's Shadow». In Harvard Design Magazine. 1999, pp. 45-51

Jan Rowen, "Wanting to Be: Philadelphia School", in *Progressive Architecture*, 1961, April, pp. 130-163

BROWNLEE, David B., David G. DE LONG, and Kathryn B. HIESINGER, *Out of the Ordinary. Robert Venturi, Denise Scott Brown and Associates. Architecture. Urbanism, Design*, Philadelphia, PA (Philadelphia Museum of Art) 2001

TURNER, Paul Venable, *Campus: An American Planning Tradition*, New York/Cambridge MA (The Architectural History Foundation/MIT Press), 1984, pp.38-52; 294-304; 238-245

Stern, Robert A. M., Thomas Mellins, and Raymond Gastil. *Pride of Place: Building the American Dream*. Boston: Houghton Mifflin, 1986. Print.

MILLS BROWN, Elizabeth, *New Haven. A Guide to Architecture and Urban Design*, New Haven / London (Yale University Press) 1976

Stanislaus von Moos, "Scenes of Learning", in id., *Venturi, Scott Brown & Associates, 1986-1998*, New York (The Monacelli Press), 1999, pp.25-34.

Paul Venable Turner, *Campus: An American Planning Tradition*, New York/Cambridge MA (The Architectural History Foundation/MIT Press), 1984, pp.38-52; 294-304; 238-245

MOORE, Charles W. and N. PYLE, *The Yale Mathematics Building*, New Haven/London (Yale University Press) 1974

ROWE, Colin, «Robert Venturi and the Yale Mathematics Building». In *OPPOSITIONS*. 1976, pp. 11-19

MOOS, Stanislaus von, *Venturi, Rauch & Scott Brown. Buildings and Projects*, Fribourg/New York (Office du Livre/Rizzoli) 1987

Robert Venturi, *Complexity and Contradiction in Architecture*, New York (The Museum of Modern Art), 1966; 1977 ed.* (the discussion focusses on pp.16-40)

Robert Venturi, "Some Houses of Ill-Repute", *Perspecta* Vol 13, 1971. Pp 259-267

SCULLY, Vincent. *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright*, New Haven. 1971.

ROWE, Colin, "Introduction", *New York Five Catalog*

SCULLY, Vincent. *Shingle Style Today. The Historian's Revenge*, Cambridge, MA (MIT Press), 1974.

Frederic Schwartz, *Mother's House*, New York (Rizzoli), 1992

Anne Massey, *The Independent Group. Modernism and Mass Culture in Britain, 1945-59*, Manchester / New York (Manchester University Press), 1995

David Robbins, *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, Cambridge, MA und London (MIT Press), 1990

Richard Hamilton, *Collected Works 1953-1982*, London (Thames and Hudson), 1982

Lawrence Alloway, "Popular Culture and Pop Art", in *Studio International*, 1969, Nr. Vol.178/913, Juli/August*

Denise Scott Brown, "Learning from Pop", in *Casabella*, 359-360, 1971, pp 14-23

SCOTT BROWN, Denise, Robert VENTURI and Steven IZENOUR, „A Significance for A&P Parking Lots, or Learning from Las Vegas“, in id., *Learning From Las Vegas*, Cambridge, MA (MIT Press), 1972; 1977 ed. pp.1-72*

MALDONADO, Tomas, *La speranza progettuale*, Milano (Einaudi) 1970

KOTZ, Lu, *Words to be Looked At. Language in 1960s Art*, Cambridge (MIT Press??) 2007

FORTY, Adrian, *Words and Buildings. A Vocabulary of Modern Architecture*, London/New York (Thames & Hudson) 2000

Stanislaus von Moos, „Language Games and Mass Media“, in id., Venturi, Rauch & Scott Brown. *Projects and Buildings*, New York (Tizzoli), 1987, pp.47-59

PLATTUS, Alan, „The Flatbed Facades of Venturi and Scott Brown“, in S. von MOOS (ed.), *After Las Vegas* (in print)

Dan Graham, "Homes for America", in *Dan Graham: Beyond*, Los Angeles/Cambridge, MA/London (Museum of Contemporary Art/MIT Press), 2009 (1966/67), pp. 127-128

Beatriz Colomina, "Beyond Pavilions: Architecture as a Machine to See", in *Dan Graham: Beyond*, Los Angeles/Cambridge, MA (The Museum of Contemporary Art/MIT Press), 2009, pp. 191-207

Philip Ursprung, "Living Archaeology: Gordon Matta-Clark und das New York der 70er Jahre", in S. Folie (ed.), *Die Moderne als Ruine. Eine Archäologie der Gegenwart*, Nürnberg/Wien (Verlag für moderne Kunst/Generali Foundation), 2009, pp. 18-25

BLAU, Eve, «Architecture or Revolution: Charles Moore and Yale in the Late 1960's», *Architecture or Revolution: Charles Moore in the Late 1960's*, New Haven (Yale University Press/School of Architecture Gallery) 2000, p. n.p.

BLAU, Eve. „Learning from Las Vegas at Yale in the Late Sixties“, in S. von MOOS (ed.), *After Las Vegas* (in print)

SCOTT BROWN, Denise, «Architecture as Patterns and Systems. Learning from Planning», in VENTURI, Robert and Denise SCOTT BROWN (ed.), *Architecture as Signs and Systems for a Mannerist Time*, Cambridge, MA/London (Harvard University Press) 2004, pp. 103-223*

VENTURI, Robert, Bruce ADAMS, and Denise SCOTT BROWN, «Mass Communication on the People Freeway or Piranesi is Too Easy». In *Perspecta*. Nr.12, 1967, pp. 49-56

MOOS, Stanislaus von, „Secret Physiology“, in id., *Venturi, Scott Brown & Associates, 1986-1998*, New York (The Monacelli Press) 1999, pp.35-47

TAFURI, Manfredo. *History of Italian Architecture, 1944-1985*. Cambridge, MA: MIT, 1989

STIERLI, Martino, «In the Academy's Garden: Robert Venturi, the Grand Tour and the Revision of Modern Architecture». In *AA Files*. 2007, pp. 56-63

PORTOGHESI, Paolo. *The Presence of the Past*, Venice, Rizzoli, 1980.

CASCIATO, Maristella. „Learning from Italy“. In S. von MOOS (ed.), *After Las Vegas* (in print)
KOETTER, Fred, «On Robert Venturi, Denise Scott Brown and Steven Izenour's Learning from Las Vegas». In *Oppositions*. 1074, pp. 98-104

Rem Koolhaas, "Re-learning from Las Vegas: Conversation with Robert Venturi and Denise Scott Brown", in id., *Content*, Cologne (Taschen), 2004, pp 150-157

VINEGAR, Aron, *I Am a Monument. On Learning from Las Vegas*, Cambridge, MA (MIT Press) 2008

WHITELEY, Nigel, «Learning from Las Vegas... and Los Angeles and Reyner Banham», in VINEGAR, Aron and Michael J. GOLEC (ed.), *Relearning from Las Vegas*, Minneapolis (Minnesota University Press) 2009, pp. 195-210

Offered:

Spring 2012

Faculty assigned:

Stanislaus von Moos, Endowed Visiting Professor

3237 Human/Nature: Architecture, Landscape, Technology (3 credits)

Course Description:

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

Course Goals & Objectives:

The seminar will attempt to address the following recurring themes over the course of the semester:

- Nature vs. Design: Why do designers shun designed nature? Why do landscape designers continue to employ a default naturalistic vocabulary the viewer assumes to be natural? Students will explore how this dilemma resurfaces in various guises, informing the Naturalistic landscape of Fredrick Law Olmsted and his followers; the Functionalist landscape advocated by European and American Modernists; the Ecological Design approach espoused by Ian McHarg; and the process-oriented work of Landscape Urbanists today.
- Gendered Landscapes: Since antiquity, deep-seated cultural stereotypes about gender have reinforced the human/nature dualism. Students will explore how engrained concepts about gender have informed the design approaches and codes of professional conduct for architects and landscape architects, shaping the emergence of gardening as a subordinate pastime geared to female homemakers, the parallel development of corporate landscape/master planning firms in the early 20th century and the persistence of Eco-feminists and Deep Ecologists' mistrust of design today.
- Technophobia vs. Technophilia: Students will explore both points of view, which continue to shape both avant-garde and mainstream contemporary debates surrounding the future of sustainable design.
- Biocomputation: Students will evaluate the work of a new generation of parametric designers within this historical trajectory: does digital design make possible the realization of this longstanding search?
- Post-human Bodies and the Virtual Landscape: The age-old human/nature dualism continues to fuel debates about how digital technologies affect how human bodies interact with virtual and actual environments.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 9. Historical Traditions and Global Culture
- A. 10. Cultural Diversity
- C. 2. Human Behavior

Topical Outline:

Communication skills (25%)

Research skills (25%)

Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

William Cronon, "The Trouble with Wilderness; or Getting Back to the Wrong Nature," in *Uncommon Ground: Toward Reinventing Nature*, ed. William Cronon (New York: W.W. Norton and Company, 1995)

Carolyn Merchant, "Reinventing Eden: Western Culture as a Recovery Narrative," in *Uncommon Ground: Toward Reinventing Nature*, ed. William Cronon (New York: W.W. Norton and Company, 1995)

Donna Haraway, "Teddy Bear Patriarchy" in *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (New York: Routledge, 1989). (Especially: 26-35, 38-45, 54-55)

American Earth: Environmental Writing Since Thoreau, ed. Bill McKibben (New York: Literary Classics of the U.S., 2008): Selections by Henry David Thoreau (9-25), John Muir (104-112), Frederick Law Olmsted (120-125)

Marx, Leo, "The Garden," "The Machine," (excerpts.) *The Machine in the Garden: Technology and the Pastoral Idea in America* (Oxford: Oxford University Press, 1964). On Jefferson: p.146-150; on Coxe: p. 155-159; on Carlyle 171-177; and also part 6: 211-226.

Sorkin, Michael, "The Garden in the Machine" *Exquisite Corpse: Writing on Buildings* (London: Verso, 1991).

Henry Russell Hitchcock, *Contemporary Landscape Architecture and its Sources* [exhibition] San Francisco Museum of art, February 12-March 22, 1937 (San Francisco: San Francisco Museum of Art, 1937).

Christopher Tunnard, *Gardens in the Modern Landscape* (London: The Architectural Press, 1938) p.126.

Mark Treib, "Axioms for a Modern Landscape Architecture," in *Modern Landscape Architecture: A Critical Review* (Cambridge, MIT Press, 1993).

Dianne Harris, "Making your Private World: Modern Landscape Architecture and House Beautiful, 1945-196," in *The Architecture of Landscape 1940-1960*, ed. Marc Treib (Philadelphia: U Penn Press, 2002).

Ian McHarg, *Design with Nature* (New York: J. Wiley, 1992): "The Plight" (19-30); "A Step Forward" (31-41).

Simon Swaffield, *Theory in Landscape Architecture* (Philadelphia: University of Pennsylvania Press, 2002): John T. Lyle, "Design for Human Eco-systems" (178-187), "Can Floating Seed Make Deep Forms (p.188).

Corner, James "Terra Fluxus" in C. Waldheim, ed *The Landscape Urbanism Reader*. New

Anne Whiston Spirn, "The Authority of Nature" in J. Wolschke-Bulmahn ed., *Nature and Ideology: Natural Garden Design in the Twentieth Century*. (Washington DC: Dumbarton Oaks Research Library and Collection, 1997).

Robert Smithson, *Robert Smithson: The Collected Writings* (Berkeley: The University of California Press, 1996). *Selection forthcoming*.

Rosalind Krauss, "Sculpture in the Expanded Field," in *The Originality of the Avant-garde and Other Modernist Myths* (Cambridge: the MIT Press, 1986): 276-290.

Anthony Vidler. "Architecture's Expanded Field," in *ArtForum*, (2004, April): 142-47.

Elizabeth Meyer, "The Post Earth Day Conundrum: Translating Environmental Values into Landscape Design" in *Environmentalism in Landscape Architecture*, Michel Conan, ed. (Washington DC: Dumbarton Oaks, 2001).

Detlef Mertins, "Bioconstructivism," in Lars Spuybroek, *Machining Architecture*, (London: Thames and Hudson, 2004).

Shumacher, Patrick "Parametricism: A New Global Style for Architecture and Urban Design" in *Architectural Design* 79 (London: Wiley Academy Publishers) p. 14-23.

Reyner Banham, *Architecture of the Well-Tempered Environment*, (Chicago: University of Chicago Press, 1984).

Anthony Vidler, "From Anything to Biothing," in *Anything* (Cambridge: MIT Press, September 2001) p.277.

N. Katherine Hayles, "Toward Embodied Virtuality," in *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* (Chicago: University of Chicago Press, 1999).

Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980's," *Socialist Review* 15 (March-April 1985).

Sadie Plant, *Zeroes and Ones: Digital Women and the New Technoculture*. (New York: Doubleday, 1997).

Margaret Wertheim, *The Pearly Gates of Cyberspace*, (W. W. Norton & Company, 1999)

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Joel Sanders, Professor (Adjunct)

3238 1990/2010 and Counting: A Subjective Version of the Recent Fiction of Architectural Design
(3 credits)

Course Description:

This seminar attempts to understand the critical shift in the cultural field of the interiority of architecture—from typology of the form (fixed) to topology of the form (dynamic, evolving), and from the paradigm of the representation to the emergent condition of simulation. By discussing and analyzing architects and practices that have shaped and are still shaping the discipline during the past twenty years, this seminar investigates recent architectural genealogies and tries to answer the question of where architecture should go from here. Each student is expected to make an in-class presentation. A final animation/documentary and a fifteen-page research paper are required.

Course Goals & Objectives:

- The seminar will aim to move away from the traditional theory discussion or "tutorial based" organization to a production base research experts. Techniques of sensations as a theory. The main purpose of the seminar is to produce an alternative to critical statement towards the contemporary and near future cultural state of the discipline in relation to the production of arousal.
- The goal of the seminar will be to keep developing the notion of mutant variations at a level of sophistication so that questions towards beauty and relevance can begin to be understood in a contemporary setting, and emerging paradigms of aesthetics, the grotesque and the horrific, the misfit, etc.
- Students will operate within an expertise towards intuition through computational design and advancement of the discipline through a precise contemporary understanding of architecture's reliance on form, performance, and emotion to expand its discourse.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 3. Visual Communication Skills
A. 5. Investigative Skills

Topical Outline:

Writing skills (25%)
Research skills (25%)
Critical thinking skills (25%)
Representation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Gilles Deleuze *Cinema 2*
What is Philosophy
The Logic of Sensation
Jeff Koons, *Easy Fun Ethereal*
Damien Hirst, *Pictures from the saatchi*
I Want to Spend the Rest of My Life
Mathew Barney, *The cremaster cycle*
Paul Virilio, *The Lost Dimension, Semiotext(e)*

Jeff Kipnis, *Mood River*
Fabian Marcaccio, *Painting stories*
Joan Fontacuberta, *Twilight zones*
Sanford Kwinter, *Incorporations*
Peter Eisenman, *Virtual House*
Diagram Diaries
Gerhard Richter, *Florence*
Francis Bacon, *Portraits*
Norbert Wu, *Fish Faces*
Greg Lynn, *Animated Form*
Stan Allen, *Points and Lines*
Jessie Raiser, *Atlas of novel tectonics*
Lars Spuybroek, *The Architecture of Continuity*
Un Studio, *Move*
Asymptote, *Flux*
Hernan Diaz, *Alonso Excessive*

Offered:

Fall 2010

Faculty assigned:

Hernan Diaz Alonso, Endowed Visiting Professor

3239 Launch: Architecture and Entrepreneurialism (3 credits)

Course Description:

This seminar studies the designer as entrepreneur. Contemporary entrepreneurs usually understand not only how to capitalize a business but also how to play market networks with the viral dissemination of both objects and aesthetic regimes. While the architecture profession has absorbed many of the technologies that markets use in their population thinking, practice is nevertheless structured to support architecture conceived as singular creations. This seminar considers both historical and contemporary moments in architectural and urban design when architects conceived of buildings, building components, or formats as repeatable products—products that, in the aggregate, may have the power to create an alteration to a local or global environment. Each week, the seminar considers the work of two or three architects together with texts that provide critical and theoretical inflection. The final project is a business/design-plan wherein students serve as each other's publicists. The architects/firms considered in the first portion of the course include Burnham and Root; Alvar Aalto; McKim, Mead & White; John Nolen; Thonet designers; the RPAA (MacKaye, Stein, Wright, Bing, Mumford, Whitaker, Chase); Jean Prouvé; Victor Gruen; Morris Lapidus; Charles and Ray Eames; Case Study Houses; Buckminster Fuller; Cedric Price; Archigram; and Emilio Ambasz. In the second portion of the course, a growing number of contemporary examples, such as Chuck Hoberman, SHoP, TED designers, Kieran Timberlake, and Jürgen Mayer, are examined.

Course Goals & Objectives:

- Students will discuss the differences between self-construction and entrepreneurialism and explore the roles of inventor, producer, activist, aesthetician, politician.
- Students will explore evidence of entrepreneurialism and state-of-the-art innovations in the areas of Energy, Conveyance/Transportation, Land Use, and Detail.
- Students will create a business plan drawing on themes discussed in the course.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity
C. 1. Collaboration
C. 6. Leadership

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Communication skills (25%)
Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Perspecta 37 Famous.

Thomas J. Schlereth, "Burnham's Plan and Moody's Manual: City Planning as Progressive Reform" in Donald A. Krueckeberg, *The American Planner: Biographies and Recollections* (New York: Methuen, 1983), 75-100.

Beatriz Colomina "Publicity," in *Privacy and Publicity* (Cambridge: MIT Press, 1994), 140-195.

Rosen, Emanuel. *The Anatomy of Buzz : How to Create Word-of-Mouth Marketing*. 1st ed. New York: Doubleday/Currency, 2000, 56-57, 80-99.

Levitt, Steven D., and Stephen J. Dubner. *Freakonomics : A Rogue Economist Explores the Hidden Side of Everything*. New York, NY: William Morrow, 2006, 3-19.

http://www.ted.com/talks/lang/eng/esther_duflo_social_experiments_to_fight_poverty.html; and Ian Parker, Profiles, "The Poverty Lab," *The New Yorker*, May 17, 2010, p. 79
Latour, Bruno, and Vincent Antonin Lépinay. *The Science of Passionate Interests : An Introduction to Gabriel Tarde's Economic Anthropology, Paradigm*. Chicago: Prickly Paradigm Press : Distributed by the University of Chicago Press, 2009.

"The Patient Capitalist," *The Economist*, May 21, 2009.

Charles Mackay, *Extraordinary Popular Delusions and the Madness of Crowds*. Boston: L. C. Page & company, 1932, "Tulipomania."

John Elkington and Pamela Hartigan, *The Power of Unreasonable People: How Social Entrepreneurs Create Markets that Change the World* (Boston: Harvard Business Press, 2008), 29-82.

Film: *The World of Buckminster Fuller*

Film: *Eames*

K. Michael Hays and Dana Miller, eds., *Buckminster Fuller: Starting with the Universe* (New Haven: Yale University Press, 2008), "Fuller's Geological Engagement with Architecture" 1-19.

<http://www.ted.com/> [Ambasz/Hoberman/TED Designers/]

Rem Koolhaas et. al. "Atlanta," (John Portman) in *S,M,L,LX* (New York: Monacelli Press, 1995), 833-859.

Reyner Banham, Klarheit, Ehrlichkeit, Einfachheit...and Wit too!" in *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge: MIT Press, 1989), 182-195.

Reyner Banham, "1960—Stocktaking," and "Design by Choice" reprinted in *A Critic Writes*, University of California Press: Los Angeles, 1996, 67-78.

Jacques Rancière, *The Politics of Aesthetics* (London: Continuum, 2004), 7-45.

Nicolas Bourriaud, *Relational Aesthetics* (Les Presses du reel, 2002) "Relational Form," 11-24, "Toward a Policy of Forms," 79-105.

Alexander T. Galloway, *Protocol: How Control Exists after Decentralization* (Cambridge: MIT Press, 2004), 146-172.

Jencks, Charles and Silver, Nathan, "Consumer Democracy," in *Adhocism: The Case for Improvisation* (New York: Doubleday, 1972), 55-87.

Felicity D. Scott, *Architecture or Techno-utopia* (MIT Press, 2007) 150-183.

Ghosn, Rania, ed., *New Geographies, 2: Landscapes of Energy*, Harvard Graduate School of Design, 59-66 and 83-96.

David Nye, "Energy Narratives," in *Narratives and Spaces: Technology and the construction of American Culture* (New York: Columbia University Press, 1997), 74-91.

Elisabeth Rosenthal, Portugal Gives Itself a Clean-Energy Makeover, *New York Times*, August 9, 2010:
Todd Woody, Recycling Land for Green Energy Ideas, *The New York Times*, August 11, 2010, B1;
Bloomberg

Hawken, Paul, Amory B. Lovins, and Hunter Lovins. *Natural Capitalism: Creating the Next Industrial Revolution*. Boston: Little, Brown and Co., 1999, 22-47.

"Conveyance 'Germs': Elevators, Automated Vehicles, and the Shape of Global Cities," Catalog essay for *Up, Down and Across: Elevators, Escalators, and Moving Sidewalks* (New York: Merrel, 2003); 125-140.

'Straddling Bus' Offered as a Traffic Fix in China, *New York Times*, August 17, 2010.

Keller Easterling, *Organization Space: Landscape, Highways and Houses in America* (Cambridge: MIT Press, 2001), 36-74.

Clarence Stein, *Toward New Towns for America* (Cambridge: MIT Press, 1973), 18-73.

Benton MacKaye, "The New Exploration: Charting the Industrial Wilderness." *The Survey Graphic* 65 (1 May 1925): 153-157, 192-194.

Bruce Sterling, *Shaping Things*. Cambridge, Mass.: MIT Press, 2005.

Reyner Banham, "The Great Gizmo" *Design* 12, 1965. reprinted in *A Critic Writes*, (University of California Press: Los Angeles, 1996), 109-119.

Offered:

Spring 2012, Fall 2010

Faculty assigned:

Keller Easterling, Professor

3240 Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will gain an understanding of the origins and developments of Japanese spatial concepts.
- Students will carry out an individual research project based on historical or contemporary themes of Japanese architectural design.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Communication skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Nishi, Kazuo; Hozumi, Kazuo; Horton, H. Mack. *What is Japanese Architecture?: A Survey of Traditional Japanese Architecture*. Kodansha International, 1996

Isozaki, Arata, *Japan-ness in Architecture*, MIT Press, July 2006

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Yoko Kawai, Lecturer, Part-Time less than 50%

3241 Spaces of Violence: Militarism in Modern and Contemporary Architectural Discourse (3 credits)

Course Description:

"The city has become no longer the locus, but the apparatus of warfare" (Eyal Weizman). From the military imperatives of offense and defense strategies, which historically dictated the formation of cities, to the recent "War on Terror," which is ubiquitously propagating these impulses through surveillance, military tactics and strategies are still an integral part of the city and contemporary urbanism. War is an acceleration of the evolutionary processes and slow transformations inherent in the urban development of cities, and, as such, helps us study them at closer range and compressed duration. The focus of this research-based seminar, taking Beirut as a case study, examines the interrelation between war and architecture, between the act of violence and that of design. The first section of the course consists of introductory lectures by the instructor. The second section consists of student presentations.

Course Goals & Objectives:

- Students will gain an understanding of the relationship between war and architecture, between the act of violence and that of design.
- Students will research the city of Beirut and other cities in the Middle East to develop an understanding of the region through architecture and violence.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 7. Use of Precedents
- A. 9. Historical Traditions and Global Culture
- A. 10. Cultural Diversity
- C. 2. Human Behavior
- C. 8. Ethics and Professional
- C. 9. Community and Social Responsibility

Topical Outline:

Research skills (50%)

Presentation skills (25%)

Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Virilio Paul, *Strategy of Deception* (London: Verso, 2000), pp 1-34.

Hirst Paul, *Space and Power* (Cambridge: Polity Press 2005), pp 3-6 & pp 166-178

Weizman Eyal, "Lethal Theory" in *Open 2009 No.18* (Rotterdam: NAI Publishers), pp 80-99

Foucault Michel, *Security, Territory, Population* (New York: Picador 2009), Lecture 1: pp 16-38

Truby Stephan, "Shock Corridors" Chapter 2.2. p35-, Chapter 3.2 "Pentagon" p74- in *Exit Architecture: Design Between War and Peace* (New York: Springer Wien 2008)

Segal Rafi & Weizman Eyal, eds, "Wall and Tower" in *A Civilian Occupation* (London: Verso, 2002), pp39-56

Foucault Michel, *Discipline and Punish – The Birth of the Prison* (New York: Random House 1995), pp 195-228

Bevan Robert, *The Destruction of Memory – Architecture at War* (London: Reaktion Books 2006), pp132-174

Graham Stephan, Ed., "New Wars of the City: Relationships of 'Urbicide' and 'Genocide'" in *Cities, War and Terrorism* (Oxford: Blackwell 2004) pp 141-153

Hirst Paul, *Space and Power* (Cambridge: Polity Press 2005), pp 98-122

Hanf Theodor, Time-Tested Co-Operation
<http://www.con-spiration.de/texte/english/2006/libanon-e.html>

Rowe Peter & Sarkis Hashim Eds. , *Projecting Beirut* (Munich: Prestel-Verlag 1998), pp 240-262

Sarkis Hachim, Ed., *Two Squares* (Cambridge, Harvard University Press 2006)pp 24-49

Chakar Tony, "Martyr's Square Revisited", (PDF document)

Chakar Tony, "Catastrophic Space", Draft Paper (PDF Document)

Al Harithy Howayda, Ed., " Influencing the Politics of Reconstruction in Haret Hreik" in *Lessons in Post-War Reconstruction*, (London: Routledge 2010), pp 21-45

AlSayyad Nezar & Massoumi Mejgan, Eds., "The Fundamentalist City?" in *The Fundamentalist City?* (London: Routledge 2011) pp 3-26

AlSayyad Nezar & Massoumi Mejgan, Eds., "On Religiosity and Spatiality: Lessons from Hezbollah in Beirut" in *The Fundamentalist City?* (London: Routledge 2011) pp125-154

Segal Rafi & Weizman Eyal, eds, "The Mountain, Principles of Building in Heights" in *A Civilian Occupation* (London: Verso, 2002), pp79-99

Shvily Efrat, *New Homes in Israel And the Occupied Territories* (Rotterdam, Witte de With 2003), pp81-93

Goldhagen Sarah and Legault Rejean, Eds. *Anxious Modernisms* (Cambridge: MIT Press 2000), pp55-71

Avermaete Tom, Karakayali Serhat, Von Osten Marion, Eds., "Colonialism and the Critique of Modernity" in *Colonial Modern* (London: Black Dog Publishing 2010), pp39- end of Chapter

Avermaete Tom, Karakayali Serhat, Von Osten Marion, Eds., "Locating Architecture – Post Colonialism and Culture..Contextualization in Algiers" in *Colonial Modern* (London: Black Dog Publishing 2010), pp59- end of Chapter

Avermaete Tom, Karakayali Serhat, Von Osten Marion, Eds., "The Israeli 'Place' in East Jerusalem" in *Colonial Modern* (London: Black Dog Publishing 2010), pp89- end of Chapter

Avermaete Tom, Karakayali Serhat, Von Osten Marion, Eds., "Nomadic Experts and Travelling Experts" in *Colonial Modern* (London: Black Dog Publishing 2010), pp131- end of Chapter

Colomina Beatrice, *Domesticity at War*, (Cambridge: the MIT Press, 2007), pp 5-55

Castillo Greg, *Cold War on the Home Front* , (Minneapolis: University of Minnesota Press, 2010), pp 139-172

Buck-Morss Susan, Chapter 5.2 "Domestic Space" in *Dreamworld And Catastrophy*(Cambridge: the MIT Press, 2000), pp190-207

Furedi Frank, "Refusing to Perform Fear" " in *Open 2009 No. 18* (Rotterdam: NAI Publishers), pp 26-33

Graham Stephan, Ed., "The 'War on Terrorism' and Life in Cities After September 11, 2001" in *Cities, War and Terrorism* (Oxford: Blackwell 2004) pp 263-275

Williams Austin, "The New Colonialist" in *The Enemies of Progress – The Dangers of Sustainability* (Exeter: Societas, 2008)

Davis Mike, " A Surplus Humanity?" in *Planet of Slums* (London: Verso 2006) p174-end of Chapter

Davis Mike, " Illusions of Self Help?" in *Planet of Slums* (London: Verso 2006) p70-end of Chapter

Graham Stephan, "Counter Geographies" in *Cities Under Siege – The New Military Urbanism* (London: Verso 2010) pp 348-385

Graham Stephan, Ed., "Continuity And Discontinuity: The Grammar of Urban Military Operations" in *Cities, War and Terrorism* (Oxford: Blackwell 2004) pp 231-246

Leach Neil, *Camouflage* (Cambridge, MIT Press, 2006), pp 1-14

Diller Scofidio Eds., *Back to the Front: Tourisms of War* (Basse Normandie, F.R.A.C. 1994), pp 18-52

Offered:

Spring 2011

Faculty assigned:

Makram el Kadi, Endowed Visiting Professor

3242 The Digital Turn: A Cultural History (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will discuss the state of digital design theory, addressing the issue of digital agency and its consequences for the making of form.
- Students will learn about historical developments in architectural drawing and fabrication techniques focusing on the Renaissance and its relationship to the digital turn of the 1990s.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Communication and presentation skills (50%)
Critical thinking skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Mario Carpo, *The Alphabet and the Algorithm* (MIT Press, 2011)

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Mario Carpo, Endowed Visiting Professor

3243 Cold War Urbanism: The Case of Berlin (3 credits)

Course Description:

Berlin's precarious status between East and West has made this city into a prime urbanistic laboratory ever since reconstruction after World War II began. After a brief period of East-West collaboration, East Berlin became the capital of the newly founded German Democratic Republic in 1949, whereas West Berlin turned into a de facto part of West Germany and developed into a showcase of capitalist prosperity and pluralism. The seminar examines the diverging urbanistic strategies embodied in such key sites as Karl-Marx-Allee and Alexanderplatz in East Berlin or Kaiser-Friedrich-Gedächtniskirche, Südliche Friedrichstadt, or the reconstruction of the Hansaviertel in the West as a background to the seminar's main topic: the Internationale Bauausstellung in Berlin, 1984–86 (IBA). The controversial promotion of the "Critical Reconstruction" of the traditional city as a system of closed blocks that became an official dogma after the reunification of the two Germanys in 1989 is discussed together with the ideas on alternative scenarios that had preceded it.

Course Goals & Objectives:

- Students will examine general issues of urbanism and architecture in the Cold War era, including concepts like the "Functional City", "New Monumentality" or the "Urban Archipelago". These issues will be considered in term papers covering a series of projects and buildings by architects including Hans Scharoun, Albert Speer and Oscar Niemeyer.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Giedeon, Sigfried, *Architecture, You and Me. The Diary of a Development*, Cambridge, MA (Harvard University Press) 1958, pp.25-51

Huyssen, Andreas, *Present Pasts: Urban Palimpsests and the Politics of Memory*, Stanford (Stanford University Press) 2003, pp.30-48

Vidler, Anthony, 'Air, War and Architecture', in Julia Hell and Andreas Schönle (ed.), *Ruins of Modernity*, Durham (Duke University Press) 2010, pp. 29-40

Rogier, Francesca, 'The Monumentality of Rhetoric: The Will to Rebuild in Postwar Berlin', in

Williamsgoldhagen, Sarah and Réjean LEGAULT (ed.), *Anxious Modernisms. Experimentation in Postwar Architectural Culture*, Montreal/Cambridge, MA/London (CAA/MIT Press) 2000, pp. 165-89

Forster, Kurt W., 'Schinkel's Panoramic Planning of Central Berlin' In *Modulus* 16. 1984, pp. 62-77

Moltke, Johannes von, 'Ruin Cinema', in HELL, Julia and Andreas SCHÖNLE (ed.), *Ruins of Modernity*, Durham (Duke University Press) 2010, pp. 395-417

Cobb, Henry N., 'Reconstruction: Poland'. In *Task*. 1948, pp. 42-47

Crowley, David, *Warsaw*, London (Reaktion) 2003, pp.38-68

Giedeon, Sigfried, 'Historical Background to the Core', in Tyrwhitt, Jacqueline, José Luis Sert and Ernesto N. Rogers (ed.), *The Heart of the City: Towards the Humanization of Urban Life*, New York (Pellegrini and Cudahy) 1952, pp. 17-25

Moore, Charles W., 'You Have to Pay For the Public Life'. In *PERSPECTA*. 1965, pp. 57-65

Mumford, Eric, *The CIAM Discourse on Urbanism, 1928-1960*, Cambridge, MA (MIT Press) 2000, pp.131-163

Gideon, Sigfried, *Architecture, You and Me. The Diary of a Development*, Cambridge, MA (Harvard University Press) 1958.

Castillo, Greg, 'Blueprint for a Cultural Revolution: Hermann Henselmann and the Architecture of German Socialist Realism', in PÉTERI, György (ed.), *Nylon Curtain - Transnational and Transsystemic Tendencies in the Cultural Life of State Socialist Russia and East Central Europe*, Trondheim (Program of East European Cultures & Societies) 2006, pp. 115-41

Offered:

Spring 2011

Faculty assigned:

Stanislaus von Moos, Endowed Visiting Professor

3245 Architecture and Utopia (3 credits)

Course Description:

This seminar examines the odd coupling of architecture and utopia: while utopias are properly imaginable, they architecturally occupy “no place”; while utopian thought demands social suppleness, architecture fixes people and places; while utopian philosophy is entirely speculative, architecture demands formal precision. What unites them is their shared occupation with power: they both satisfy the need for their originator to tell people how to live. The seminar also examines the very diverse ways in which utopias have been historically conceived, both in relation to what they are critiquing—social disorder and despotism, industrial degradation, capitalist hegemony—and in relation to how they are evaluated: Tafuri’s scathing critique versus Jameson’s admiration, for example. The first part of the seminar examines the historical, architectural projects that constitute our understanding and definition of “utopia.” The second part is devoted to contemporary examinations of the concept of utopia: texts and projects that extend the debate about the validity of the term in an age of globalization, technocracy, and virtuality. Students are asked to do weekly readings with written responses; an in-class presentation; and a 15-page paper elaborating on the presentation topic.

Course Goals & Objectives:

- Students will examine the very diverse ways in which utopias have been historically conceived, both in relation to what they critique – social disorder and despotism; industrial degradation; capitalist hegemony - and in relation to how architecture exerts its control.
- Students will gain a broad understanding of utopian precedents in architecture.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Communication (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Thomas More, Utopia, Book 2: Chapters 1-6.

Tommaso Campanella, “The City of the Sun,” The Utopia Reader.

Etienne-Louis Boullée, “Essays on Art,” in Boullée and Visionary Architecture.

Robert Owen, “Report to the County of Lanark: 1820,” in Selected Writings of Robert Owen, ed. Gregory Claeys, vol 1 “Early Writings,” Pickering and Chatto, London, 1993.

"Charles Fourier on the Ideal Community," in The Utopian Vision of Charles Fourier: Selected Texts on Work, Love, and Passionate Attraction, trans and ed. Jonathan Beecher and Richard Bienvu, Beacon Press, Boston, 233-270.

Dolores Hayden, Seven American Utopias: The Architecture of Communitarian Socialism, 1790-1975, Chap 4, "Heavenly and Earthly Space," and Chap 6, "The Architecture of Passional Attraction," 148-185.

Friedrich Engels, "Socialism: Utopian and Scientific," The Marx-Engel Reader, ed Robert Tucker, WW Norton and Co., New York, 1978, 683-717.

William Morris, News from Nowhere, Chaps 1 and 2, 9-15, Oxford University Press, Oxford, 2003.

Ebenezer Howard, Garden Cities of Tomorrow, "Author's Introduction," Chaps 1-4, 41-80.

Une Cite Industrielle, Tony Garnier, trans. Marguerite E.McGoldrick, Princeton Architectural Press, 12-17.

Dora Wiebenson, Tony Garnier: The Cite Industrielle, George Braziller, NY, 1969, 11-32.

Anatole Kopp, Town and Revolution: Soviet Architecture and City Planning, 1917-1935, Chap 8, 163-178; 184-186; and Chap 9.

Ivan Leonidov: The Complete Works, ed. Catherine Cooke, Academy Editions, London, 1988.

Mary McLeod, "Architecture or Revolution': Taylorism, Technocracy, and Social Change," Art Journal 43, no.2, summer 1983, 132-47.

Robert Fishman, Urban Utopias in the Twentieth Century, Chaps 13, 14, 15.

Natalini, Superstudio: The Middelburg Lectures and Andrea Branzi, No-Stop City: Archizoom.

Pier Vittorio Aureli, The Project of Autonomy: Politics and Architecture within and against Architecture, "Archizoom: The Autonomy of Theory versus the Ideology of the Metropolis," 69-88.

Offered:

Fall 2010

Faculty assigned:

Peggy Deamer, Professor

3246 From Open City to Postmodern City: Architecture and Urbanism in Italy, 1945-1980 (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will trace how Italian architects and theorists articulated architecture and urban form in their attempt to address the themes of reconstruction, context, tradition, territory, disciplinary autonomy, consumerism, ideology and history that made the Italian discourse one of the protagonists in the architectural debates of the second half of the twentieth century.
- Students will focus on primary sources and have the opportunity to study firsthand publications of magazines of the period such as *Casabella-continuità*, *Metron*, *Domus*, *Zodiac*, *Controspazio* and *Lotus*, seminal theoretical works like Muratori's *Studi per una operante storia urbana di Venezia*, Carlo Aymonino's *Città di Padova* and Rossi's *The Architecture of the City*, or the catalogues of exhibitions including the 1973 *Milan Triennale Rational Architecture*, *Roma Interrotta*, *Cannaregio Ovest* and the 1980 Venice Biennale *Presence of the Past*.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills

Topical Outline:

Writing skills (50%)

Research skills (25%)

Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Ernesto Nathan Rogers, "Program: Domus, the House of Man" [1946], first editorial as editorial director of *Domus* in *Architecture Culture 1943-1968*, ed. Joan Ockman (New York: Columbia Books of Architecture/Rizzoli, 1993), 77-79.

Casabella-continuità 215 (April-May 1957).

Manfredo Tafuri, "The Years of Reconstruction", in *History of Italian Architecture, 1944-1985*, trans. Jessica Levine (Cambridge, MA, and London: MIT Press, 1989), 3-33.

APAO, "Constitution of the Association for Organic Architecture in Rome" [1945], in *Architecture Culture 1943-1968*, ed. Joan Ockman (New York: Columbia Books of Architecture/Rizzoli, 1993), 68-69.

Bruno Zevi, *Towards an Organic Architecture* [1945] (London, Faber & Faber, 1950).

Vittorio Gregotti, "Architecture of the Postwar Reconstruction 1944-1950", in *New Directions in Italian Architecture* (New York: George Braziller, 1968), 38-46.

Casabella-continuità 215 (April-May 1957).

Ernesto Rogers, "The tradition of Modern Architecture in Italy", in *Italy Builds: Its Modern Architecture and Native Inheritance* (New York: Reinhold, 1954), 9-14.

Ernesto Rogers, "Preexisting Conditions and Issues of Contemporary Building Practice", from *Casabella-continuità* 204 (February-March 1955): 3-6; translated in *Architecture Culture 1943-1968*, ed. Joan Ockman (New York: Columbia Books of Architecture/Rizzoli, 1993), 200-204.

Reyner Banham, "Neoliberty: The Italian Retreat from Modern Architecture", in *Architectural Review* 747 (April 1959): 230-55.

Saverio Muratori, *Studi per una Operante Storia Urbana di Venezia* (Rome: Istituto Poligrafico dello Stato, 1959). (examine sequence of analytical plans)

Carlo Aymonino, *La Città di Padova* (Rome: Officina Edizioni, 1970). (examine comparative sequence of city plans)

Roland Barthes, "The Eiffel Tower", in *The Eiffel Tower and Other Mythologies* (Berkeley: University of California Press, 1997): 3-17.

Carlo Aymonino and Pier Luigi Cervellati, "The Historic Centre Between Political Design and Architectural Design", in *Casabella* no.428 (September 1977): 13-14.

Manfredo Tafuri, passage from "Aufklärung II: The Museum, History, and Metaphor (1951-1967)", in *History of Italian Architecture, 1944-1985*, trans. Jessica Levine (Cambridge, MA, and London: MIT Press, 1989), 60-62.

Casabella-continuità 242 (August 1960). Issue includes project submissions for the competition of Barene S. Giuliano, Mestre (Venice).

Casabella-continuità 264 (June 1962). Issue dedicated to Italian directional centers: look over projects and authors.

Casabella-continuità 270 (December 1962). Issue dedicated to the city-territory.

Aldo Rossi, "New Problems", in *Ekistics*, n.87 (Cambridge, MA: 1963), 101-3.

Vittorio Gregotti, "Architecture, Environment, Nature", excerpt from *Il territorio dell'architettura* [1966], in *Architecture Culture 1943-1968*, ed. Joan Ockman (New York: Columbia Books of Architecture/Rizzoli, 1993), 399-401.

Vittorio Gregotti, "The Contemporary Scene", in *New Directions in Italian Architecture* (New York: George Braziller, 1968), 79-95.

Casabella 367 (July 1972) and *Casabella* 370 (October 1972).

Superstudio. "Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism", in *Architectural Design*, vol. 42 (December 1971): 737-742.

Archizoom Associati. "No-Stop City" (1971), in *Dall'onda pop alla superficie neutra: Archizoom Associati 1966-1974*, ed. R. Gargiani (Milan: Electa, 2007), 215.

Germano Celant, "Radical architecture", in *Italy: The new domestic landscape*, ed. Emilio Ambasz (New York: MoMA, 1972), 380-7.

Aldo Rossi, "The Structure of Urban Artifacts" and "Introduction to the Portuguese Edition", in *The Architecture of the City* [1966], trans. Diane Ghirardo and Joan Ockman (New York and Massachusetts: Oppositions Books, IAUS/MIT, 1982), 28-61, 169-177.

Giulio Carlo Argan, "On the Typology of Architecture", in *Architectural Design*, trans. Joseph Rykwert (December 1963): 565.

Aldo Rossi, "The Analogous City: Panel", in *Lotus International* 13 (December 1976): 5-9.
Aldo Rossi, "Introduction to the First American Edition" [1978], *The Architecture of the City* (New York and Massachusetts: Oppositions Books, IAUS/MIT, 1982), 12-19.

Aldo Rossi, *Scientific Autobiography* (New York and Massachusetts: Oppositions Books, IAUS/MIT, 1981).

Giulio Carlo Argan, "Architecture and Ideology" [1957], in *Architecture Culture 1943-1968*, ed. Joan Ockman (New York: Columbia Books of Architecture/Rizzoli, 1993), 253-259.

Manfredo Tafuri, "Preface" and "Problems in the Form of a Conclusion", in *Architecture and Utopia: Design and Capitalist Development* [1973], trans. Barbara Luigia La Penta (Cambridge, MA, and London: MIT Press, 1976), vii-xi and 170-182.

Roma Interrotta, catalogue of the exhibition at the Cooper Hewitt Museum (Rome: Incontri Internazionali d'Arte/Officina Edizioni, 1979).

Catalogue of exhibition: *10 Immagini per Venezia* (Venice: Officina Edizioni, 1980).

Exhibition catalogue, *La Presenza del Passato: Prima Mostra Internazionale di Architettura* (Venice: La Biennale di Venezia, 1980).

Domus 610 (1980). Includes the polemic review by Charles Jencks and Vincent Scully's account of the curatorial process.

Paolo Portoghesi, "The End of Prohibition" and "Hopes and Fears", *Postmodern* (New York: Rizzoli, 1983), 14-49.

Offered:

Fall 2012, Spring 2012

Faculty assigned:

Marta Caldeira, Lecturer, Part-Time less than 50%

3247 People Making Places: An Anatomy of Nonprofessional Participation in Architecture
(3 credits)

Course Description:

The idea of “participation” has undergone a recent revival in many cultural and creative fields, including architecture. But what does this positive-sounding, albeit often ill-defined, concept really mean? This seminar proposes a definition of participation as “user completion,” with “user” understood as both the immediate known inhabitant and the potential future one. Interrogating the dynamics of collaborative production of the built environment, over time, between architects and users, the seminar maps the impacts of specific distributions of decision-making power. The seminar focuses particularly on the implications of user completion for architectural form, as realized and as perceived. Following initial engagement with established theories from Lefebvre, Latour, and Foucault on how space is collectively produced and experienced, subsequent sessions interrogate this at three different scales—those of the individual home, the shared public space, and the evolving city—all the while asking: How have, and why should, architects make space in the way that they practice for others’ contributions?

Course Goals & Objectives:

- Students will interrogate the dynamics of collaborative production of the built environment, over time, between architects and users, mapping the impacts of specific distributions of decision making power. Students will focus particularly on the implications of user completion for architectural form, as realized and as perceived.
- Students will explore the topic of participation in architecture at three different scales: those of the individual home, shared public space and the evolving city.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 10. Cultural Diversity
C. 2. Human Behavior
C. 9. Community and Social Responsibility

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Research for the Sociology of Education, New York: Greenwood, pp. 241-258.

De Certeau, M. (1984) *The Practice of Everyday Life*, Berkeley: University of California Press

Foucault, M. (1984) ‘Space, Power and Knowledge’ in P. Rabinow (Ed.) *The Foucault Reader*, Harmondsworth: Penguin.

Habermas, Jurgen [1964] (1974) 'The Public Sphere: An Encyclopedia Article', trans. Sara Lennox and Frank Lennox, in *New German Critique*, No 3, pp. 49-55

Habermas, Jurgen (1996) *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*, Cambridge, MA: The MIT Press

Latour, Bruno (1992) 'Where are the Missing Masses? The Sociology of a Few Mundane Artefacts'. In W. L. Bijker, J. Law (Eds.), *Shaping Technology/Building Society: Studies in Sociotechnical Change*. Cambridge, Mass, MIT Press, pp 225 – 258

Latour, Bruno, (2005), *Reassembling the Social: An Introduction to Actor-Network-Theory*, Oxford: Clarendon

Lefebvre, Henri [1974] (1991), trans. Nicholson-Smith, D. *The Production Of Space*, Oxford: Blackwell Publishers

Jencks, Charles (2002) *The New Paradigm in Architecture: The Language of Post-Modernism*, New Haven: Yale University Press

Soja, Edward (1996) *Thirdspace: Journeys to Los Angeles and other real-and-imagined places*, Oxford: Blackwell

Soja, Edward (1989) *Postmodern Geographies: the Reassertion of Space in Critical Social Theory*, London: Verso Press

Venturi, Robert (1966) *Complexity and Contradiction in Architecture*, New York: Museum of Modern Art

Venturi, Robert, Scott Brown, Denise & Izenour, Steven (1977) *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form – Revised Edition*, MIT Press

Arnstein, Sherry R. (1969) 'A Ladder of Citizen Participation' in *Journal of the American Planning Association*, Vol. 35, No. 4, pp. 216-224

Banham, R, Barker, P, Hall, P, and Price, C. (1969) 'Non-Plan: An Experiment in Freedom', *New Society*, 20 March 1969, pp. 435-443

Jacobs, Jane (1961) *The Death and Life of Great American Cities*, New York: Random House

Pateman, Carole (1970) *Participation and Democratic Theory*, Cambridge University Press

Dovey, Kim (2008) *Framing Places: Mediating Power in Built Form*, London: Routledge

Harvey, David (2008) 'The Right To The City' in *New Left Review* 53

Pile, Steve (2005) *Real Cities: modernity, space and the phantasmagorias of city life*, London: Routledge

Sandercock, Leonie (Ed.) (1998) *Making The Invisible Visible: A multicultural planning history*, University of California Press

Brand, Stewart (1995) *How Buildings Learn: What happens after they are built* New York: Viking

Hill, Jonathan (Ed.) (1998) *Occupying Architecture: between the architect and the user*, London: Routledge

Hill, Jonathan (Ed.) (2003) *Actions of Architecture: Architects and Creative Users*, London: Routledge

Moore, Charles W. (2001) *You Have To Pay For The Public Life: Selected Essays of Charles W. Moore*, MIT Press

Till, Jeremy, Blundell Jones, Peter, Petrescu, Doina (Eds.) (2005), *Architecture and Participation*, London: Routledge

Bishop, Claire (2006) *Participation*, London: Whitechapel and MIT Press

Bishop, Claire (2006) 'The Social Turn: Collaboration and its Discontents' in *Artforum*, February, pp. 179-185

Bourriaud, Nicolas (1998) *Relational Aesthetics*, Dijon: Les presses du reel

Bourriaud, Nicolas, Caroline Schneider and Jeanine Herman (2002) *Postproduction: Culture as Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg

Kester, Grant H. (2004) *Conversation Pieces: Community and Communication in Modern Art*, University of California Press

Offered:

Fall 2011

Faculty assigned:

Tom Coward, Endowed Visiting Professor

Daisy Froud, Endowed Visiting Professor

Vincent Lacovara, Endowed Visiting Professor

Geoff Shearcroft, Endowed Visiting Professor

3248 Schinkel and the Creation of a New Urban Topography (3 credits)

Course Description:

The Berlin architect Karl Friedrich Schinkel, widely traveled in Europe and in close touch with architects from France to Russia, England, and Italy, helped reshape the city of Berlin by means of numerous insertions and partial expansions, creating new types of public buildings, spaces, and parks. Schinkel's pictorial invention—his panoramas, theaters, and residences—reconfigured the scenario of the city. This seminar attempts to grasp his ideas of topography, landscape, and culture at a time of swift transformation of the European city. Students are required to give in-class presentations and write a substantial paper.

Course Goals & Objectives:

- Students will form a comprehensive notion of Karl Friedrich Schinkel's work in the city of Berlin, focusing on his role as an architect, industrial designer, administrator, educator, scenographer, facilitator and even painter.
- Students will learn about Schinkel's activities in Berlin with detailed lectures illustrating his interventions in the city, addressing his thoughts on the subject of building and his activity as an author.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative skills
A. 9. Historical Traditions and Global Culture

Topical Outline:

Communication and presentation skills (25%)
Research skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Isiah Berlin, *The Roots of Romanticism*, ed. Henry Hardy. Princeton: Princeton University Press, 1999
[mit Vorsicht zu genießen]

Theodore Ziolkowski, *Clio the Romantic Muse. Historicizing the Faculties in Germany*. Ithica and London: Cornell University Press, 2004

Ernst Behler, *German Romantic Literary Theory*. Cambridge UP, 1993

David Watkin and Tillmann Mellinghoff, *German Architecture and the Classical Ideal*. Cambridge, MA: MIT Press, 1987

Paul Mebes, *Um 1800. Architektur und Handwerk im letzten Jahrhundert ihrer traditionellen Entwicklung*. Berlin, 1908.

Neue Baukunst: Berlin um 1800, ed. Elke Blauert. Berlin: Nicolai, 2007

Mathematisches Calcul und Sinn für Ästhetik. Die Preussische Bauverwaltung 1779-1848. Berlin 2000.

Klaus Jan Philipp, *Um 1800. Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810.* Stuttgart, 1997.

Die Königsstadt. Berliner urbane Räume um 1800, ed. Claudia Sedlarz. Berlin-Brandenburgische Akademie der Wissenschaften. Berliner Klassik, vol. 6. Berlin, 2007.

Gunther Schuly, *Stadtplane von Berlin 1652 bis 1920.* Berlin: Mann, 1998.

Theodore Ziolkowski, *Berlin. Aufstieg einer Metropole um 1800.* Stuttgart: Klett-Cotta, 2002.

Theodore Ziolkowski, *German Romanticism and Its Institutions.* Princeton: Princeton UP, 1990.

Friedrich Gilly, *Essays on Architecture 1796-1799*, Introduction by Fritz Neumeyer. Los Angeles: The Getty Center for the History of Art and the Humanities, 1994.

“Schinkel Werk” Berlin, Deutscher Kunstverlag, ongoing series

Reprints of Schinkel's *Sammlung architektonischer Entwürfe: Collection of Architectural Designs...By Karl Friedrich Schinkel.* Chicago: Exedra Books, 1981 .

Karl Friedrich Schinkel, Sammlung architektonischer Entwürfe. Samtliche Texte und Tafeln der Ausgabe Potsdam 1841-1845, ed. By Alfons Uhl. Nordlingen: Uhl, 2005 .

Aus Schinkels Nachlass: Reisetagebücher, Briefe und Aphorismen, ed. Alfred von Wolzogen, 2 vols. Berlin, 1862-64, reprint Mittenwald: Maercker, 1981 .

Karl Friedrich Schinkel: Briefe, Tagebücher, Gedanken, ed. by Hans Mackowsky. Berlin: Propyläen, 1922.

Karl Friedrich Schinkel: A universal man, ed. by Michael Snodin. Victoria and Albert Museum exhibition catalogue. New Haven and London: Yale University Press, 1991 .

David Bindman and Gottfried Riemann, *Karl Friedrich Schinkel, 'The English Journey.'* *Journal of a visit to France and England in 1826.* New Haven and London: Yale UP 1993.

Karl Friedrich Schinkel: Architettura e paesaggio, ed. Marco Pogacnik. Milan: Motta, 1993.

Klassizismus – Gothik. Karl Friedrich Schinkel und die patriotische Baukunst, ed. Annette Dorgerloh, Michael Niedermeier und Horst Bredekamp. Berlin: Deutscher Kunstverlag, 2007

Barry Bergdoll, *Karl Friedrich Schinkel: An architect for Prussia.* New York, 1994.

Friedrich Gilly, Essays on Architecture 1796-1799, ed. Fritz Neumeyer. Texts & Documents. Santa Monica: The Getty Center for the Arts and the Humanities, 1994

Mario Alexander Zadow, *Karl Friedrich Schinkel, Leben und Werk*, Berlin: Rembrandt 1980. 3rd Revised edition Axel Menges, 2003.

Mario Alexander Zadow, *Karl Friedrich Schinkel, Ein Sohr der Spataufklärung*, Stuttgart: Axel Menges, 2001.

Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture, ed. John Zukowsky. Chicago. The Art Institute of Chicago 1994.

Karl Friedrich Schinkel, Berliner Bauakademie ed. Elke Blauert. Berlin: Nicolai 1996.

Karl Friedrich Schinkel, Bauakademie, Essays 2003, ed. Nancy Wiegand-Hoffmann. Berlin: Wissenschaftsverlag, 2003.

Klassizismus – Gothik. Karl Friedrich Schinkel und die patriotische Baukunst, ed. Annette Dorgerloh, Michael Niedermeier und Horst Bredekamp. Berlin: Deutscher Kunstverlag, 2007.

Offered:

Spring 2012

Faculty assigned:

Kurt Forster, Visiting Professor Emeritus

3249 Exhibiting Architecture (3 credits)

Course Description:

This seminar traces the legacy of radical architecture exhibitions used by architects as laboratories to test new formal, spatial, and technological ideas throughout the twentieth century. Using the Beinecke Rare Book and Manuscript Library's holdings on modern prints and manuscripts as source material, students learn to conduct primary archival research while working on exhibition installations and concepts conceived by leading modern architects (e.g., Le Corbusier, Mies van der Rohe) as well as by groups of architects (e.g., Archigram, Superstudio, Utopie) at various institutional, cultural, and historical settings. As a final project, students work collectively toward a publication and an exhibition on the topic.

Course Goals & Objectives:

- Students participate in a seminar that explores the legacy of small-scale exhibitions conceived by individual architects or group of architects between 1920 and the present. The course focuses on exhibitions where architecture is both the subject matter and the media.
- Students will perform primary research on material available through the Beinecke Rare Books Library, British Art Center, Manuscripts and Archives, and the Haas Arts Library. Their research into two exhibitions will contribute to a final presentation of findings in class.
- Students will collectively produce a book on the topic, each contributing two entries that include photographic documentation, project descriptions and analysis, as well as visual reconstruction of the assigned exhibition.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 2. Design Thinking Skills
- A. 3. Visual Communication Skills
- A. 5. Investigative Skills
- A. 7. Use of Precedents
- A. 9. Historical Traditions and Global Culture
- C. 1. Collaboration

Topical Outline:

Research skills (25%)
Communication skills (25%)
Precedent research (25%)
Presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Henry Urbach, "Exhibition as Atmosphere," *Log* 20.

Bruce Altschuler, "Introduction," *From Salon to Biennial; Exhibitions that Made History*, Vol. 1 (London: Phaidon, 2009)

Richard Bolton, "Modern Spectator and the Postmodern Participant," *Photo Communique*, 8:2 pp. 34-45.

Boris Groys, "Comrades of Time," from *Cognitive Architecture: From Biopolitics to Noopolitics. Architecture & Mind in the Age of Communication and Information*, Deborah Hauptmann, ed. (Rotterdam: 010 Publishers, 2010), pp. 90-99.

Brian O'Doherty, "Notes on the Gallery Space," from *Inside the White Cube: The Ideology of the Gallery Space* (London: Routledge, 1996)

Robert A.M. Stern, "From the Past: Strada Novissima," *Log 20*

Paola Nicolin, *Castelli di carte : La XIV Triennale di Milano, 1968* (Milan: Quodlibet Studio, 2011)

C. Gray Smith, *Supermannerism: New Attitudes In Post-Modern Architecture* (New York: Dutton, 1977), pp. 108-109.

Marja-Riitta Norri and Roger Connah, *Pietilä : modernin arkkitehtuurin välimaastoissa; Pietilä : intermediate zones in modern architecture* (Helsinki: Suomen rakennustaiteen museo, 1985)

Roger Connah, *Writing architecture: Fantômas fragments fictions : an architectural journey through the 20th century* (Cambridge: MIT Press, 1984)

Pierre Restany, *Un panorama du present Une philosophie du futur* (Paris, 1967)

Jean-Louis Violeau, "utopie: in acts," Marc Dessauce, ed. *The Infatigable Moment: Pneumatis and Protext in '68* (New York: Princeton Architectural Press, 1999), 36-59.

Utopie, *Structures Conflables* (1968)

Craig Buckley and Jean-Louis Violeau, *Utopie, Texts and Projects, 1967-1978* (Cambridge: MIT Press, 2011)

Anty Pansera, "The triennale of Milan: past present future," *Design issues*, no. 2, no. 1 (1985): 21-32.'

Hadas A. Steiner, *Beyond Archigram* (New York: Routledge, 2009), 1-38.

Peter Cook, "Living City" in *Living Arts 2*, Theo Crosby, ed., (1963) pp. 67-114.

Roger M. Buergel, "This Exhibition is an Accusation:"the Grammar of Display According to Lia Bo Bardi," *Afterall 26* (Spring 2011)

Nicola Pezolet, "'Signs of Inhabitation,' the Critical Legacies of Patio and Pavilion," *Thresholds*, 35 (2009): 44-49.

Sarah Williams Goldhagen, "Freedom's Domiciles: Three Projects by Alison and Peter Smithson," *Anxious Modernisms; Experimentation in Postwar Architectural Culture*, Sarah Goldhagen and Rejean Legault (Cambridge: MIT Press, 2000), 74-95

Constant, *New Babylon: tien lithografieën, mit een tekst "Preambuul bij een nieuwe wereld* (Amsterdam: Galerie d'Eendt, 1963.

A Space bounded by colour" (1952) from Francis Strauven, *Aldo van Eck, Shape of Relativity* (Amsterdam: Architectura & Natura, 1998), 201-208.

Van Eck and Constant, "Spatial Colorism," in Vincent Ligtelijn and Francis Strauven, eds. *Aldo van Eyck, Writings*, Vol. 2, 96-97.

Noam M. Elcott, "Rooms of Our Time: László Moholy-Nagy and the Stillbirth of Multi-Media Museums." In *Screen/Space*, edited by Tamara Trodd (Manchester: Manchester University Press, 2011), 25-52.

Alexander Dorner, ""Die neue Raumvorstellung in der bildenden Kunst (1931) in *Malewitsch-Mondrian: Konstruktion als Konzept, Alexander Dorner Gewidmet* (Ludwigshafen am Rhein: Wilhelm-Hack-Museum, 1987)

Catherine de Zegher and Mark Wigley, eds., *The Activist Drawing, Retracing Situationist Architectures from Constant's New Babylon to Beyond* (New York: The Drawing Center, 2001), 28-56.

Primary: Walter Gropius, *Bauhaus, Dessau* (1926) (Beinecke

Alexander Dorner, *The Way Beyond "Art" – the work of Herbert Bayer* (New York: Wittenborn and Schulz, 1947)

Arthur A. Cohen, *Herbert Bayer; the Complete Work* (Cambridge: MIT Press, 1984)

Sharon, *Kibbutz+Bauhaus; architect's way in the new land* (Stuttgart: Kraemer Verlag, 1976)

Cynthia Goodman, "The Art of Revolutionary Exhibition Techniques," in *Frederick Kiesler* (New York: Whitney Museum, 1989) 57-83

Joan Ockman, "The Road Not Taken" from *Autonomy and Ideology, Positioning an Avant-Garde in America*, R.M. Somol, ed. (New York: Monacelli Press, 1997) 82-120.

Maria Cough, "Constructivism Disoriented: El Lissitzky's Dresden and Hannover Demonstrationsraume," in *Situating El Lissitzky*, ed. Nancy Perloff and Brian Reed (Los Angeles: Getty research Institute, 2003) 108-209.

Bruce Altschuler, *Salon to Biennial, Exhibitions that Made History*, Vol. 1 (London: Phaidon, 2009)

Alexander Dorner, *The Way Beyond "Art" – the work of Herbert Bayer* (New York: Wittenborn, Schultz, 1947)

El Lissitzky, "Proun Room," G #1 (1923) - English translation *An Avant-Garde Journal of Art, architecture, Design, and Film*, Detlef Mertins and Michael W. Jennings, eds. (Santa Monica: Getty Research Institute, 2010)

Charlotte Klonk, "Exhibition as Collective Experience" from *Spaces of Experience; Gallery Interior from 1800-2000* (New Haven: Yale University Press, 2009), 108-125.

Offered:

Spring 2012

Faculty assigned:

Eeva-Liisa Pelkonen, Professor

3250 Minimally Invasive? Dialogues between Art and Architecture since 1960 (3 credits)

Course Description:

Relations between contemporary art and architecture have rarely been as complex, or as subtly contentious, as they are today. Contemporary artists like Rachel Whiteread and Olafur Eliasson mine architecture for its methods and scale, while architects such as Herzog & de Meuron and François Roche frame their designs principally in terms of new art. This seminar examines how art and architecture are currently entwined, and how artists, designers, and critics broker between them, both to distinguish and to diminish the differences between “fine” and “applied” arts. Complementing works and manifestos by artists themselves, the seminar surveys art theorists such as Michael Fried, Rosalind Krauss, and Hal Foster, as well as more recent work by Dave Hickey, Jeff Kipnis, Sanford Kwinter, Sylvia Lavin, and others. Students are responsible for a discussion presentation related to a reading and two writing/analytical exercises: a 1,000-word gallery review due at midterm and a final project that combines a close reading in text and graphics.

Course Goals & Objectives:

- Students will examine how art and architecture are currently entwined, and how artists, designers, and critics broker between them, both to distinguish and to diminish the differences between “fine” and “applied” arts.
- This seminar opens with the shift in the art world from European to American priorities marked by Abstract Expressionism and Pop, but concentrates on architecture and art since 1970.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 3. Visual Communication Skills
- A. 5. Investigative Skills
- A. 7. Use of Precedents
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Writing skills (50%)
Communication skills (25%)
Presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2012

Faculty assigned:

Joe Day, Endowed Visiting Assistant Professor

3251 Spheres: History and Theories of the Spherical Function in Architecture (3 credits)

Course Description:

In architecture as in other intellectual disciplines, spheres and the attribute of circularity do not simply constitute one species of forms among others; they have always held a special status in the way they have been associated with the visionary and the spiritual, the atmospheric, and the sublime, as well as with the paradigmatic and the autonomous. It appears that a number of analogies can be drawn between the epistemology and the aesthetics of spheres, hinging on the notion of "interiority." This seminar attempts to categorize and understand the different connections between the morphology of sphericity in architecture and the modern history and theories associated with it. It becomes apparent quite rapidly that the subject of "spheres" sits less comfortably in architecture than it traditionally does in philosophy or in art. While the philosophy and architecture of roundness has often been tidily inscribed in the path of humanism, spherical architecture has a trajectory that runs parallel to the ambitions of "modernization" and, accordingly, has been reenergized in the present-day debates in the dialectic between humanism and the post-human. This seminar examines the projects and theories of spherical architecture from the twentieth century to the present, unravels recurring themes of these discussions, and builds up to a "spherological" theory. In the first half of the seminar, the theories of Emil Kaufmann, Hans Sedlmayr, Gaston Bachelard, Manfredo Tafuri, Jean Baudrillard, and Peter Sloterdijk are studied; in the second half of the seminar, particular architectural and urban projects are analyzed in relation to these theories.

Course Goals & Objectives:

- Students will examine various projects and theories of spherical architecture throughout the 20th century up to the present. Recurring themes will be discussed and unraveled in order for the group to develop an understanding of a "spherological" theory.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Critical thinking skills (50%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

Peter Sloterdijk, "Thinking Interiority," *Bubbles: Microspherology* (Los Angeles: Semiotext(e); Cambridge: Distr.by MIT Press, 2011).

Peter Sloterdijk, "The Nomotop: On the Emergence of Law in the Island of Humanity," *Law and Literature*, Vol.18, No. 1 (Spring 2006), pp. 1-14. (Stable URL: <http://www.jstor.org/stable/10.1525/lal.2006.18.1.1>)

Emil Kaufmann, "Three Revolutionary Architects, Boullée, Ledoux, and Lequeu," *Transactions of the American Philosophical Society*, New Series, Vol. 42, No. 3 (1952), pp. 431-564. (Stable URL: <http://www.jstor.org/stable/1005689>).

Hans Sedlmayr, *Art in Crisis: the Lost Center* (Chicago: H. Regnery Co., 1958).
Suggested Background Reading:

Jean-Jacques Rousseau, *A Treatise on the Social Compact: The Principles of Political Law* (London: Printed for D.I. Eaton, at the Cock and Swine, 1795). (Orbis electronic resource)

Emil Kaufmann, *Von Ledoux bis Le Corbusier: Ursprung und Entwicklung der autonomen Architektur* (Stuttgart: Gerd Hatje, 1985).

Anthony Vidler, "Neoclassical Modernism: Emil Kaufmann," *Histories of the Immediate Present: Inventing Architectural Modernism* (Cambridge: MIT Press, 2008).

Manfredo Tafuri, "The Wicked Architect," *The Sphere and the Labyrinth: Avant-gardes and Architecture from Piranesi to the 1970s* (Cambridge: MIT Press, 1987).

Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development* (Cambridge: MIT Press, 1973).

King Camp Gillette, *World Corporation* (Boston, The New England News Company, 1910).

Jean Baudrillard, "Maleficent Ecology," *The Illusion of the End* (Stanford: Stanford University Press, 1994), 78-88.

Reyner Banham, *The Architecture of the Well-Tempered Environment* (Chicago: Univ. of Chicago Press, 1969).

Frederick Kiesler, *Frederick Kiesler, 1890-1965: Inside the Endless House* (Valencia: IVAM Centre Julio Gonzalez, 1997).

Stephen Phillips, "Introjection and Projection: Frederick Kiesler and His Dream Machine," *Surrealism and Architecture* (London: Routledge Press) 2004.

Frederick Kiesler, "The Art of Architecture for Art," *Art News* (October 1957), vol. 56, no. 6, p. 41-43.

Andrea Cawelti, "The Stage as a Well-Designed House: Frederick Kiesler's Ideal Theatre", *Biblion* 3, no. 1 (Fall 1994), 111-139.

Frei Otto, *Occupying and Connecting: Thoughts on Territories and Spheres of Influence with Particular Reference to Human Settlement*, ed. Berthold Burkhardt (Stuttgart: Edition Axel Menges, 2009).

Frei Otto, "Frei Otto, Bodo Rasch: Finding Form: Towards an Architecture of the Minimal": the Werkbund Show: exhibition at the Villa Stuck, Munich, on the occasion of the award of the 1992 Deutscher Werkbund Bayern Prize to Frei Otto und Bodo Rasch; catalogue, scientific contributions and bibliography edited by Sabine Schanz (Axel Menges, 1995).

R. Buckminster Fuller, *And it Came to Pass--Not to Stay* (New York: Macmillan, 1976).

R. Buckminster Fuller, *Cosmography: a Posthumous Scenario for the Future of Humanity* (New York: Macmillan; Toronto : Maxwell Macmillan, 1992).

Paolo Soleri, *Arcology: The City in the Image of Man* (Cambridge: MIT Press, 1969).

Paolo Soleri, *Asteromo. Soleri* (1964).

Paolo Soleri, *Two Suns Arcology: a Concept for Future Cities* (New York: Xerox, 1976).

Antonietta Iolanda Lima, *Soleri: Architecture as Human Ecology* (New York: Monacelli Press, 2003).

Reyner Banham, *Megastructure: Urban Futures of the Recent Past* (New York: Harper and Row, 1976).

Larry Busbea, *Topologies: the Urban Utopia in France, 1960-1970* (Cambridge: MIT Press, 2007).

Justus Dahinden, *Urban Structures for the Future* (New York, Praeger Publishers, 1972).

George R. Collins, "The Visionary Tradition in Architecture," *The Metropolitan Museum of Art Bulletin, New Series*, Vol. 26, No. 8 (Apr., 1968), pp. 310-321 (Stable URL: <http://www.jstor.org/stable/3258445>).

Air-air: Celebrating Inflatables, exhib. cat. (Monaco: Grimaldi Forum, 2000).

"Hans Hollein: Underground Projects," *Domus* 812 (Feb 1999): 8-11.

Marc Dessauce ed., *The Inflatable Moment: Pneumatics and Protest in '68* (New York: Princeton Architectural Press, 1999).

Sean Topham, *Blowup: Inflatable Art, Architecture, and Design* (Munich: Prestel, 2002).

Sara S. Richardson, *Haus-Rucker-Company: Gunther Zamp Kelp, Laurids Ortner, Manfred Ortner* (Monticello: Vance Bibliographies, 1987).

Karl Chu, "Metaphysics of Genetic Architecture and Computation," *Perspecta*, Vol. 35, Building Codes (2004):74-97, The MIT Press (Stable URL: <http://www.jstor.org/stable/1567346>).

Karl Chu, "Genetic Space: Hourglass of the Demiurge," *Architektur & Bauforum* 196 (Nov 1998): 108-115.

Karl Chu, "The Fabric of Genetic Architecture," *Volume (Amsterdam, Netherlands)* 1 (2005): 54-55.

Cary Wolfe, "Form and System in Contemporary Architecture," *What is Posthumanism?* (Minneapolis: University of Minnesota Press, 2010).

Offered:

Fall 2012

Faculty assigned:

Emmanuel Petit, Associate Professor

3252 Exhibitionism (3 credits)

Course Description:

Spectatorship cannot be understood without taking into account the exhibition space in which art is viewed—reception and display are interdependent. Nevertheless, the history of art and the history of gallery/museum architecture (until recently a subject neglected by scholars) have been treated as separate topics. This course will rectify this oversight. Examining this issue from an historical and cultural perspective, we will consider art and environment as reciprocal terms that shape the viewer's experience. Organized chronologically, the course will examine parallel chapters in the history of art and the evolution of gallery and museum architecture, exploring the relationship and tensions between them.

The course is divided into three parts. The first part will provide a historical overview of the development of exhibition spaces in conjunction with parallel chapters in the history of art, from the Renaissance palace to the Modernist white cube—a period in which art and architecture work in tandem to create environments that actively construct a spectator's encounter with works of art. The second part will consider how artists, critics and architects since the 1960's have launched a critique against the white cube around questions of autonomy, embodiment, identity (gender, class, race), politics, and commerce. In the process, these artists have employed a range of techniques from installation to performance that actively transform the physical space of the gallery. The class will conclude by speculating about the future of gallery and museum architecture as curators and designers respond to a range of contemporary issues including global branding ("starchitecture") and the mandate to exhibit new artistic categories executed in a variety of mediums/media (video, digital, interactive and performance).

Course Goals & Objectives:

- Students will learn to consider the reciprocity between art and environment and the way that these terms shape the viewer's experience of an exhibition space.
- Students will study the evolution of the history of art and the architecture of galleries and museums in parallel, focusing on the tension between the two.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Critical thinking skills (25%)

Research skills (25%)

Presentation skills (25%)

Writing skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2013

Faculty assigned:

Joel Sanders, Professor (Adjunct)

3253 Critical Theory: Culture, Art, and Architecture (3 credits)

Course Description:

This course will examine the ideas of critical theory as handed down to us from the Frankfurt School (who gave us Critical Theory with a capital “C” and Capital “T”) in the 30’s and transformed into American critical theory of the 80’ and 90’s. The Frankfurt School critical theorists - concerned with elaborating Marx’s intimations of “superstructure” and analyzing the workings of culture within capitalism – were interested in how art, as a cultural production, operates as a system that can support or thwart , depending on its deployment, the workings of capitalism. Because art is, seemingly, the activity that is the least connected to the workings of the economic “base”, its role as a possible critique of capitalism is difficult to assess, and the principle members of the Frankfurt School – Horkheimer, Adorno, Marcuse, Benjamin, and later Habermas – never agreed upon an “aesthetic” position. This fact makes the debate regarding art’s potential resistance to capitalist culture all the more contemporary and lively. And helps explain how the debate still continued as critical theory emerged in America in the 80’s and 90’s in a broader context of a critique of representation. Although the figures associated with postmodern critical theory – Barthes, Foucault, Lacan, Derrida, Deleuze, Spivak, amongst others – were not associated with the Frankfurt School, they nevertheless addressed the same issue of how cultural production subsumes and deflects capitalism. This course examines the question of architecture through the lens of art, which itself is examined through the lens of culture. It will investigate the issue of architecture wherever it is implicated, but will not limit itself to the architectural issue.

Course Goals & Objectives:

- Students will examine the perception of architecture through a lens of art. They will consider the potential resistance of art to a capitalist culture, and the architectural repercussions of this notion.

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture

Topical Outline:

Communication and presentation skills (25%)
Critical thinking skills (25%)
Writing skills (50%)

Prerequisites:

None

Textbooks/Learning Resources:

N/A

Offered:

Spring 2013

Faculty assigned:

Peggy Deamer, Professor

4212 American Cultural Landscapes (3 credits)

Course Description:

After a brief review of Native American and colonial settlements, this lecture course surveys the growth of towns and cities between 1800 and 1920, then examines the shift between 1920 and the present, when residential and commercial activities move away from city centers into diffuse, automobile-dependent metropolitan regions. Students complete one brief writing assignment and one fifteen-page paper.

Course Goals & Objectives:

- Students will gain an understanding of the political, social, and aesthetic forces behind the creation of the urban and suburban places Americans have experienced in their daily lives.
- Students will write one short essay and a twelve to fifteen page paper using primary sources.
- Students will engage in week discussions focused on lectures and readings.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity
C. 2. Human Behavior
C. 9. Community and Social Responsibility

Topical Outline:

Writing skills (40%)
Communication skills (30%)
Research skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Alison Isenberg, *Downtown America: A History of the Place and the People Who Made It* (Chicago: University of Chicago Press, 2004).

Dolores Hayden, *Building Suburbia: Green Fields and Urban Growth, 1820-2000* (New York: Pantheon Books, 2003).

Offered:

Fall 2012, Fall 2010

Faculty assigned:

Dolores Hayden, Professor

4214 Built Environments and the Politics of Place (3 credits)

Course Description:

Call it the built environment, the vernacular, everyday architecture, or the cultural landscape, the material world of built and natural places is intricately bound up with social and political life. This seminar explores research methods and sources for writing the history of the built environment, including Sanborn maps, aerial and ground photographs, planning documents, oral histories, landscape analysis, and GIS. It includes readings from urban and suburban history, geography, anthropology, and architecture as well as readings on narrative and graphic strategies for representing spaces and places. Students present papers. Sections from longer theses or dissertations in progress are welcome.

Course Goals & Objectives:

- Students will enhance their own research methods in the history of the built environment as well as narrative and visual strategies for interpreting spaces and places.
- Students will discuss how to frame researchable questions, how to identify suitable source materials, how to plan time to accomplish the research, how to write and illustrate the paper, how and where to present the work for eventual publication.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity
C. 2. Human Behavior
C. 9. Community and Social Responsibility

Topical Outline:

Writing skills (40%)
Communication skills (30%)
Research skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Carol Burns and Andrea Kahn, eds., *Site Matters*.

Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*.

Setha Low, "Towards a Theory of Space and Place."

Don Mitchell, "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice."

Offered:

Spring 2012, Fall 2012

Faculty assigned:

Dolores Hayden, Professor

4216 Globalization Space: International Infrastructure and Extrastatecraft (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will consider networks of trade, energy, communication, transportation, spatial products, finance, management and labor as well as new strains of political opportunity that reside within their spatial disposition.
- Student will look at case studies including free zones and automated ports around the world, satellite urbanism in South Asia, high-speed rail in Japan and the Middle East, agripoles in Southern Spain, fiber optic submarine cable and mobile telephony in East Africa, spatial products of tourism in the DPRK, and the standards and management platforms of ISO.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Communication skills (25%)
Research skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Easterling, Keller. *Enduring Innocence: Global Architecture and its Political Masquerade*.
Armand Mattelart, *Networking the World 1794-2000* (London: University of Minnesota Press, 2000), 1-22.

Stephen Krasner, *Sovereignty: Organized Hypocrisy* (Princeton: Princeton University Press, 1999), 3-25 (and <http://globetrotter.berkeley.edu/people3/Krasner/krasner-con3.html>);
or Krasner, "Sovereignty," *Foreign Policy*, Jan/Feb 2001, 20-29.

Alfred D. Chandler, Jr. *The Visible Hand: The Managerial Revolution in American Business* (Cambridge: The Belknap Press of Harvard University Press, 1977), 81-109.

Armand Mattelart, *Mapping World Communication: War, Progress, Culture* (London: University of Minnesota Press, 1994), 3-30.

Michael T. Klare, *Resource Wars: The New Landscape of Global Conflict* (New York: Henry Holt and Company, 2001), 27-50. (recommended) 109-137.

David Nye, "Energy Narratives," in *Narratives and Spaces: Technology and the construction of American Culture* (New York: Columbia University Press, 1997), 74-91.

Keller Easterling, *Organization Space: Landscapes Highways and Houses in America* (Cambridge: MIT Press, 1999), 12-67.

Manuel Castells, *The Rise of the Network Society* (London: Blackwell, 1996), 151-172, 190-200.

Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000), 42-66.

Kenichi Ohmae, "The Rise of the Region State" *Globalization and the Challenges of a New Century*, Bloomington: Indiana University Press, 2000, 93-100.

Keller Easterling, *Enduring Innocence: Global Architecture and its Political Masquerades* (Cambridge: MIT Press, 2005), 99-122.

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 27-47.

Keller Easterling, *Enduring Innocence: Global Architecture and its Political Masquerades* (Cambridge: MIT Press, 2005), 135-155.

Stephen Graham, and Simon Marvin, *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition* (London: Routledge, 2001), 329-377.

John Arquilla and David Ronfeldt, *The Emergence of Noopolitik: Toward an American Information Strategy*, Santa Monica, RAND, 1999, 28-53. (Online Resource)

Yochai Benkler, *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (New Haven: Yale University Press, 2006), 1-28.

Karl Polanyi, *The Great Transformation: The Political and Economic Origins of Our Time* (Boston: Beacon Press, 1944, 1957, 2001), 141-157.

Jacques Rancière, *The Politics of Aesthetics* (London: Continuum, 2004), 12-45.

Pierre Bourdieu, "Symbolic Capital," *The Logic of Practice* (Stanford: Stanford University Press, 1980), 112-121.

Dean MacCannell, *The Tourist* (Berkeley: University of California Press, 1976), 1-16, 91-107.

Meyer, Drori and Hwang, *Globalization and Organization: World Society and Organizational Change* (Oxford: Oxford University Press, 2006), 25-49.

Mike Davis, "Haussmann in the Tropics," *Planet of Slums*, 95-120.

Joseph Stiglitz, *Globalization and its Discontents* (New York: Norton, 2003), 3-22.

Georgio Agamben, "The Camp as Nomos of the Modern" in *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford University Press, 1998), 166-180.

Aihwa Ong, "A Biocartography: Maids, Neoslavery and NGOs" *Liberalism as Exception* (Durham, Duke University Press, 2006), 195-217.

Etienne Balibar, *We, the People of Europe: Reflections on Transnational Citizenship* (Princeton: Princeton University Press, 2003), 51-77.

Mahnaz Ispahani, *Roads and Rivals: The Political Uses of Access in the Borderlands of Asia* (B. Tauris & Co Ltd, 1989), 1-14.

Keller Easterling, *Organization Space: Landscapes Highways and Houses in America* (Cambridge: MIT Press, 1999), 74-122.

Bruno Latour, *We Have Never Been Modern* (Cambridge: Harvard University Press, 1993), 29-48.
James C. Scott, *Domination and the Arts of Resistance: Hidden Transcripts* (New Haven; Yale University Press, 1990), 136-152.

Margaret E. Keck and Kathrin Sikkink, *Activists Beyond Borders: Advocacy Networks in International Politics* (Ithaca: Cornell University Press, 1998), 1-35.

Michel de Certeau, *The Practice of Everyday Life*. (Berkeley: University of California Press, 1984), "Making Do: Uses and Tactics" 29-44.

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Keller Easterling, Professor

4217 Suburbs (3 credits)

Course Description:

American downtowns have declined in size and influence since 1920 as suburbs have come to dominate urban regions. After considering the history of diverse suburban landscapes, this seminar explores definitions of sprawl linking impoverished inner-city areas to growth on metropolitan fringes. Representations of suburban built environments in photography, films, and literature are examined. A research paper of 20–30 pages (or an alternative documentary or public humanities project) is required.

Course Goals & Objectives:

- Students will gain an understanding of the changing meanings of city, suburb, and countryside in the United States since the early 19th century.
- Students will understand the importance of highways to suburban development, discuss the relationship between suburbanization and sprawl, explore the visual impact of sprawl, and examine the role of government mortgage subsidies in recent patterns of land use.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity
C. 2. Human Behavior
C. 9. Community and Social Responsibility

Topical Outline:

Communication and presentation skills (40%)
Writing skills (40%)
Research skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Dolores Hayden, *Building Suburbia: Green Fields and Urban Growth, 1820-2000*, pb, Vintage, 2003.

Dolores Hayden, *A Field Guide to Sprawl*, pb, Norton, 2004.

D. J. Waldie, *Holy Land*, pb, St. Martins Press, 1996.

Offered:

Fall 2010

Faculty assigned:

Dolores Hayden, Professor

4219 Urban Research and Representation (3 credits)

Course Description:

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

Course Goals & Objectives:

- This course offers a selective introduction to traditions in urban research, perspectives in urban theory, and possibilities in urban representation. Students will engage in an interdisciplinary manner with sociology, political economy, geography, environmental psychology, architectural history, and social theory.
- Students will devise and hone research questions, methods of investigation, and representational tactics. Ultimately, students will share their collective work in multi-media: online, in print, and as an installation.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 10. Cultural Diversity
C. 2. Human Behavior
C. 9. Community and Social Responsibility

Topical Outline:

Presentation skills (25%)
Research skills (25%)
Writing skills (25%)
Communication skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

J.B. Jackson. 1957. "The Stranger's Path," *Landscape in Sight*.

George Packer. 2006. "The Megacity: Lagos becomes an urban test case," *The New York er*.

Joan Ockman. 2005. "Bestride the World Like a Colossus: The Architect as Tourist," *Architourism: Authentic, Escapists, Exotic, Spectacular*, eds. Ockman and Frausto

Gabrielle Brainard (YSOA '07). 2001. "Party Walls: Understanding Urban Change Through a Block of New Haven Row Houses, 1870-1979," *Journal of the New Haven Colony Historical Society*.

Deryck W. Holdsworth. 1997. "Landscape and Archives as Texts," *Understanding Ordinary Landscapes*, pp. 44-55.

Paul Groth. 1997. "Frameworks for Cultural Landscape Studies," *Understanding Ordinary Landscapes*.

David Harvey. "View from Federal Hill."

Robert Ezra Park. 1915. "The City: Suggestions for the Investigation of Human Behavior in the Urban Environment."

Ernest W. Burgess. 1924. "The Growth of the City."

David Harvey. 1978. "On Countering the Marxian Myth—Chicago Style," in *Spaces of Capital*.

Georg Simmel. 1905. "The Metropolis and Mental Life."

Stanley Milgram. 1977. *The Individual in a Social World*. (Chaps. 1 - 4, pp. 24 – 53)

Anthony Vidler. 1991. "Agoraphobia: Spatial Estrangement in Georg Simmel and Siegfried Kracauer."

Edgar Allan Poe. 1840. "The Man of the Crowd"

Walter Benjamin. 1969. *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. ("The Flâneur.")

Elizabeth Wilson. 1991. *Sphinx in the City*. (chap. 1, "Into the Labyrinth")

Ash Amin and Nigel Thrift. 2002. *Cities: Reimagining the Urban*. (Chapter 1: The Legibility of the Everyday City.)

Guy Debord. 1958. "Theory of the Dérive" and "Two Accounts of a Dérive," in Ken Knabb, ed. *Situationist International Anthology*

Thomas F. McDonough. 1994. "Situationist Space," *October*.

Simon Sadler. 1999. *The Situationist City* (chs. 1 & 2)

James Corner, "The Agency of Mapping: Speculation, Critique and Invention," in *Mappings*, ed. Denis Cosgrove.

Don Mitchell. 2003. *The Right to the City: Social Justice and the Fight for Public Space*. (Ch. 4)

Ocean Howell. 2005. "The Creative Class and the Gentrifying City: Skateboarding in Philadelphia's Love Park," *Journal of Architectural Education*.

Sikivu Hutchinson, *Waiting for the Bus*

Suleiman Osman, *The Invention of Brownstone Brooklyn: Gentrification and the Search for Authenticity in Postwar New York* (Oxford University Press, 2011).

Howard S. Becker. 2007. *Telling About Society*, chapter 11, "Visual Sociology, Documentary Photography, and Photojournalism."

Elihu Rubin. 2010. "(Re)Presenting the Street: Video and Visual Culture in Planning," in *Multimedia Planning and Policy: Beyond the Flatlands*, eds. Leonie Sandercock and Giovanni Attili.

Siegfried Kracauer, *Theory of Film*, selections TBA.

Anke Gleber, "Women on the Screens and Streets of Modernity: In Search of the Female Flâneur,"

Walter Ruttmann. 1929. "Berlin, Symphony of a City." (72 minutes)

Dziga Vertov. 1929. "Man with a Movie Camera." (68 minutes)

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Elihu Rubin, Assistant Professor

4221 Introduction to Commercial Real Estate (3 credits)

Course Description:

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.

Course Goals & Objectives:

- Students will gain a basic understanding of the principles and practices of commercial real estate.

Student Performance Criterion/a addressed:

A.1. Communication Skills
B. 7. Financial Considerations

Topical Outline:

Research skills (25%)
Presentation skills (25%)
Communication skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Kevin Gray, Critic, Part-Time less than 50%

4222 History of Landscape Architecture: Antiquity to 1700 in Western Europe (3 credits)

Course Description:

This course presents an introductory survey of the history of gardens and the interrelationship of architecture and landscape architecture in Western Europe from antiquity to 1700, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; the boundaries between inside and outside; issues of topography and geography; various uses of water; organization of plant materials; and matters of garden decoration. Specific gardens or representations of landscape in each of the four periods under discussion—Ancient Roman; medieval; early and late Renaissance; and Baroque—are examined and situated within their own cultural context. Throughout the seminar, comparisons of historical material with contemporary landscape design are made.

Course Goals & Objectives:

- Students will look at specific gardens or representations of landscape in paintings, plans, maps, prints, and other media in each of the four periods under discussion--Ancient Roman, Medieval, early to late Renaissance, and Italian Baroque—and to situate them within their cultural context.
- Students will gain an introductory knowledge of the history of landscape architecture and the wider, cultivated landscape in Western Europe from the Ancient Roman period to seventeenth-century Rome.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Communication and presentation skills (40%)
Research and writing skills (60%)

Prerequisites:

None

Textbooks/Learning Resources:

Hunt, John Dixon, "The Idea of a Garden and the Three Natures," in Greater Perfections, Philadelphia, 2000, 32-75.

Ackerman, James S. "The Typology of the Villa," in The Villa Form and Ideology of Country Houses, Princeton, 1990, 9-33.

Ackerman, James S. "The Ancient Roman Villa," in The Villa Form and Ideology of Country Houses, Princeton, 1990, 35-61.

LeCorbusier, Towards a New Architecture, New York, 1986, 180-87.

LeCorbusier *Voyage d'Orient*, English edition, Paris, Electa, 1994. Look at images on the Pompeian house.

Pliny the Younger, "Letter to Domitius Apollinaris," Book V, letter 6 in The Letters of the Younger Pliny, Volume I, London, 1972, 139-144.

Conan, Michel, "Nature into art: gardens and landscapes in the everyday life of Ancient Rome," *Journal of Garden History*, Vol. 6, no. 4, 348-356.

Purcell, Nicholas, "The Roman Garden as a Domestic Building," in Roman Domestic Buildings, ed. Ian M. Barton, Exeter, 1996, 120-51.

Varro, Marcus Terentius, On Agriculture, Book III, iv.2-v.3 in Marcus Porcius Cato On Agriculture Marcus Terentius Varro On Agriculture, trans. William Davis Hooper, Cambridge, 1979, 446-457.

Ashby, Thomas, "Introduction," Chapter I, "The Making and Preservation of the Aqueducts in Roman Times," Chapter IV, "The Engineering of the Aqueducts," in The Aqueducts of Rome, Oxford, 1935, 1-9, 10-15, 34-47 .

Hodge, A. Trevor, "The Aqueduct," in Roman Aqueducts and Water Supply, London, 1992, 2-3 and 89-125.

Pliny the Younger, "Letter to Gallus," Book II, letter 17, in The Letters of the Younger Pliny, Volume I, London, 1972, 75-79.

Salza Prina Ricotti, Eugenia, "The Importance of Water in Roman Garden Triclinia," in Ancient Roman Villa Gardens, ed. Elisabeth Blair MacDougall, Washington, D.C.: Dumbarton Oaks, 1987, 137-184.

Purcell, Nicholas, "Town in Country and Country in Town," in Ancient Roman Villa Gardens, ed. Elisabeth Blair MacDougall, Washington, D.C.: Dumbarton Oaks, 1987, 186-203.

Martial, Epigrams, ed. & tr. D.R.Shackleton Bailey, Cambridge, 1993, vol. III, Book XII, 59, 139 .

MacDonald, William L. and John A. Pinto, "Introduction," "The Site," "Unfamiliar Architecture," "Waterworks and Landscape," and "The Villa in Use," in Hadrian's Villa and Its Legacy, New Haven, 1995, 1-46, 78-116, 170-182, 183-97.

Welch, Katherine E., The Roman Amphitheatre From Its Origins to the Colosseum, Cambridge, 2007, 147-62.

Braunfels, Wolfgang, "The St.Gall Utopia," in Monasteries of Western Europe. The Architecture of the Orders, London, 1972, 37-44.

Maevaert, Paul, "The Medieval Monastic Gardens," in Medieval Gardens, ed. Elisabeth Blair MacDougall, Washington, D.C.: Dumbarton Oaks, 1986, 25-53.

Ackerman, James, "The Early Villas of the Medici," in The Villa Form and Ideology of Country Houses, Princeton, 1990, 62-87.

Sereni, Emilio, "The Early Middle Ages and the Feudal Era," in History of the Italian Agricultural Landscape, Princeton, 1997, 52-86.

MacDougall, Elisabeth Blair, "An Introduction to Roman Gardens of the Sixteenth Century," in Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries, Washington, D.C.: Dumbarton Oaks, 1994, 1-22.

Ackerman, James S, "The Belvedere as a Classical Villa," in Distance Points. Essays in Theory and Renaissance Art and Architecture, Cambridge, 1991, 325-59.

Lazzaro, Claudia, Chapter 9, "Tivoli's Ancient Waters Revived," in The Italian Renaissance Garden From the Conventions of Planting, Design, and Ornament to the Grand Gardens of Sixteenth-Century Central Italy, New Haven, 1990, 215-242.

Smith, W, "Pratolino," JSAH, 20, 1961, 156-68.

Ackerman, James S, "Villas" in Palladio, London, 1991, 36-80.

Scamozzi, Vincenzo, Excerpts from The Idea of a Universal Architecture, in Vincenzo Scamozzi Venetian Architect, eds. Koen Ottenheym, Henk Scheepmaker, Patty Garvin, and Wolbert Vroom, Amsterdam, 2003

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Bryan Fuermann, Lecturer, Part-Time less than 50%

4223 History of British Landscape Architecture: 1600 to 1900 (3 credits)

Course Description:

This seminar examines the history of landscape architecture and of the idea of nature in Britain from 1600 to 1900. Topics of discussion include Italian and French influences on the seventeenth-century British garden; the Palladian country house and garden; naturalism and the landscape park as national landscape style; garden theories of the picturesque and of the sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design; and modernist landscape idioms. Comparisons of historical material with contemporary landscape design are emphasized throughout 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.

Course Goals & Objectives:

- Students of the course will have the opportunity to examine firsthand British painting, sculpture, drawings, watercolors, rare books, and manuscripts and will use these primary sources in tracing the evolution of the idea of nature in Britain as represented in its literature, art, architectural history, and landscape architectural history from 1600 to 1900.
- Students will examine the idea of nature within a wide cultural arena: aesthetics, politics, philosophy, psychology, science, commerce, imperialism, colonialism, and nationalism.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Communication and presentation skills (40%)
Research and writing skills (60%)

Prerequisites:

None

Textbooks/Learning Resources:

In addition to readings, students will reference works in the British Art Center related to the course.

Paul Mellon with John Baskett, *Reflections in a Silverspoon A Memoir*, New York, 1992, pp. 321-26.

Hunt, John Dixon, "The Idea of a Garden and the Three Natures," in *Greater Perfections The Practice of Garden Theory*, Philadelphia, 2000, pp.32-73.

Harris, John and Gervase Jackson-Stops, eds. *Britannia Illustrata Knyff & Kip*, The National Trust, 1984, pp 5-8

Mowl, Timothy, "George London and Henry Wise—Garden Design as Business," in *Gentlemen & Players Gardeners of the English Landscape*, Sutton Publishing Limited, 2000, pp 48-61.

Strong, Roy, The Renaissance Garden in England, London, 1979, pp 25-34 (Hampton Court-phase 1), 56-59 (Wollaton Hall), 97-102 (Salomon de Caus), 107-110 (Massey's Court, Llanerch), 147-165 (Wilton), The Artist and the Country, New Haven, 2000.

Williamson, Tom, "Elite Management and Landscape Design," in Sir John Vanbrugh and Landscape Architecture in Baroque England 1690-1730, eds. Christopher Ridgway and Robert Williams, Sutton Publishing Limited, 2000, pp 12-30.

Levine, Neal, "Castle Howard and the Emergence of the Modern Architectural Subject," *SAH*, 62:3, September, 2003, pp 326-51.

Vanbrugh, Sir John. "Reasons offer'd for preserving some part of the old manor, 11 June, 1709," in Sir John Vanbrugh and landscape architecture in Baroque England, 1690-1730, eds. Christopher Ridgway and Robert Williams, Stroud, 2000, p. 191.

Ackerman, James S., "The Palladian Villa in England," in The Villa Form and Ideology of Country Houses, Princeton, 1990, pp 135-158

Campbell, Colen, Vitruvius Britannicus, London, 1715-25.

Harris, John. "The Garden after 1726," in The Palladian Revival. Lord Burlington, His Villa and Garden at Chiswick, New Haven, 1994, pp. 191-262.

Hunt, John Dixon, "Lordship of the Feet: Toward a Poetics of Movement in the Garden," in Landscape Design and the Experience of Motion, ed. Michel Conan, Dumbarton Oaks, Washington, D.C., 2003, pp. 243-262.

Willis, Peter. "Stowe," in Charles Bridgeman and the English Landscape Garden, London, 1977, pp. 106-127.

Bois, Yve-Alain, "A Picturesque Stroll around *Clara-Clara*," in October: the First Decade, Cambridge, 1987.

Hussey, Christopher, "Stourhead, Wiltshire," in English Gardens and Landscapes, 1700-1750, London, 1967, pp 58-65.

Mowl, Timothy, "Alexander Pope and the 'Genius of the Place'," in Gentlemen & Players Gardeners of the English Landscape, Sutton Publishing Limited, 2000, pp. 93-104.

"Gentlemen in Control—The 'Rococo Garden,'" in Gentlemen & Players Gardeners of the English Landscape, Sutton Publishing Limited, 2000, pp. 136-148.

Pope, Alexander, "An Epistle IV To Richard Boyle, Lord Burlington," in The Poems of Alexander Pope, ed. F.W.Bateson, London, 1951, Vol III, iii, pp. 127-151

Burke, Edmund Sublime and Beautiful, ed. James T. Boulton. Notre Dame, 1968. Read Parts I and III, pp. 31-54 and 91-125

Hoskins, W.G. "Parliamentary Enclosure and the Landscape," in The Making of the English Landscape, London, 1985, pp. 177-210

Williamson, Tom. "The Age of Brown," and " 'Beauty and Utility' ," in Polite Landscapes Gardens and Society in Eighteenth-Century England, Baltimore, 1995, pp. 77-93 and pp. 119-140.

Andrews, Malcolm, "The Sublime as Paradigm: Hafod and Hawkstone," in The Architecture of Western Gardens, eds. Monique Mosser and Georges Teyssor, Cambridge, 1991, pp. 323-26.

Bermingham, Ann, "The State and Estate of Nature," "The Picturesque Decade," in Landscape and Ideology The English Rustic Tradition 1740-1860, Berkeley, 1986, pp. 9-54, 57-86.

"Drawing the Social and Political Landscape," in Learning to Draw Studies in the Cultural History of a Polite and Useful Art, New Haven, 2000, pp. 76-126.

Burke, Edmund, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, ed. J.T.Boulton, London, 1968. Read Part II, pp 57-87.

Kemp, Martin, "...Cameras etc," in The Science of Art Optical themes in western art from Brunelleschi to Seurat, London and New Haven, 1990, pp.188-208.

Soane, John, "Crude Hints Towards the History of My House," in Visions of Ruin Architectural fantasies & designs for garden follies, Sir John Soane Museum, 1999, pp. 61-74.

Daniels, Stephen. "The Picturesque Landscape," in Humphry Repton Landscape Gardening and the Geography of Georgian England, New Haven, 1999, pp. 103-148.

Pollock, Linda, "Sublime Matters: Fresh Kills," *Praxis*, 4/4, pp. 58-63.

Williamson, Tom. "Repton and the Picturesque," in Polite Landscapes Gardens and Society in Eighteenth-Century England, Baltimore, 1995, pp. 141-159.

Bermingham, Ann. "Mapping the Self: Constable/Country," in Landscape and Ideology, The English Rustic Tradition 1740-1860, Berkeley, 1986, pp. 87-156.

Reynolds, Graham, "The large Canal Scenes," in Constable The Natural Painter, pp. 52-78.

Vaughan, William, Elizabeth E. Barker, Colin Harrison, Samuel Palmer 1805-1881 Vision and Landscape, .London, 2005.

Wordsworth, John. "The Discovery of Nature," in William Wordsworth and the Age of English Romanticism, New Brunswick, 1987, pp. 47-132.

Wordsworth, William. "Lines Composed a Few Miles above Tintern Abbey," " Preface" to the Second Edition of Lyrical Ballads (1800) in William Wordsworth Selected Poems and Prefaces, ed. Jack Stillinger, Boston, 1965, pp. 108-111, and pp.445-465.

Sloan, Kim. "Beauty, Beckford, and the Sublime," and "In Hannibal's Footsteps? John Robert Cozens's First Trip Through the Alps in 1776," in Alexander and John Robert Cozens, New Haven, 1986, pp. 63-87 and pp. 109-127.

Wordsworth, John. "Memory, Imagination, and the Sublime," in William Wordsworth and the Age of English Romanticism, London, 1987. pp. 163-198.

Clark, Kenneth, "Nature," in Ruskin Today, New York, 1964, pp. 85-120.

Darwin, Charles. Excerpts from The Origin of Species, 1859.

Frank, Ellen E. "The Domestication of Nature: Five Houses in the Lake District," in Nature and the Victorian Imagination, eds. U.C.Knoepfelmacher and G.B.Tennyson, Berkeley, 1977, pp. 68-94.

Hoskins, Lesley, "Wallpaper," in William Morris, ed. Linda Parry, London, 1996, pp. 198-223.

Ruskin, John. "The Nature of Gothic," in The Works of John Ruskin, ed. E.T.Cook and Alexander Wedderburn, London, 1904, Vol X

Wilde, Oscar. "The Decay of Lying," in Intentions, New York, 1907, p. 3-5.

Chadwick, George F., The Park and the Town. Public Landscape in the 19th and 20th Centuries, New York, 1966, pp 19-36, 66-136.

Helmreich, A.L. "Re-presenting Nature: Ideology, Art, and Science in William Robinson's 'Wild Garden'," in Nature and Ideology: Natural Garden Design in the Twentieth Century, ed. Joachim Wolschke-Bulmahn, Washington, D.C.: Dunbarton Oaks, 1997, pp. 88-111.

"Re-Presenting the Countryside: William Robinson and the Wild Garden," "Gertrude Jekyll: Transforming the Local into the National," and "Jekyll and Lutyens: Resolving the Debate," in The English Garden & National Identity The Competing Styles of Garden Design 1870-1914, Cambridge, 2002, pp 39-65, 155-188, 189-222.

Platt, Charles, Italian Gardens, Portland, Oregon, 2000.

Robinson, William. The Wild Garden, Portland, 1994, pp. 1-11.

Offered:

Spring 2012, Spring 2011

Faculty assigned:

Bryan Fuermann, Lecturer, Part-Time less than 50%

4225 Learning from Landscape (3 credits)

Course Description:

This research seminar investigates key operative strategies in urban landscape design using projects in New York City as textbook examples. Research focuses on the relationship among urban context, open space design, and social interaction, paying particular attention to the way specific landscape typologies address social and spatial competition in the urban environment. Each class begins with a short introductory lecture by the instructor, which is followed by student analysis, as well as diagrams, plans, and sections of existing site conditions. Key to this approach is an understanding of the relationship among materials, form, space, scale, temporality, and the social activation of the site via circulation and programming. The students collectively assemble the analyses into a graphic document and an electronic presentation on the School's Web site. A field trip to New York City to study the landscape design of Central Park is an integral aspect of the seminar.

Course Goals & Objectives:

- Students will understand key operative strategies for specific landscape projects through examination and analysis of precedents.
- Students will learn to introduce landscape thinking into their architectural practice by exploring how we, as designers, look at the “things” that compose the environment.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A.11. Applied Research
C. 2. Human Behavior

Topical Outline:

Research skills (25%)
Writing skills (25%)
Drawing and representation skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Howett, Catherine. “Systems, Signs, Sensibilities: Sources for a New Landscape Aesthetic.” *Landscape Journal* 6(1) 1987, 1-12.

Smithson, Robert “Frederick Law Olmsted and the Dialectical Landscape.” In *Robert Smithson: The Collected Writings* Jack Flam ed. (Berkeley: University of California Press, 1996) 157-171.

Robinson, Sydney K. “Picturesque Anticipations of the Avant-Garde and Landscape.” In *Landscape Journal* 10(1) Spring 1991, 12-15.

Rose, James. "Freedom in the Garden," "Plants Dictate Garden Form," "Articulate Form in Landscape Design," and "Why Not Try Science." In *Modern Landscape Architecture: A Critical Review* (Cambridge: MIT Press, 1994) 68-77. (These articles first appeared in *Pencil Points* in 1938 and 1939).

Staber, Margaret. "Concrete Painting as Structural Painting." In *Structure in Art and Science*, Gyorgy Kepes, Ed. (Braziller: New York, 1965) 165-185.

Meyer, James. "Introduction to the "minimal" 1: "Black, White and Grey." In *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale University Press, 2001) 77-81.

Benes, Mirca. "Inventing a Modern Garden at the Museum of Modern Art, New York." In *Landscape Journal* 13 (1) Spring 1994, 1-20.

Trieb, Marc. "Axioms for Modern Landscape Architecture." In *Modern Landscape Architecture: A Critical Review* (Cambridge: MIT Press, 1994) 36-67.

Koolhaas, Rem. "Prehistory." In *Delirious New York* (New York: Monacelli Press, 1994) 13-27.

Olin, Laurie. "Form, Meaning, and Expression in Landscape Architecture." In *Landscape Journal* 7(2) 149-169.

Phillips, Patricia "Present Tensions: The Nature of Public Space." In *The Once and Future Park*, Deborah Karasov and Steve Waryan, eds. (Walker Art Center: 1993) 23-29.

Newspaper articles on street closings:

<http://www.nytimes.com/2009/05/26/arts/design/26clos.html> and
<http://www.nytimes.com/2009/02/26/nyregion/26broadway.html>.

Rosenberg, Elissa. "Public and Private: Rereading Jane Jacobs." In *Landscape Journal* 138-144.

Whyte, William. "The Street." In *The Social Life of Small Urban Spaces* (New York: Project for Public Spaces, 1980).

Schwartz, Martha "Landscape and Common Culture Since Modernism." In *Modern Landscape Architecture: A Critical Review* (Cambridge: MIT Press, 1994) 260-265.

Brown, Brenda. "Avant-Gardism and Landscape Architecture." *Landscape Journal* 10(2) Fall 1991, 134-154.

Whyte, William. "The Life of Plazas," and "Sitting Space." In *The Social Life of Small Urban Spaces* New York: Project for Public Spaces, 1980) 16-23.

Scully, Vincent. "The Death of the Street." *Perspecta* (8)1963, 91-96.

Eckbo, Garrett, Daniel U. Kiley and James Rose. "Landscape Design in the Urban Environment." In *Modern Landscape Architecture: A Critical Review* (Cambridge: MIT Press, 1994) 78-82.

Gotkin, Michael. "The Politics of Play: The Adventure Playground in Central Park." In *Preserving Modern Landscape Architecture: Papers from the Wave Hill – National Park Service Conference* Charles Birnbaum, Ed. (Cambridge: Spacemaker Press, 1997) 60-77.

De Jong, Erik. "Teardrop Park: Elective Affinities." In *Michael Van Valkenburgh Associates: Reconstructing Urban Landscapes*, Anita Berrizbeitia, Ed. (New Haven: Yale University Press, 2009) 172-189.

Condon, Patrick M. "Radical Romanticism." In *Landscape Journal* 10(1) Spring 1991, 3-8.

Bressi, Todd W., and Katy Chey. "Gantry Plaza State Park Queens, New York." *Places* (15) 1, 6-9.

Muschamp, Herbert. "Where Iron Gives Way to Beauty and Play." *New York Times* Sunday, December 13, 1998.

Corner, James. "A Discourse on Theory I: Sounding the Depths – Origins, Theory and Representation," in *Landscape Journal* 9, no. 2 (1990).

Corner, James. "A Discourse on Theory II: Three Tyrannies of Contemporary Theory and the Alternative Hermeneutics," in *Landscape Journal* 10, no. 2 (1991).

Muschamp, Herbert. "Looking Beyond Vision." In *The Once and Future Park*, Deborah Karasov and Steve Waryan, Eds. (Walker Art Center: 1993).

Offered:

Spring 2011

Faculty assigned:

Kathleen John-Alder, Critic, Part-Time less than 50%

4226 Ecological Urban Design (3 credits)

Course Description:

Ecologists are increasingly interested in studying urban systems and have recently moved beyond the traditional focus from "ecology in cities" to "the ecology of cities." This shift has catalyzed a new discourse in urban ecology, which has given rise to a number of questions: How do we define urban ecosystems? How do we combine science, design, and planning to shape and manage urban ecosystems? How do we implement effective and adaptable experimental and monitoring methods specific to urban sites and human subjects in order to conduct viable urban ecological research? Exploring these questions requires designers and ecologists to achieve more familiarity with each other's areas of expertise including research methods and the scientific process as well as the design process. This seminar focuses on the application of urban ecology to the design of cities. The course provides an overview of urban ecology and how designers and scientists can work in complementary ways to foster dialogue and integrate ecological research and analysis with city planning and design. The course seeks to reposition urban ecology as a practice not only focused on studying urban ecosystems but also on a combined effort to study and reshape them.

Course Goals & Objectives:

- Students will explore issues of urban ecosystems and learn how those issues can be monitored.
- Students will focus on the application of urban ecology to the design of cities through an overview of collaboration techniques between designers and scientists.

Student Performance Criterion/a addressed:

A. 1. Communication Skills
A. 2. Design Thinking Skills
A. 5. Investigative Skills
A.11. Applied Research
B. 4. Site Design
C. 1. Collaboration
C. 9. Community and Social Responsibility

Topical Outline:

Research skills (40%)
Communication skills (30%)
Drawing and representation skills (30%)

Prerequisites:

None

Textbooks/Learning Resources:

Shane 2005 *What is Urban Design*.

Rowe, Colin and Fred Koetter. 1978 *Collision City and the Politics of Bricolage*

John Dixon Hunt "Reading and Writing the Site," *Theory in Landscape Architecture*.

Mark Treib "Nature Recalled," *Recovering Landscape II*.

James Corner "Representation and Landscape," *Theory in Landscape Architecture*.

Edward Tufte “Graphic Excellence,” *The Visual Display of Quantitative Information*.

Offered:

Fall 2011, Fall 2010

Faculty assigned:

Alexander Felson, Assistant Professor

4227 Ownership/Clientship: A Global Review of Real Estate (3 credits)

Course Description:

This seminar examines the ownership of commercial and institutional real estate globally, changing patterns of ownership since 1900, and the impact of ownership on the quality and type of real estate projects built. The course examines the history of family ownership up to the present day; the tremendous growth in private equity, both institutional and third party; the rise of developers as owners; the establishment of commercial real estate as a legitimate asset class for investment; and the powerful influence of sovereign funds on capital allocation in the world of commercial real estate. Included are discussions on the history of public equity and syndication markets; how tax and other regulations have influenced property development; the financing and development of new towns and large-scale developments; the development of commercial real estate assets by railroads, timber companies, and other commercial enterprises; the role of corporations in developing properties for their own use; and institutional nonprofit "clientship." Students are expected to produce an individual research paper requiring primary research and direct contact with a major owner of commercial real estate projects, tracing the ownership and development history of a specific, large-scale commercial real estate project (\$100MM or more). In addition, periodic analysis of company financial statements and other documents is required. This course requires some basic mathematics and the use of a financial calculator or laptop computer in class.

Course Goals & Objectives:

- Students will learn about entities that own most of the world's investment-grade buildings and how they utilize design services.
- Students will discuss types of ownership trends and discuss their implication for architects.

Student Performance Criterion/a addressed:

- A.1. Communication Skills
- B. 7. Financial Considerations

Topical Outline:

Research skills (25%)
Presentation skills (25%)
Communication skills (25%)
Critical thinking skills 25%)

Prerequisites:

None

Textbooks/Learning Resources:

Offered:

Spring 2011

Faculty assigned:

Kevin Gray, Critic, Part-Time less than 50%

4228 Old and New: Landscape and Urbanism of East Asia (3 credits)

Course Description:

What are “Asian” landscapes and urbanism? If they are different from “Western” ones, what makes them unique? Are they surviving and/or transforming in the time of information technology, tourism, and globalization? This seminar explores Asian landscapes: their climate, geography, religions, cultures, and ideas of life/death and construction/reconstruction. Social elements such as views toward family/community, economic conditions, and whereabouts of political powers also influence the physical forms of cities and landscape. Both old and new situations of these layers are explored. The seminar includes lectures by instructors, in-class research exercises, student in-class presentations, and a required independent research paper.

Course Goals & Objectives:

- Students will gain an understanding of landscape and urbanism issues in East Asia through studies of landscapes and social elements that influence cities and landscapes.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Research skills (35%)
Presentation skills (25%)
Writing skills (40%)

Prerequisites:

None

Textbooks/Learning Resources:

Ashihara, Yoshinobu, *The Hidden Order: Tokyo through the Twentieth Century*, Kodansha International, Tokyo, New York, 1989.

Atelier Bow-Wow, *Atelier Bow-Wow from Post Bubble City*, Inax Shuppan, 2006, Japanese

Berque, Augustin and Ross Schwartz, *Japan: Nature, Artifice and Japanese Culture*, Pilkington Press, 1997

Boyarsky, Nicholas and Peter Lang, eds. *Urban Flashes Asia: New Architecture and Urbanism in Asia*. Architectural Design 73(5)

Brandel, Judith, and Tina Turbeville. *Tiger Balm Gardens: A Chinese Billionaire's Fantasy Environments*. Hong Kong: Aw Boon Haw Foundation, 1998.

Breman, Kloos, and Saith. *The Village in Asia Revisited*, Oxford University Press, 1998

Bring, Mitchell and Wayenberg , Josse, *Japanese Gardens--Design and Meaning*

Butcher, Melissa and Velayutham , Selvaraj (ed) *Dissent and Cultural Resistance in Asia's Cities*, 1 edition, Routledge; 2009

Cheng Liyao. *Ancient Chinese Architecture: Imperial Gardens*. New York: Springer Verlag, 1998.

Cho, Yong Bom, and Catherine C. Mercer. "The Korean Residential Courtyard: Its Origins and Development." *Korean Culture* 16:2 (Summer 1995): 4-11.

Clunas, Craig. "Nature and Ideology in Western Descriptions of the Chinese Garden," in *Nature and Ideology: Natural Garden Design in the Twentieth Century*, Joachim Wolschke-Buhlmahn ed., Dumbarton Oaks: Dumbarton Oaks Research Library and Collection, 1997, 21-33.

Conan, Michel and Wangheng, Chen (ed) *Gardens, City Life, and Culture: World Tour*, Harvard University Press, 2008

Dan, Norihiko (ed). *Architecture and Urbanism of Tokyo*, 2008

Daniere, Amrita and Douglass, Mike. *The Politic of Civic Space in Asia*, Routledge, 2008

Dieter, H. and Korff, R. *Southeast Asian Urbanism? – The Meaning and Power of Social Space*, Institute of Southeast Asian Studies, 2000

Fieve, Nicholas, and Paul Waley, *Japanese Capitals in Historical Perspective: Place, Power, and Memory in Kyoto, Edo, and Tokyo*, Routledge Curzin, London, New York, 2003

Foret, Philippe, *Mapping Chende- the Qing Landscape Enterprise*, University of Hawaii Press, 2000

Fung, Stanislaus. "Mutuality and the Cultures of Landscape Architecture." In *Recovering Landscape: Essays in Contemporary Landscape Architecture*. Edited by James Corner. New York: Princeton Architectural Press, 1999.

Funo, Shuji. *Asia Toshi Kenchiku-shi*, Showa-do, 2003, Japanese

Gottlieb, Nanette and Mclelland, Mark. *Japanese Cybercultures*, Routledge, 2003

Han Pao-te. *The Story of Chinese Landscape Design: External Forms and Internal Visions*. Translation by Carl Shen. Taipei: Youth Cultural Enterprise, 1992. Hong Kong

Hein, Carola, "Prestige and diversion, Grand projects in Japan", *Archis* 2/98

Honma, Takashi, *Tokyo Kogai. Tokyo Suburbia*, Korinsha, Tokyo, 1994

Housing Authority, *Public Housing in Hong Kong*, 1995

Hyun Bang Shin, *Urban Transformation in East Asia*, Routledge, 2011

Jinnai, Hidenobu. *Tokyo, a Spatial Anthropology*, University of California Press, Berkeley, 1995

Johnston, R. Stewart. *Scholar Gardens of China: A Study and Analysis of the Spatial Design of the Chinese Private Garden*. Cambridge: Cambridge University Press.1991

Inaji, Toshiro. *The Garden as Architecture: Form and Spirit in the Gardens of Japan, China, and Korea*, Kodansha International, Tokyo, New York, London, 1998,

Itoh, Teiji. *Space and Illusion in the Japanese Garden*. New York, Tokyo, & Kyoto: Weatherhill/Tankosha, 1983

Itoh, Teiji, *Traditional Domestic Architecture of Japan* (Weatherhill, 1972, c1965)

Kajima, Momoyo, Junzo Kurota, and Yoshiharu Tsukamoto, *Made in Tokyo*, Kajima Shuppan, Tokyo, 2001

Karan, P.P. and Stapleton, Kristin. *The Japanese City*, The University Press of Kentucky, Kentucky, 1998

Karan, Pradyumna. P. *Japan in the 21st Century: Environment, economy, and Society*, the University Press of Kentucky, 2005

Kawabuchi, Koichi. "Lost in Trans Nation: Tokyo and the Urban Imaginary in the Era of Globalization" *Inter-Asia Cultural Studies* Vol.9, Issue 4, Dec. 2009, Routledge, pp.543-556

Kawashima, Chûji, *Minka: Traditional Houses of Rural Japan* (Kodansha Intl., 1986),

Keane, Mark P. *Japanese Garden Design*, Rutland & Tokyo, Charles E. Tuttle, 1996

Keswick, Maggie, *The Chinese Garden: History, Art and Architecture*, 3rd edition, Harvard University Press, 2003

Kiang, Heng Chye, *Cities of Aristocrats and Bureaucrats- The Development of Medieval Chinese Cityscapes*, University of Hawaii Press, 1999

Kim, Won Bae, Mike Douglass, Sang-Chuel Choe, and Kong Chong Ho, eds. 1997. *Culture and the City in East Asia*. Oxford: Clarendon Press.

Kira, Moriko, and Terada Mariko, *Japan. Towards Totalscape: Contemporary Japanese Architecture, Urban Planning, and Landscape*, NAI Publishers

Kyoto Center for Community Collaboration (ed), *Machiya Revival in Kyoto*, Mitumura Suiko Shoin, 2008

Leming, Frank, *Street Studies in Hong Kong*, Oxford University Press, 1977

Limin, Hee, *Mapping the Street: Reading Asian Cities*, Urban Design International 6, 65-75 (June 2001)

Marshall, Richard. 2003. *Emerging Urbanity: Global Urban Projects in the Asia Pacific Rim*. London; New York: Spon Press.

Maruyama, Iyori, and Takagi. *Kindai Kyoto Kenkyu*, Kyoto, Shibunkaku Shuppan, 2008, Japanese

Mazumdar, Kaiwar, and Labica (ed) *From Orientalism to Postcolonialism*, Routledge, 2009

Meyer, Jeffrey F. "Salvation in the Garden: Daoism and Ecology," in *Daoism and Ecology: Ways Within a Cosmic Landscape*, ed. N.J. Girardot et al. (Cambridge: Harvard University Press, 2001), 219-236

Miura, Kunio. "Higashi Asia no Fusui Shiso", *Kankoku Bunka*, vol 17-1, pp.2-7, 1995, Japanese

Munakata Kiyohiko. *Sacred Mountains in Chinese Art*. Campaign: Illinois University Press, 1991

Murata, Aga. *Fusui- Sono Kankyo Kyosei no Shiso*, Kankyo Ryokka Shinun-sha, 1996

M. Nadarajah, and Ann Tomoko Yamamoto(ed) *Urban Crisis: Culture and the Sustainability of Cities*, United Nations University, 2007

Nakao, Kiyoshi, *Kobe to Yokohama ni okeru Kanko Toshi no Tenkai*, Taisei, 2001

Ou, Ei Yu. *Fusui Toshi- Rekishi Toshi no Kukan Kosei*. Gakugei Shuppan-sha, 1999

Senoo, Tatsuhiko, *Choan no Toshi Keikaku*, Kodansha Mechie, 2001

Shi Mingzheng. "From Imperial Gardens to Public Parks: The Transformation of Urban Space in Early Twentieth-Century Beijing," *Modern China* 24, 3 (July 1998), 219-254.

Shin, Haeng Woo, Da Eun Kim, Young Ook Kim "A Comparative Study on the Spatial Configuration of Traditional Villages and Apartment Complexes in Korea" Proceedings, 6th International Space Syntax Symposium, Istanbul, 2007

Slowson, David. *Secret Teachings in the Art of Japanese Gardens*, Tokyo and New York: Kodansha International, 1987

Takahashi, Yasuo and Osamu Nakagawa, *Kyo – Machidukuri-shi*, Kyoto, Showa-do, 2003, Japanese

Takamura, Masahiko. Ed. *Asia no Toshi Jutaku*, Asia Yugaku, vol. 80, Bensei Shuppan, 2005, Japanese

Takei, Jiro and Keane, Mark P. *Sakuteiki. Visions of the Japanese Garden*. Tuttle, 2001

Tschumi, Christian, *Mirei Shigemori, Rebel in the Garden: Modern Japanese Landscape Architecture*, Basel; Boston: Birkhauser, 2007

Tung, Anthony M. *Preserving the World's Great Cities*, New York, Three Rivers Press, 2001

Yamaguchi, Masafumi. *Kyoto: its Cityscape Traditions and Heritage*. Process Architecture No.116, Tokyo, Process Architecture, 1994

Yang, Byon-E, "A Cross-Cultural Comparison of Preferences for Landscape Styles and Landscape Elements", *Environment and Behavior*, vol.24, no.4, pp.471-507, 1992

Yatsuka, Hajime and Hideki, Yoshimatsu, *Metabolism: 1960 nen dai Nihon no Kenchiku Avangarde*, Inax Shuppan, 1997

Yeh, Wen-hsin, Yeh (ed) *Landscape, Culture, and Power in Chinese Society*, University of California, Berkeley, 1998

Yeoh, B and Kong, L. (ed) *Portraits of Places: history, community an identity in Singapore*. Singapore Times, 1995

Watanabe, Yoshio, *Fusui Shiso to Higashi Asia*, Jinbun Shoin, 1990, Japanese; *Fusui – Ki no Keikan Chirigaku*, Jinbun Shoin, 1994, Japanese; *Fusui no Shakai Jinruigaku*, Fukyosha, 2001, Japanese

Whang , Bo-Chul and Lee, Myung-Woo. "Landscape ecology planning principles in Korean Feng-Shui, Bi-bo woodlands and ponds" *Landscape Ecol Eng* (2006) 2:147-162

Offered:

Spring 2011

Faculty assigned:

Yoko Kawai, Lecturer, Part-Time less than 50%

4229 Disurbanism: Critical Readings on the Contemporary City (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will analyze shifts in urban theory through readings and precedent studies.
- Students will present discussions of readings and research an urban topic.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents

Topical Outline:

Writing skills (50%)
Research skills (25%)
Communication and presentation skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Hoffmann, David, L. (1994). *Peasant Metropolis - Social Identities in Moscow*. Ithaca: Cornell University Press

Richard Stites, "Utopia in Space: City and Building," *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*, pp.190-204

The Garden City: Past Present and Future, ed. Stephen Ward, HT161,G37X, 1992 (LC)
Moisei Ginzburg, *Style and Epoch*, excerpts

Frank Lloyd Wright, Broadacre City, excerpts

Giorgio Cuicci "The City in Agrarian Ideology and Frank Lloyd Wright: Origins and Development of Broadacres," *The American City: From the Civil War to the New Deal*

Charles Waldheim, "Notes Towards a History of Agrarian Urbanism," *On Farming*, Mason White, ed. pp.18-24

Ludwig Hilberseimer, *The New Regional Pattern. Industries and Gardens. Workshops and Farms*, Paul Theobald, Chicago, 1949.

The Nature of Cities. Origin, Growth, and Decline. Pattern and Form. Planning Problems, Paul Theobald, Chicago, 1955

Eric Mumphord, "CIAM and the Post-War World 1939-1950," *The CIAM Discourse on Urbanism, 1928-1960*, pp. 131–200

Marisol Rivas Velazquez, Diego Barajas, "Radical Urbanism: Ludwig Hilberseimer"

Reyner Banham, "LA: The Architecture of Four Ecologies," excerpts: 4. Transportation Palimpsest; 7. The Art of the Enclave; Ecology IV: Autopia; 13. An Ecology for Architecture

Roger Sherman, "Second Nature," L.A. Under the Influence, pp.1-33

Paul Barker, "Thinking the Unthinkable," pp.2-21, *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*.

"Connection Allows Scatter (1957-62)," Peter and Alison Smithson, *The Charged Void: Urbanism*.

Cedric Price, "Cedric Price's Non-Plan Diary," pp.22-31, *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*.

Stanley Mathews, "The Potteries Thinkbelt," From Agit-Prop to Free Space: The Architecture of Cedric Price, pp.192-239

Kelly Shannon, "From Theory to Resistance: Landscape Urbanism in Europe," *The Landscape Urbanism Reader*, pp.141-161

Andrea Branzi, "Weak and Diffuse Modernity," *The World of Projects at the Beginning of the 21st Century*, selections

Felicity Scott, "Italian Design and the new political landscape," Architecture or Techno-utopia, pp.116-149

No-stop city : Archizoom associati / Andrea Branzi. NA9050 .B73X 2006 (LC)

Pier Vittorio Aureli, Brussels, a manifesto : towards the capital of Europe, NA9210.B8 B7877 2007

Paul Virilio, "The Morphological Interruption," *Lost Dimensions*, pp. 29-68

Paul Virilio, "The Futurism of the Instant: Stop-Eject" excerpts

Bernard Tschumi, "De-, Dis -, Ex-"; *Architecture and Disjunction*, pp. 207-214

Albert Pope , *Ladders*, excerpts;

"We Are All Bridge and Tunnel People," *Log 12*, pp.41-58, "Ex-Nihilo Urbanism," *New Geographies: After Zero*, pp. 12-21

Lars Lerup, "Stim and Dross: Rethinking the Metropolis," *After the City*, pp.47-63

Sze Tsung Leong, "Reading on the Attenuated Landscape" *Slow Space*, pp. 186-213

Alan Berger, "Landscape Urbanism and Waste," pp.18-44, *Drosscape*

Robert Adams, *What We Bought: The New World*, photo essay

Robert Smithson, "A Sedimentation of the Mind: Earth projects," pp. 82-91; "A Tour of the Monuments of Passaic, New Jersey," pp. 52-57, *The Writings of Robert Smithson*

Edward Mitchell, "Pits and Piles," *Formerly Urban: Projecting Rust belt Futures*

William Carlos Williams, *Paterson*, excerpts

Rem Koolhaas, 'Junkspace,' "Bigness," in S, M, L, XL

MVRDV, *Metacity Datatown*, excerpts

Jesse Lecavalier, "Business with Pleasure," *Flip Your Field*, pp.209-214

Edward Mitchell, "Balloons and Bubbles"

Jerry Herron, 'Borderland/Borderrama/Detroit,' *Distributed Urbanism: Cities After Google Earth*, Gretchen Wright, ed., pp. 63-87

Various authors, Manchester/Liverpool," *Shrinking Cities: Volume 1*

Edward Mitchell, "Up in the Air," *Flip Your Field*, pp.199-204

Sanford Kwinter, "Politics and Pastoralism," *Assemblage, No. 27, Tulane Papers: The Politics of Contemporary Architectural Discourse*, 1995

"Urbanism: An Archivist's Art?" *Requiem*, pp.57-70

Robert Somol, "All Systems Go!: The Terminal Architecture of Contemporary Urbanism," *CASE: Downsview Park Toronto*, pp.127-135

Offered:

Fall 2012, Fall 2011

Faculty assigned:

Ed Mitchell, Assistant Professor (Adjunct)

4230 Topics in Chinese Landscape, Architecture, and Urbanism (3 credits)

Course Description:

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

Course Goals & Objectives:

- Students will develop an understanding of core typologies of Chinese architecture and the history of the city of Beijing.
- Students will use precedents to understand Chinese typology.

Student Performance Criterion/a addressed:

A.1. Communication Skills
A. 5. Investigative Skills
A. 7. Use of Precedents
A. 9. Historical Traditions and Global Culture
A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Communication skills (30%)
Research skills (20%)

Prerequisites:

None

Textbooks/Learning Resources:

Pierre Ryckmans, "The Chinese Attitude Towards the Past," 47th George Ernest Morrison Lecture in Ethnology, *China Heritage Quarterly*, No. 14, (June 2008):
http://www.chinaheritagequarterly.org/articles.php?searchterm=014_chineseAttitude.inc&issue=014

Lothar Ledderose, "Introduction" and "The System of Script," in *Ten Thousand Things: Module and Mass Production in Chinese Art* (The A.W. Mellon Lectures in the Fine Arts, 1998) (Bollingen Series, 46), 1-23.

Quatremere de Quincy, "Type," from *Encyclopedie Methodique, Architecture, Vol. 3, pt. II*, trans.

Anthony Vidler, *Oppositions*, 8 (Spring, 1977), 147-50.

Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," *Representations*, 72 (Autumn, 2000), 1-20.

Robin Dripps, "Groundwork," in *Site Matters: Design Concepts, Histories and Strategies*, ed.s Carol J.

Burns and Andrea Kahn (Routledge, 2005), 59-91.

Arthur F. Wright, "The Cosmology of the Chinese City," in *The City in Late Imperial China (CLIC)*, ed. G. William Skinner (Stanford University Press, 1977), 33-73.

Sen-Dou Chang, "The Morphology of Walled Capitals," in *CLIC*, 75-100.

Nancy Shatzman Steinhardt, *Chinese Imperial City Planning*, (University of Hawai'i Press, 1990), 169-178.

Susan Naquin, *Peking Temples and City Life: 1400-1900 (PTCL)* (Berkley, 2000), 3-18.

George N. Kates, *The Years That Were Fat: The Last of Old China (YTWF)* (Harper and Brothers, 1952), 82-103.

"The Divine Pivot (Huangdi neijing ling shu)," in *Sources of Chinese Tradition. Second Edition, Volume 1, From Earliest Times to 1600 (SCT)*, ed.s Wm. Theodore de Barry and Irene Bloom (Columbia University Press, 1999), 275-8.

Jia Jun, *Elegant Houses in the Capital: Beijing Siheyuan*, unpublished English translation (Tsinghua University Press).

Jianfei Zhu, *Chinese Spatial Strategies: Imperial Beijing 1420-1911* (Routledge, 2004), 97-148.

Ronald G. Knapp, *China's Old Dwellings* (University of Hawai'i Press, 2000), 21-40.

Craig Clunas, *Fruitful Sites: Garden Culture in Ming Dynasty China* (Reaktion, 1996), 9-103.

Maggie Keswick, "Architecture in Gardens," in *The Chinese Garden: History, Art and Architecture* (Harvard University Press, 2003), 129-67.

Naquin, *PTCL*, 19-56, 128-144.

Young-Tsu Wong, *A Paradise Lost: The Imperial Garden of Yunaming Yuan* (University of Hawai'i Press, 2001), 24-187.

Pierre Loti, *The Last Days of Peking*, trans. Myrta L. Jones (Little Brown, 1902), 81-296.

Lewis C. Arlington and William Lewisohn, "The Legation Quarter," in *In Search of Old Peking* (Paragon, 1935), 6-24.

David Strand, "A Twentieth-Century Walled City," *Rickshaw Beijing: City People and Politics in the 1920s* (University of California Berkley, 1989), 1-19.

Madeleine Yue Dong, *Republican Beijing: The City and Its Histories* (University of California Berkley, 2003), 21-53.

Odile Cail, *Peking*, ed. Eugene Fodor (Hodder and Stoughton, 1972), 40-48.

Sen-Dou Chang, "Peking: The Growing Metropolis of Communist China," *Geographical Review*, Vol. 55, No. 3, (July 1965), 313-327.

Wu Hung, *Remaking Beijing: Tiananmen Square and the Creation of a Political Space (RB)* (University of Chicago Press, 2005), 15-41, 51-130. 165-182.

Victor F. S. Sit, "Soviet Influence on Urban Planning in Beijing, 1949-1991," *Town Planning Review*, Vol. 67, No. 4 (October, 1996), 457-75.

Tiejun Cheng and Mark Selden, "The Origins and Social Consequences of China's Hukou System,"

The China Quarterly, No. 139, (Sep., 1994), 644-668.

Keith Bradsher, "China Works To Stave Off Wheat Crisis," *The New York Times* (February 13, 2011).

Jonathan Mirsky, "China: The Shame of the Villages," *The New York Review of Books* (May 11, 2006), 37-39.

Ralph A. Thaxton, Jr., *Catastrophe and Contention in Rural China* (Cambridge University Press, 2008), 325-347.

Susan Naquin and Chun-fang Yu, "Introduction: Pilgrimage in China," in *Pilgrims and Sacred Sites in China*, ed.s Susan Naquin and Chun-fang Yu, (1992), 1-38.

Walter K. Fisher, "A Pilgrimage to the Home of Confucius," *The Scientific Monthly*, Vol. 4, No. 6 (June 1917), 481-493.

Wu Hung, *RB*, pp. 42-50, 183-233.

Piper Gaubatz, "Changing Beijing," *Geographical Review*, Vol. 85, No. 1 (January, 1995), 79-96.

"A Vanishing Way of Life: Graphic Analysis of Hutong Change from 1990-2002," *The New York Times*, (July 23, 2008).

Lily Eclimont, "In Shixing Hutong, Awaiting the Expulsion," in *In The Chinese City: Perspectives on The Transmutations of an Empire* (Actar, 2008), 269-277.

Jianying Jia, "Letter From Beijing: The Turtles—How an Unlikely Couple Became China's Best-Known Real-Estate Moghuls," *The New Yorker* (July 11 and 18, 2005), 72-81.

Arthur Lubow, "The China Syndrom," *The New York Times Magazine* (May 21, 2006), 68-79, 134, 146, 157-8.

Dai Qing, "Thirsty Dragon at the Olympics," trans. Geremie R. Barme, *The New York Review of Books* (December 6, 2007), 8-9.

Orville Schell, "China: Humiliation and The Olympics," *The New York Review of Books* (August 14, 2008), 30-33.

Beijing," *The China Quarterly*, No. 155 (September, 1998), pp. 546-581.

Xiang Biao, *Transcending Boundaries. Zhejiangcun: The Story of a Migrant Village in Beijing*, Brill, (2005) pp. 61-78.

Wang Jian, "The Lost Rivers of the Forbidden City: An Interview with Sun Jiaming and Sun Jiayi," Madeleine Ross and Fang Li, trans. *China Heritage Quarterly*, No. 16, (December, 2008).

Offered:

Fall 2012

Faculty assigned:

Amy Lelyveld, Critic, Part-Time 50%

4231 City-Making on the Arabian Peninsula (3 credits)

Course Description:

From 8th-Century Baghdad to 21st-Century Masdar, the Middle East has been approached, from within and without, as a susceptible terrain for creating cities. This course will consider the histories and mythologies of city-making specifically on the Arabian Peninsula, focused on urban planning and development since the early 20th-Century. Modern city-making will be discussed as a globally induced building boom, delivered by figures like American oil men in Saudi Arabia and Sir Norman Foster in Abu Dhabi. A regional survey will include an inspection of Gulf cities (Abu Dhabi, Aramco company towns, Doha, Dubai, Jubail, Kuwait, Riyadh) and their earliest attempts at modern urbanization. Arising themes and particularities will be discussed. Historical context, mostly in the first half of the semester, will provide students the means to analyze forces and ideologies shaping the newest cities and mega-projects in the region and beyond. The course is not so much a geographical study as an investigation of the pervasive contemporary forces in urbanism and globalization. Whenever possible, the week's discussions will focus on a particular Gulf city as the exemplification of chosen themes. Beyond just sociology and urbanism, reading and discussion materials will include primary historical documents and historical and contemporary journalism.

Course Goals & Objectives:

In pairs, students will complete a graphical research project that explores and analyzes one of the regions or cities listed for discussion in Week 12. They will also complete a final project in the form of a traditional paper (12-18 pages) or a more graphical investigation that explores the links and relationships among governments, corporations and other interests in the manifestation of cities.

Students will investigate a variety of weekly topics related to city-making on the Arabian Peninsula, including "Economic Cities", "Making Makkah", "A Necessary Evil?: Saudi Cities", "Exit Colonialism in Dubai", "The New Town" and "Original and Exported Urbanisms".

Student Performance Criterion/a addressed:

- A. 1. Communication Skills
- A. 5. Investigative Skills
- A. 9. Historical Traditions and Global Culture
- A. 10. Cultural Diversity

Topical Outline:

Writing skills (50%)
Communication and presentation skills (25%)
Critical thinking skills (25%)

Prerequisites:

None

Textbooks/Learning Resources:

Mike Davis, "Fear and Money in Dubai," *New Left Review* 41, September-October 2006.

von Grunebaum, G.E., "The Structure of a Muslim Town," *Islam: Essays in the Nature and Growth of a Cultural Tradition*, 1955

Nezar AlSayyed, *Design Book Review*

Gwendolyn Wright, 'Building Global Modernisms' *Grey Room*, 2002 Gwendolyn Wright

Robert Home, Of Planting and Planning: The Making of British Colonial Cities

Joe Nasr, Urbanism: Imported or Exported. Excerpt.

Edward W. Said, Culture and Imperialism. Excerpt.

Planning of Metropolitan Areas and New Town, United Nations, 1969. Conferences in 1961 and 1964 (UN) [Not in Yale Library]

Stephen Gardiner, Kuwait: The Making of a City

Todd Reisz, working chapter on British New Town planning in Dubai.

David Holden, "Faster, Faster, Kuwait," Fairwell to Arabia [Not in Yale Library]

Interview with Jeff de Lange, "Witness to Kuwait," Al Manakh

Yasser Mahgoub, "Kuwait's Future Prospects," Al Manakh 2 [Not in Yale Library]

Yasser Mahgoub, "Kuwait: Learning from a Globalized City," The Evolving Arab City.
various articles from Architectural Review and other British architecture and planning journals.

Smithson, A. and Smithson, P., The charged void: Urbanism, Excerpt.

Todd Reisz, "As a Matter of Fact, The Legend of Dubai," Log

Todd Reisz, working chapters from The Dubai Plan

Stephen Ramos, Dubai Amplified

Hawley, Donald, Witness to a Metamorphosis, excerpts.

Archival materials from The Economist, The Financial Times

Erhard Gabriel,, The Dubai Handbook, Excerpt.

Jonathan Raban, Arabia, Chapter on Dubai.

Robert Vitalis, America's Kingdom

Mashary al Naim, "Saudi Arabia's Modernity," Al Manakh 2

Mashary al Naim, Riyadh chapter, Elsheshtawy book

Laton, McCartney, Friends In High Places: The Bechtel Story : The Most Secret Corporation and How It Engineered the World, Excerpt.

Ray Vicker, The Kingdom of Oil. Excerpt.

Joyce Hsiang, "The Doxiadis Effect: A Master Plan for Riyadh," Al Manakh 2

Mark Wigley, "Network Fever," Grey Room

Allen Fromherz, Qatar: A Modern History. Excerpt. [Not in Yale Library]

Kelly Hutzel, Rami el Samahy, "Closing the Gap," *Al Manakh* 2

Rosanna Law, Kevin Underwood, "Msheireb Heart of Doha: An Alternative Approach to Urbanism in the Gulf Region," *International Journal of Islamic Architecture*, 2012.

Khaled Adham, "Rediscovering the Island: Doha's Urbanity from Pearls to Spectacle," *The Evolving Arab City*.

Blake Hounshell, "The Qatar Bubble," *Foreign Policy*.

"Special Report: Qatar", *Financial Times*, November, 2009.

Hugh Eakin, "The Strange Power of Qatar," *New York Review of Books*

Todd Reisz, Working article for *Perspecta*

Abu Dhabi Urban Planning Council, *Vision 2030*

Christopher M. Davidson, *Abu Dhabi: Oil and Beyond*. Excerpt.

Abu Dhabi articles, *Al Manakh* 2.

Mike Davis, "Fear and Money in Dubai," *New Left Review* 41, September-October 2006. (reassigned)

"Dubai's the Limit," *Vanity Fair* and other articles covering the Gulf's extravagance

Kerala section, *Al Manakh* 2

Excerpt, Rachel Keeton, *Rising in the East* [Masdar]

Todd Reisz, "Making Dubai: A Process in Crisis"

Rory Hyde, "Measuring the Presence of Consultants," *Al Manakh* 2

Li-Chen Sim, "Re-branding Abu Dhabi: From oil giant to energy titan"

Thomas Sevcik, "Strategic Urban Narratives: Beyond conventional city branding"

Rachel Keeton, *Rising in the East*. Excerpt.

"Cities Solve Problems," *Al Manakh* 2

John Gravois, "Controlled Experiment," *The National* (Abu Dhabi)

Bose, Sugata, *A Hundred Horizons*, Chapter on Makkah

Bernhard Zand, "The Muslim Marketplace," *Der Spiegel*, 2010. English online.

Bernhard Zand, "Makkah Preparing for the Hajj," *Al Manakh* 2.

Basharat Peer, *New Yorker*, April, 2010

Makkah articles, *Al Manakh* 2.

Ziaduddin Sardar, *Desperately Seeking Paradise: Journeys of a Sceptical Muslim or Meccah: The Sacred and the Profane*. Excerpt.

Halcrow video on Jeddah and the Hajj

Offered:

Spring 2013

Faculty assigned:

Todd Reisz

iv.2. Faculty Resumes

iv.2. Faculty Resumes

Faculty Resumes Included from Four Semesters Prior to Current Visit

Professor

Addington, Michelle
Deamer, Peggy
Easterling, Keller
Hayden, Dolores
Plattus, Alan
Stern, Robert A.M.

Professor Emeritus

Purves, Alexander

Professor Emeritus (Visiting)

Forster, Kurt

Professor in Practice

Eisenman, Peter

Professor (Adjunct)

Beeby, Tom
Berke, Deborah
Bloomer, Kent
Brooks, Turner
Garvin, Alexander
Harris, Steven
Jacobson, John
Koetter, Fred
Sanders, Joel

Professor (Visiting)

Bagley, Forth
Balmori, Diana
Bellew, Patrick
Bow, Andy
Carpo, Mario
Chipperfield, David
Christoffersen, Thomas
Farrell, Yvonne
Gehry, Frank
Heneghan, Roisin
Ingels, Bjarke
Katz, Paul
Lynn, Greg
McNamara, Shelley
Pasquarelli, Gregg
Patkau, John
Peng, Shih-Fu
Porphyrios, Demetri
Scolari, Massimo
Shim, Brigitte
Tsien, Billie
Von Klemperer, James

Von Moos, Stanislaus
Williams, Tod
Zaera Polo, Alejandro

Fellow (Visiting)

Durst, Douglas
Lo, Vincent

Associate Professor

Gage, Mark
Krumwiede, Keith
Pelkonen, Eeva-Liisa
Petit, Emmanuel

Assistant Professor

Felson, Alexander
Moon, Kyoung Sun
Rubin, Elihu

Assistant Professor (Adjunct)

Mitchell, Edward

Assistant Professor (Visiting)

Coward, Tom
Day, Joe
Diaz Alonso, Hernan
Froud, Daisy
Lacovara, Vincent
Shearcroft, Geoff
Wiscombe, Tom

Critic

Bald, Sunil
Benner, Andrew
Biklen, Noah
Brouard, Paul
Buck, Brennan
Carcamo, Erick
Cox, Martin
Davies, Trattie
De Bretteville, Peter
Eberhart, John
El Kadi, Makram
Finio, Martin
Gans, Deborah
Harwell, Andrei
Hoang, Mimi
Hopfner, Adam
Hsiang, Joyce
Hume, Nathan
John-Alder, Kathleen
Knight, George
Lelyveld, Amy
Leung, Jennifer
Llaguno, Maider

Long, MJ
Lourie Harrison, Ariane
Manis, Tina
Mendis, Bimal
Moore, Joeb
Newman, Herbert
Newton, Timothy
Organschi, Alan
Paul, Michelle
Pell, Ben
Roman, Matthew
Sakamoto, Dean
Welch, Ryan
Young, Michael

Lecturer

Agran, Victor
Apicella, John
Bernstein, Philip
Britton, Karla
Bulman, Luke
Caldeira, Marta
Chadwick, Aran
Darling, Naomi
Forneris, Stephen
Fuermann, Bryan
Gray, Kevin
Harby, Stephen
Hatfield, Erleen
Kawai, Yoko
Martin, William
Rotheroe, Kevin
Thomas, Neil
Wiseman, Carter

Instructor

Butterfield, Brian

Teaching Fellow

Clarke, Joseph
Dugdale, Kyle
Lauritano, Steven

Name: Michelle Addington

Courses Taught (Four semesters prior to current visit):

ARCH 2021 Environmental Design

ARCH 2220 Studies in Light and Materials

Educational Credentials:

B.S. Mech. Engr., Tulane University, 1977

B.Arch., Temple University, 1990

M. Des. Studies, Harvard University, 1994

D.Des., Harvard University, 1997

Additional studies in:

Mathematics, Auburn University, 1972

Nuclear engineering, Virginia Tech, 1973-1976

Architecture, Delft Technical University, 1994

Teaching Experience:

Lecturer and Studio Coordinator, Philadelphia University, Philadelphia, Pennsylvania, 1990-1993

Lecturer, Temple University, Philadelphia, Pennsylvania, 1992-1993

Research Fellow, Harvard University Graduate School of Design, Cambridge, Massachusetts, 1994-1996

Assistant Professor of Architecture, Harvard University, Cambridge, Massachusetts, 1996-2000

Visiting Scientist, Korea Institute for Energy Research, Taejon, South Korea, 1997

Associate Professor of Architecture, Harvard University Graduate School of Design, Cambridge, Massachusetts, 2000-2006

Visiting Scholar, RAI Foundation, Delhi, India, 2006

Visiting Chair of Emerging Technologies, Technical University of Munich, Munich, Germany, 2012

Previous academic positions at Yale School of Architecture:

Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2006-2010

Current academic position at Yale School of Architecture:

Professor, Yale School of Architecture, New Haven, Connecticut, 2010-present

Gerald Hines Professor of Sustainable Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011-present

Professional Experience:

Engineer-in-Training, NASA/Goddard Space Flight Center, Greenbelt, Maryland, 1973-1976

Field Engineer, E.I. DuPont de Nemours Photoproducts Department, Glasgow, Delaware, 1977-1979

Process Engineer, E.I. DuPont de Nemours Petrochemicals Department, Old Hickory, Tennessee, 1979-1981

Quality Assurance Supervisor, Manufacturing Supervisor, Power Engineer, E.I. DuPont de Nemours Textile Fibers Department, Old Hickory, Tennessee, 1981-1985

Manufacturing Manager Nylon, E.I. DuPont de Nemours Textile Fibers Department, Seaford, Delaware, 1985-1986

Architectural Associate, Alexander A. Messinger & Associates, Philadelphia, Pennsylvania, 1989-1993

Licenses/Registration:

Tennessee (Professional Engineer)

Selected Publications and Recent Research:

Michelle Addington, "New Perspectives on Computational Fluid Dynamics," chapter in A. Malkawi and G. Augenbroe, eds. *Advanced Building Simulation* (2003) 141-159.

Michelle Addington and Daniel Schodek, *Smart Materials and New Technologies for the Architecture and Design Professions*, Oxford: Architectural Press, 2004.

Michelle Addington, "Corps Chaud: Energie Tactile et Dissipation Calorique," essay in *FACES journal d'architecture* Autumn 2005.

Michelle Addington, "The Phenomena of the Non-visual," chapter in S. Lally, ed. *Soft Space: From a Representation of Form to a Simulation of Space* (2006).

Michelle Addington, "No Building is an Island: a look at the different scales of energy," essay in *Harvard Design Magazine*, Spring 2007 26: 38-45.

Michelle Addington, "For Smart materials, Change is Good," article in *Architectural Record* September 2007.

Michelle Addington, "Energy, Body, Building: Rethinking Sustainable Design," essay in W. Saunders, ed., *Nature, Landscape and Building for Sustainability*, (2008): 157-170.

Michelle Addington, "Optics, Waves, Particles," essay in M. Bell, ed. *Engineered Transparency* (2008).

Michelle Addington, "The Architecture of the Unfamiliar," essay in *The Journal of Design + Management*, Spring 2008, 3(1): 32-38.

Michelle Addington, "Contingent Behaviors," essay in S. Lally, ed. *Energies: New Material Boundaries*, Special Issue of *Architectural Design*, 2009 79(3): 12-18.

Michelle Addington, "Energy sub-structure, supra-structure, infra-structure," essay in M. Mostafavi, ed. *Ecological Urbanism* (2009): 200-209.

Michelle Addington, "Smart Materials and Sustainability," chapter in W. Lang, ed. *Toward Sustainable Communities and Buildings* (2009): 141-147.

Michelle Addington, "Sustainable Situationism," essay in *Log 17* Fall 2009.

Michelle Addington, "Evolving Technology, Devolving Lighting," chapter in D. Neumann, ed. *The Structure of Light* (2010): 97-105.

Michelle Addington, "The Architecture of Contingency," chapter in P. Beesley, ed. *Hylozoic Ground* (2010).

Michelle Addington and Ulrike Fuchs, *Emerging Technologies*, Munich: Technische Universität München Press 2012.

Michelle Addington, "Material Instrumentality," chapter in M. Spina, ed. *Material Beyond Material* (2012).

On-going research:

Research into intelligent buildings, the smart grid, and advanced analytical tools in conjunction with Yale University School of Engineering and the Yale Climate and Energy Institute, 2009-present

Research into the creation of discrete micro-environments for light and thermal control of art artifacts in conjunction with the Institute for the preservation of Cultural heritage and the Yale University Art Museums, 2010-present

Research into low exergy infrastructure planning in Bangalore, and new building standards for India in conjunction with the Energy and Resources Institute of India, 2011-present

Research into radiative force balancing as a strategy for urban planning of new development in the Galapagos-Quito corridor in conjunction with Perkins-Eastman Architects and the Ministry of the Environment in Ecuador, 2012

Professional Memberships:

Advisory Board, University of Toronto Faculty of Architecture, Landscape Architecture and Design

Advisory Council, Rai Foundation, India

Editorial Board, GAM -Graz Architektur Magazin Austria

Editorial Board, Intelligent Buildings International

Editorial Board, MIT Projections Journal

Member, Boston Society of Architects Research Committee

Policy and Advisory Board, Yale Climate and Energy Institute

Name: Victor Agran

Courses Taught (Four semesters prior to current visit):

ARCH 1211 Drawing and Architectural Form

ARCH 1291 Rome: Continuity and Change

Educational Credentials:

B.A. Arch., University of California at Berkeley, 1990

M.Arch., Yale University, 1997

Teaching Experience:

Lecturer, New York Institute of Technology, New York, 2002

Lecturer, University of Southern California, Los Angeles, California, 2002, 2004

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2005-2006

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Designer, Hansen / Murakami / Eshima Architects, Oakland, California, 1991-1993

Architect, Cesar Pelli & Associates, New Haven, Connecticut, 1997-1999

Project Architect, Selldorf Architects, New York, 2000-2001

Designer, Cesar Pelli & Associates, New York City, 2001-2002

Designer, Daly Genik Architects, Santa Monica, California, 2003-2004

Architect, Cesar Pelli & Associates, New Haven, Connecticut, 2004-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Awards:

UC Berkeley Eisner Prize in Architecture, 1990

African Burial Ground Competition Exhibition Selection, 1994

Yale University AIA Scholarship, 1995

Yale University Gertraud A Wood Traveling Fund, 1996

Yale University Charles O. Matcham Scholarship, 1997

Van Alen Institute Dinkeloo Fellowship Citation, 1999

Western European Architectural Foundation Gabriel Prize, 2004

Projects with Cesar Pelli:

Bank Boston Headquarters, Buenos Aires, Argentina

Bloomberg Headquarters, New York

Citibank Headquarters, Canary Wharf, London

Disney Hotel, Orlando, Florida

L'Enfant Plaza Redevelopment, Washington DC

Metrotech Center, Brooklyn, New York

National Children's Museum, Washington DC

Professional Memberships:

none

Name: John Apicella

Courses Taught (Four semesters prior to current visit):

ARCH 2031 Architectural Practice and Management

ARCH 2224 Issues in Contemporary Practice

Educational Credentials:

B.Arch., Cornell University, 1986

Teaching Experience:

Previous academic positions at Yale School of Architecture:

Guest Lecturer, Yale School of Architecture, New Haven, Connecticut, 2004-2007

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2006-2007

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Designer, Allan Dehar Associates, New Haven, Connecticut, 1986-1988

Senior Associate, Cesar Pelli & Associates Inc., New Haven, Connecticut, 1988-2004

Principal, Studio ABK Architects, New Haven, Connecticut, 2004-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Projects with Studio ABK:

804 Chapel Street Adaptive Reuse, New Haven, Connecticut

Chappaqua Crossing Master Plan, Stamford, Connecticut

Greenfield Partners LLC Headquarters, South Norwalk, Connecticut

The Luxe Residential Tower, Stamford, Connecticut

The Senior Spot, Choate Rosemary Hall, Wallingford, Connecticut

Volo Aviation Prototype Design, Various Locations

Westport Weston Family Y Redevelopment, Westport, Connecticut

Projects with Cesar Pelli:

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York

Mathematics, Computing and Engineering Center, Trinity College, Hartford, Connecticut

One Canada Square, Canary Wharf, London, England

Orange County Performing Arts Center, Costa Mesa, California

Petronas Twin Towers, Kuala Lumpur, Malaysia

The JP Morgan Chase Building, San Francisco, California

Worrell Professional Center, Wake Forest University, Winston-Salem, North Carolina

Professional Memberships:

Member, The American Institute of Architects

Name: Forth Bagley

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

B.A., Yale University, 2002

M.Arch., Yale University, 2005

Teaching Experience:

Previous academic position at Yale School of Architecture:

Eero Saarinen Visiting Professor of Architecture, Yale University, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architect, Wong & Ouyang, Hong Kong

Architect, Aedas Limited, Hong Kong

Senior Associate and Principal, Kohn Pedersen Fox Associates, 2005-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Bagley, Forth, Ceren Bingol, Marcus Carter and Christopher Marcinkoski, eds. *Perspecta 38*. Cambridge: MIT Press, 2006.

Current and recent projects with Kohn Pedersen Fox:

1055 Park Avenue, New York

Chow Tai Fook Centre, Guangzhou

Mixed-Use Commercial Development, Nanjing

One Central, Macau, China

Master plan projects with Kohn Pedersen Fox:

Beijing

Chennai

Chongqing

Nanjing

Shanghai

Tianjin

Professional Memberships:

not available

Name: Sunil Bald

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design
ARCH 1015 Visualization II: Form and Representation
ARCH 1022 Architectural Design
ARCH 1120 Advanced Studio (Spring 2013)

Educational Credentials:

B.A. Biology, University of California, Santa Cruz, 1986
M.Arch., Columbia University, 1991

Teaching Experience:

Visiting Assistant Professor of Architecture, Cornell University, Ithaca, New York, 1996-2000
Adjunct Assistant Professor of Architecture, Real Estate and Development, Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 1997-present
Visiting Assistant Professor of Architecture, University of Michigan, Ann Arbor, Michigan, 1999-2000
Adjunct Professor of Cultural Studies, Josai International University, Togane, Japan, 2000-present
Adjunct Professor, Parsons School of Design, The New School, New York, 2000-2006

Previous academic position at Yale School of Architecture:

Louis I Kahn Visiting Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 2006

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Partner, Studio SUMO, Long Island City, New York, present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Projects featured in books:

Futagawa, Yukio, ed. *GA Houses: Project 1999*. A.D.A. Edita, 1999.

Legacy & Aspirations: Considering the Future of Architectural Education. Washington: American Collegiate Schools of Architecture, 1999.

Pancoast, Douglas, ed, et al. *Young Architects: Scale*. New York: Princeton Architectural Press, 2000.

Bertolucci, Marisa, ed. *Living Large in Small Spaces: Expressing Personal Style in 100-1000 Sq. Ft.* New York: Harry Abram, 2003.

Brown, David, and William Williams, eds. *Row: Trajectories Through the Shotgun House, Architecture at Rice 40*. Houston: Rice University School of Architecture, 2003.

Carter, Brian and Annette LeCuyer, eds. *All American: Innovation in American Architecture*. London: Thames and Hudson Ltd., 2003.

Cunningham, Ellen. *Journal of Architecture* 3, 2004.

Rubio, Elva, ed. *Out of the Box: Design Innovations in Manufactured Housing*. Chicago: University of Chicago Press, 2005.

Pasternak, Anne, ed. *Creative Time: The Book: 33 Years of Public Art in New York City*. New York: Princeton Architectural Press, 2007.

Bell, Bryan, and Katie Wakeford, eds. *Expanding Architecture: Design as Activism*. New York: Metropolis Books, 2008.

Reinhardt, Uwe, and Philipp Teufel, eds. *New Exhibition Design 01*. DE, 2008.

Bonnemaïson, Sarah, ed. *Installations by Architects: Experiments in Building and Design*. New York: Princeton Architectural Press, 2009.

Rappaport, Nina, ed. *Negotiated Terrains: Jeanne Gang, Studio SUMO, and Lewis Tsrumaki Lewis*. New Haven: Yale Architectural Press, 2010.
Crosbie, Michael, ed. *New York Dozen*. Victoria: AU Images Publishers, 2011.

Projects featured in periodicals:

Stephens, Suzanne. "Ingenious Interventions." *Architectural Record*, no. 9 (1999): 101-105.
Bergmans, Jereon. "Scale: the Architectural League's Young Architects at the National Building Museum, Washington, DC." *Wallpaper*, no. 27 (2000): 152.
van Onna, Edwin. "Young Architects: Scale." *Frame*, no. 17 (2000): 112.
Cotter, Holland. "Another Essential Attraction Sojourns in Queens." *The New York Times* (2002).
Pratt, Kevin. "Building Blocks." *Time-Out New York* (2001): 48.
Sanchez, Susi. "The Museum for African Art Joins the Exodus to Queens." *Van Alen Report*, no. 13 (2002): 12.
Bussel, Abby. "Studio SUMO, Information Buildings, Josai University." *Architecture* (2003): 36.
Moreno, Shonquis. "Museum for African Art." *Frame*, no. 35 (2003): 26.
Smith, Roberta. "Medium and Message Unite in African Objects." *The New York Times* (2003).
Cotter, Holland. "Examining an African Culture in Which Two Sets of Reality Coexist." *The New York Times* (2004).
Arieff, Allison, ed. "In the Modern World: Design Innovations in Modern Housing." *Dwell* (2005): 42.
Kamin, Blair. "Field Prefab Housing Show is Timely and Provocative." *Chicago Tribune* (2005): 12.
Meredith, Michael. "Complex1/MOMA P.S.1: Young Architects." *Praxis: Journal of Writing + Building* (2005): 66-77.
Penner, Barbara. "Leftovers / A Revolutionary Aim." *Cabinet* (2005): 16-17.
"MoCADA/The Museum of Contemporary African Diasporan Art." *The Architect's Newspaper*, no. 14 (2006): 12.
Day, Adrienne. "BAM Goes the Neighborhood." *Village Voice* (2006): 2.
Miller, Leigh Anne. "New Home for African Diaspora Museum." *Art in America* (2006).
Moreno, Shonquis. "SUMO, MoCADA Museum, New York." *Frame*, no. 53 (2006): 23.
Rich, Motoko. "Build Your Dream, Hold Your Breath." *The New York Times* (2006).
Silverberg, Michael. "Community Latticework: New Museum Aims to Connect Locals to Emerging Cultural District." *Metropolis* (2006): 46.
Sokol, David. "Studio SUMO Eschews Signatures." *Architectural Record* (2006): 92-93.
Sueyoshi, Hiroko. "MoCADA/The Museum of Contemporary African Diasporan Art." *Spa-de*, no. 6 (2006): 147-149.
Wessner, Gregory, ed. "2003: Urban Life: Housing in Contemporary City." *The Architectural League of New York* (2006): 125.
Bartolucci, Marisa. "Building Boomers." *House + Garden* (2007): 68-70.
Lin, Wang, ed. "Movable House." *Vision Magazine* (2007): 306-309.
Lin, Wang, ed. "The Trouble of Growing Up." *Vision Magazine* (2007): 284-289.
Ogunnaike, Lola. "A Museum Grows in Brooklyn." *The New York Times*. (2007).
Sokol, David. "Sturdy Designs from Studio Sumo." *Business Week* (2007).
Wessner, Gregory, ed. "2001: New New York 2." *The Architectural League of New York: 125 Years* (2007): 120.
Buchholz, Jan. "National Competition Centers on Updating Three Local Strip Malls." *The Business Journal* (2008): 51.
Newton, Casey. "Ode to the Strip Mall." *Arizona Republic* (2008).
Panteleyeva, Masha. "Studio SUMO." *The Architect's Newspaper* (2008): 12-13.
Sook, Choi Yeon, ed. "Studio SUMO." *bob: International Magazine of Space Design* (2008): 54-93.
Bernstein, Fred. "At the End of Renovation Road." *The New York Times* (2009).
Zeiger, Mimi. "Finishing Touch." *Dwell* (2009): 136.
"Harlem Duplex." *Dwell* (2011): 134-135.
"Mizuta Museum – Studio SUMO." *Architect's Newspaper – A/N Fabrikator* (2011).

Professional Memberships:

Member, Architectural League of New York
Member, The American Institute of Architects

Name: Diana Balmori, FASLA

Courses Taught (Four semesters prior to current visit):

ARCH 1102 Advanced Studio (Fall 2012)

Educational Credentials:

Undergraduate Architecture Program, University of Tucumán, 1952

B.A., University of California at Los Angeles, 1970

Ph.D. Urb. Hist., University of California at Los Angeles, 1973

Technical Courses, Radcliffe College Landscape Program, 1989

Honorary Doctor of Fine Arts Degree, State University of New York

Teaching Experience:

Professor, State University of New York at Oswego, 1974-1981

Lecturer, Yale School of Forestry and Environmental Study, New Haven, Connecticut, 1990-2004

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 1983-1986, 1988-1995

Lecturer, Yale School of Architecture, New Haven, Connecticut, 1999-2003

Current academic position at Yale School of Architecture:

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2008, 2010, 2012

Professional Experience:

Partner for Landscape and Urban Design, Cesar Pelli & Associates, Architecture, New Haven, Connecticut, 1981-1990

Founder and Principal, Balmori Associates, Landscape and Urban Design, New Haven, Connecticut, 1990-present

Founder and Principal, Balmori Associates, Landscape and Urban Design, New York, 2001-present

Licenses/Registration:

New York (Landscape Architect)

Selected Publications and Recent Research:

Balmori, Diana, Stuart Voss and Miles Wortman. *Notable Family Networks in Latin America*. Chicago: University of Chicago Press, 1984.

Balmori, Diana, Diane McGuire and Eleanor McPeck. *Beatrix Farrand, American Landscapes: Her Gardens and Campus Designs*. Sagapress, 1985.

Balmori, Diana, and Margaret Morton. *Transitory Gardens, Uprooted Lives*. New Haven: Yale University Press, 1993.

Balmori, Diana, Charles A. Flink, Peter Lagerwey, and Robert M. Searns, ed. *Trails for the Twenty-First Century: Planning, Design, and Management Manual for Multi-Use Trail*. Island Press, 1993.

Balmori, Diana, F. Herbert Bormann and Gordon Geballe. *Redesigning the American Lawn: A Search for Environmental Harmony*. New Haven: Yale University Press, 1993.

Balmori, Diana, Roy Slade, and Gregory Wittkopp. *Saarinens House and Garden: A Total Work of Art*. New York: Harry N. Abrams, 1995.

Balmori, Diana. *Clemente Hernando Balmori: Texto de un Linguista*. Edicions do Castro, 1998.

Balmori, Diana. *Diana Balmori: Landscape Works*. Process: Architecture Publishing, 1998.

Balmori, Diana, and Geboury Benoit. *Land and Natural Development (LAND) Code: Guidelines for Sustainable Land Development*. New York: Wiley, 2007.

Balmori, Diana. *Balmori*. C3 Publishing, 2007.

Balmori, Diana. *Tra Fiume e Città: Paesaggi, Progetti e Principi*. Torino: Bollati Boringhieri, 2009.

Balmori, Diana. *A Landscape Manifesto*. New Haven: Yale University Press, 2010.

Balmori, Diana, and Joel Sanders. *Groundwork: Between Landscape and Architecture*. New York: The Monacelli Press, 2011.

Balmori, Diana. *Notebooks*. Publication Studios, 2011.

Professional Memberships:

Fellow, The American Society of Landscape Architects

Fellow, The Forum for Urban Design

Honorary Fellow, The Institute of Green Professionals

Member, International Federation of Landscape Architects

Name: Thomas Beeby, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 1112 Advanced Studio

ARCH 1113 Advanced Studio (Spring 2013)

ARCH 2215 Architecture as Building

Educational Credentials:

B.Arch., Cornell University, 1964

M.Arch., Yale University, 1965

Teaching Experience:

Associate Professor, Illinois Institute of Technology, Chicago, Illinois, 1978-1980

Director, School of Architecture, Illinois Institute of Technology, Chicago, Illinois, 1980-1985

Previous academic position at Yale School of Architecture:

Dean, Yale School of Architecture, New Haven, Connecticut, 1985-1991

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1993-1997, 2011

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1991-present

Professional Experience:

Chairman Emeritus, Hammond Beeby Rupert Ainge, Inc., Chicago, Illinois, present

Licenses/Registration:

Illinois

Wisconsin

NCARB

Selected Publications and Recent Research:

Projects featured in:

Abitare (Milan)

AIA Journal

American Libraries

Architectural Design (London)

Architectural Digest

Architectural Record

Architectural Review (London)

Architecture + Urbanism (Tokyo)

Architettura (Milan)

Atlantic

Baumeister (Munich)

Casa Vogue (Milan)

Contract Design Magazine

Design Quarterly

Domus (Milan)

Forbes

GA Document (Japan)

GA Houses (Japan)

Harvard Architectural Review

House & Garden

House Beautiful

Inland Architect

Interiors

Library Journal

Life

Newsweek

Progressive Architecture

Time

Werk, Bauen + Wohnen (Zurich)

Projects reviewed in:

Chicago Sun Times

Chicago Tribune

Daily Telegraph (London)

Detroit Free Press

Financial Times (London)

The New York Times

Wall Street Journal

Washington Post

Participated in symposia:

American Institute of Architects

Art Institute of Chicago, Illinois

Cooper-Hewitt Museum, New York

Museum of Contemporary Art in Chicago, Illinois

Museum of Modern Art, New York

Royal Institute of British Architects

Smithsonian Institution, Washington, DC

Walker Art Center, Minneapolis, Minnesota

Professional Memberships:

Fellow, The American Institute of Architects

Name: Patrick Bellew, FCIBSE, FRIBA, FRSA

Courses Taught (Four semesters prior to current visit):

ARCH 1102 Advanced Studio

Educational Credentials:

B.S.C., School of Architecture and Building Engineering, University of Bath

Teaching Experience:

Visiting Lecturer, Bartlett School of Architecture, University College London, United Kingdom, 1991-1993

Visiting Lecturer and Tutor, Reading University School of Construction, Berkshire, United Kingdom, 1991-2006

Previous academic positions at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2001-2009

Eero Saarinen Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2010-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Buro Happold, Bath, United Kingdom, 1981-1987

Al Shathry Consulting Engineers, Riyadh, 1984-1985

Director, Synergy Consulting Engineers, London, 1987-1990

Founder and Director, Atelier Ten, Various USA and UK Locations, 1990-present

Licenses/Registration:

United Kingdom (Chartered Building Services Engineer)

Selected Publications and Recent Research:

Essays in periodicals:

Architects Journal

BSD Magazine

Building Design

CIBSE Journal

RIBA Journal

Recent projects participated in:

Arco Building, Keble College and Ashmolean Museum, Oxford, United Kingdom

Bristol Industrial Museum, Bristol, United Kingdom

Chelsea Barracks, London, United Kingdom

Desertcreat Police Academy, Ireland

Federation Square, Melbourne, Australia

Forestry School, Yale University, New Haven, Connecticut

Gardens by the Bay, Singapore

Msheireb Heart of Doha Phase 3, Qatar

National Theatre, London, United Kingdom

New Herbarium Laboratory, Royal Botanical Gardens, Kew, United Kingdom

Sculpture Building and Gallery, Yale University, New Haven, Connecticut

Professional Memberships:

Chartered Engineer, Engineering Council

Fellow, The Chartered Institution of Building Services Engineers

Fellow, The Royal Institute of British Architects

Fellow, Royal Society of Arts

Member, American Society of Heating, Refrigerating and Air-Conditioning Engineers

Trustee, The UK Green Building Council

Name: Andrew Benner

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design
ARCH 1101 Advanced Studio (Fall 2012)
ARCH 1103 Advanced Studio
ARCH 1113 Advanced Studio
ARCH 1115 Advanced Studio (Spring 2013)

Educational Credentials:

B.A. Arch., Rice University, 1995
M.Arch., Yale University, 2003

Teaching Experience:

Current academic position at Yale School of Architecture:
Critic, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Construction and Drawing Reviewer, Wilhelm Holzbauer, Vienna, Austria, 1992
Designer and Model Maker, Venturi, Scott-Brown and Associates, Philadelphia, Pennsylvania, 1993-1994
Project Coordinator, Bennett Barnette Bagley Architects, Lexington, Kentucky, 1996-1997
Designer, Anderson Architects, New York, 1997
Designer, Eric Kuhne & Associates, New York, 1997-1999
Project Manager, Anderson Architects, New York, 1999-2001
Project Architect, Gray Organschi Architecture, New Haven, Connecticut, 2002-2003
Project Architect, Fernau & Hartman Architects, Berkeley, California, 2003-2005
Project Architect, Gray Organschi Architecture, New Haven, Connecticut, 2005-2010
Owner and Lead Architect, Andrew Benner Architecture Bureau, Guilford, Connecticut, 2010-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Projects featured in:

Bussel, Abby. "Let's Get Lost." *Interior Design*, v. 69, n. 11 (1998): 210-217.
Merkel, Jane. "1998 AIA New York Chapter Design Awards." *Oculus*, v. 61, n. 5 (1999): 27.
Urbach, Henry. "24/7." *Interior Design*, v. 71, n. 3 (2000): 158-165.
Cohen, Edie. "Midtown Cool." *Interior Design*, v. 71, n. 11 (2000): 230-237.
"Enclave." *Constructs*, v. 7, n. 1 (2004): 5.

Professional Memberships:

none

Name: Deborah Berke, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 1118 Advanced Studio

ARCH 2216 Materials and Meaning

Educational Credentials:

B.F.A., Rhode Island School of Design, 1975

B.Arch., Rhode Island School of Design, 1977

M. Urban Planning, The City University of New York, 1984

Honorary Doctor of Fine Arts, Rhode Island School of Design, 2005

Teaching Experience:

Design Faculty, The Institute for Architecture and Urban Studies, New York, 1980-1983

Visiting Professor, University of Miami, Coral Gables, Florida, 1983

Assistant Professor, University of Maryland, College Park, Maryland, 1984-1987

Visiting Professor, Rhode Island School of Design, Providence, Rhode Island, 1986

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1987-present

Professional Experience:

Partner, Deborah Berke & Partners Architects, New York, present

Licenses/Registration:

Arkansas

Connecticut

Florida

Michigan

New Jersey

New York

North Carolina

Pennsylvania

LEED Accredited

Selected Publications and Recent Research:

Books as author or editor:

Berke, Deborah and Steven Harris. *Architecture of the Everyday*. Princeton Architectural Press, 1997.

Myers, Tracy. *Deborah Berke*. Yale University Press, 2008.

Berke, Deborah, "Austerity Aesthetics," *Monocle*. July/August 2009.

Berke, Deborah, "An Architecture of the Workplace," in *Architecture from the Outside In: Selected essays* by Robert Gutman, 2010.

Berke, Deborah, "Thoughts on the Everyday," in *Constructing A New Agenda. Architectural Theory 1993-2009*, edited by A. Krista Sykes. Princeton Architectural Press, 2010.

Berke, Deborah and Katherine Farley, "Urban Intersections: Sao Paulo." 2011.

Projects featured in:

Gross, Michael. "Inside Industria Superstudio, The Style Factory." *New York Magazine* (1992).

Iovine, Julie. "A Working House." *Architectural Record* (1992).

Gandee, Charles. "Leaving her Blueprint." *Vogue* (1993).

Brûlé, Tyler. "The Making of Miss Minimalism." *Wallpaper* (1996).

Filler, Martin. "Deborah Berke." *House Beautiful* (2001).

Hays, M.K., J.V. Iovine, and G. Wright. "Exceptionally Ordinary." *Architecture* (2001).

McGuigan, Cathleen. "Design Gets Real." *Newsweek* (2003).

Viladas, Pilar. "Florida Rooms: A house where light, views and art co-exist under one roof." *The New York Times* (2005).

Cameron, Kristi. "Glamming It Up." *Metropolis* (2006).

Dalton, Jenny. "Reduced Circumstances." *Financial Times* (2006).

Weathersby, William, Jr. "Deborah Berke adapts historic warehouses to nurture a hybrid of art and commerce at 21c Museum Hotel." *Architectural Record* (2006).

Weber, Cheryl. "A Perfect Arrangement," *O at Home* (2006).

Hagberg, Eva. "Bambi Versus Godzilla." *Esquire* (2007).

Lowry, Vicky. "Deborah Berke, 12 Things She Can't Live Without." *Elle Décor* (2007).

Viladas, Pilar. "Living Over the Store." *New York Times T Magazine* (2007).

Gardner, Ann Marie. "Briefing: Architecture/Design." *Monocle* (2008).

Green, Penelope. "Simply Perfect. Deborah Berke Shapes Modest Materials into Pure Design." *Residential Architect* (2008).

Hutchins, Shelley. "Deborah Berke." *ARCHITECT Magazine* (2008).

Ouroussoff, Nicolai. "Nice Tower! Who's Your Architect?" *New York Times* (2008).

Berke, Deborah. "Austerity Aesthetics." *Monocle* (2009).

Lewis, Jim. "New Glass City." *New York Times* (2009).

Goldberger, Paul. "Wave Effect." *The New Yorker* (2010).

Jackson, Candace. "The Joy of Emptiness." *Wall Street Journal* (2010).

Lowry, Vicky. "Women in Design: Deborah Berke." *Elle Decor* (2010).

Seward, Aaron. "Keep It Cool: Deborah Berke Spruces Up an East Village Icon." *Architect's Newspaper* (2010).

Berke, Deborah. "Shopping with Deborah Berke, Not Just For the Books." *The New York Times* (2011).

Keates, Nancy. "Top Architects Go Local." *The Wall Street Journal* (2011).

Sheftell, Jason. "Subtle Distinction: NYC Architect Deborah Berke Crafts Spaces for Living, Loving, Creating." *NY Daily News* (2011).

Professional Memberships:

Fellow, The American Institute of Architects

Member, National Council of Architectural Registration Boards

Name: Phillip Bernstein, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 2031 Architectural Practice and Management
ARCH 2224 Issues in Contemporary Practice
ARCH 2230 Exploring New Value in Design Practice (Spring 2013)

Educational Credentials:

B.A., Yale University, 1979
M.Arch., Yale University, 1983

Teaching Experience:

Instructor, Advanced Professional Development Workshop/Case Study: "Project Execution,"
AIA/Connecticut Continuing Education Leadership Curriculum, 1997-1999
Instructor, Continuing Education: Program of Instruction for Lawyers: Negotiation Workshop, Harvard
University School of Law, Cambridge, Massachusetts, 1999

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 1989-present

Professional Experience:

Intern, Herbert S. Newman & Partners, New Haven, Connecticut, 1980-1983
Project Architect, Kaplan/McLaughlin/Diaz Architects, San Francisco, 1983-1988
Associate Principal, Cesar Pelli & Associates, New Haven, Connecticut, 1988-2000
Consulting Principal, Cesar Pelli & Associates, New Haven, Connecticut, 2000-2006
Vice President, Autodesk, Waltham, Massachusetts, 2000-present

Licenses/Registration:

California

LEED Accredited
NCARB Certified

Selected Publications and Recent Research:

Book:

Bernstein, Phillip, and Peggy Deamer, eds. *Building (in) the Future: Recasting Labor in Architecture*. New
York: Princeton Architectural Press, 2010.

Chapters in books:

American Institute of Architects. *AIA Handbook of Professional Practice*, 13th Edition. Wiley & Sons,
Inc., 2000.

American Institute of Architects. *AIA Handbook of Professional Practice*, 14th Edition. Wiley & Sons,
Inc., 2008.

Articles in periodicals:

"The Evolution of Digital Practice in the 21st Century." *Design Intelligence* (2002).

"2D or 3D: Do You Really Have to Choose?" *AECBytes* (2003).

"Can Buildings Stay Important?" *Chicago Tribune* (2004).

"BIM: The Big Bang In Sustainable Building." *Construction Specifier* (2005).

"The Architect's Changing Role in Building: Integration or Irrelevancy?" *Architect's Newspaper* (2005).

"The Building Information Model." *Texas Architect* (2005).

"Transforming the Building Industry: Owners Lead the Change." *Autodesk Point of View* (2005).

"BIM Adoption: Finding Patterns for a New Paradigm." *Design Intelligence* (2006).

Professional Memberships:

Fellow, The American Institute of Architects

Member, North America Chapter Board of Directors, International Association for Interoperability

Member, Royal Institute of British Architects

Member, The American Institute of Architects Connecticut

Name: Noah Biklen

Courses Taught (Four semesters prior to current visit):

ARCH 1118 Advanced Studio

Educational Credentials:

B.A. Urban Studies, Brown University, 1997

M.Arch., Yale University, 2002

Teaching Experience:

Previous academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2000-2001

Teaching Assistant, Yale School of Architecture, New Haven, Connecticut, 2002

Critic, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Intern, Roto Architects, Los Angeles, California, 1994

Renovator and Carpenter, Bravard Builders, Los Angeles, California, 1998-1999

Renovator, Christoff:Finio Architecture, New York, 2000

Fabricator, Yale School of Architecture Exhibitions, New Haven, Connecticut, 2002

Designer and Project Manager, Deborah Berke & Partners Architects, New York, 2002-present

Licenses/Registration:

New York

LEED Accredited

Selected Publications and Recent Research:

Publications:

"Educational Currents: Yale School of Architecture - Spring Studios 02." *A+U*, no. 12 (2002).

Biklen, Noah, and Bimal Mendis. "Modernists Anonymous." *Yale Constructs* (2002): 19.

Biklen, Noah, Ameet Hiremath and Hannah Purdy, eds. *Perspecta 34: Temporary Architecture, The Yale Architectural Journal* (2003).

Projects with Deborah Berke & Partners:

Designer, Burton Snowboards Store, Burlington, Vermont, 2003

Project Designer, Calvin Klein Showroom, New York City, 2004

SNHU Master Plan, Manchester, New Hampshire, 2004

Project Manager and Designer, Burton Snowboards Store, New York City, 2005

Project Manager and Designer, 2nd Avenue Apartments, New York City, 2006

Project Designer, Bond Street Apartments, New York City

Design Team, Bedford House, Westchester County, New York

Professional Memberships:

Member, The American Institute of Architects

Member, National Council of Architectural Registration Boards

Name: Kent Bloomer

Courses Taught (Four semesters prior to current visit):

ARCH 1015 Visualization II: Form and Representation

ARCH 1216 Ornament Theory and Design

Educational Credentials:

B.Arch. and Physics, Massachusetts Institute of Technology, 1957

B.F.A., Yale University, 1959

M.F.A., Yale University, 1961

Teaching Experience:

Assistant Instructor, Yale University Department of Sculpture, New Haven, Connecticut, 1959-1960

Instructor, Carnegie Institute of Technology Department of Architecture, Pittsburgh, Pennsylvania, 1961-1963

Assistant Professor, Carnegie Institute of Technology Department of Architecture, Pittsburgh, Pennsylvania, 1963-1966

Previous academic position at Yale School of Architecture:

Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 1966-1969

Associate Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1969-1974

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1974-present

Professional Experience:

Apprentice in Architectural Design and Practice, Coffin & Coffin Architects, New York, 1957-1958

Apprentice in Architectural Design and Practice, Henry S Kelly Architect, New Haven, Connecticut, 1960

Principal, Bloomer Studio (Bloomerstudio), New Haven, Connecticut, 1965-present

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Bloomer, Kent and Charles Moore. *Body, Memory, and Architecture*. New Haven: Yale University Press, 1977.

Bloomer, Kent. *The Nature of Ornament, Rhythm and Metamorphosis in Architecture*. New York: W.W. Norton, 2000.

Chapters in books:

Johnson, Eugene. *Charles Moore, Buildings and Projects 1949-1986*. Williamstown: Williams College Museum of Art, 1986.

Ellis, Russ, and Dana Cuff, eds. *Architects' People*. Oxford: Oxford University Press, 1989.

Samuel Yellin Metalwork at Yale. New Haven: Yale University School of Architecture, 1990.

Turner Brooks. New York: Princeton Architectural Press, 1995.

Artists on Art, Observations by Yale faculty on selections from the Yale University Art Gallery. New Haven: Yale University Art Gallery, 1999.

Kellert, Stephen, Judit Heerwagen, and Martin Mador. *Biophilic Design: The Theory, Science and Practice of Bringing Buildings to Life*. New York: Wiley, 2008.

Articles in periodicals:

"Public Monuments" and "The Rodef Shalom Bas-Relief." *Carnegie Review*, no. 8 (1966).

"Prologue" and "The Body Matrix." *Journal of Architectural Education*, vol. 29, no. 1 (1975).

"Have You Heard of Haptic?" *Interiors* (1979).

"The Exclusion of Sculpture and Painting from Buildings." *Dichotomy*, vol. 3, no. 2 (1980).

"The Personality of a Ruin" and "Alfombres de Aserrin." *Perspecta* 17 (1980).

"Leaves of Architecture." *Dichotomy*, vol. 4, no. 1 (1981).

"Ornamentalism in Architecture." *Interiors* (1983).

"Shadows in Ruskin's Lamp of Power." *Places*, vol. 2, no.4 (1985).

"Multiple Essences." *Perspecta* 22 (1986).

"Stone Animals." *Audubon Magazine*, vol. 89, no. 1 (1987).

"Botanical Ornament: the Continuity and the Transformation of a Tradition." *Perspecta* 23 (1987).

"Memory Units and the Poetics of Time." *CRIT* 18 (1987).

"Hybrid Nature of Ornament." *CRIT* 21 (1988).

"The Mnemonic Function of Physics Wall." *OZ*, vol. 12 (1990).

"The Confounding Issue of Collaboration Between Artists and Architects." *Places*, vol. 7, no. 4 (1992).

"Samuel Yellin and Efflorescence." *California Blacksmith* (1992).

"Spatial Language in Architecture." *Inland Architect* (1992).

"Linkages." *On Common Ground* (1995).

"The Making of Memorials." *Permanence of Memory* (1998).

"The Formation of Ornament." *L'Architecture d'Aujourd'hui* (2001).

"A Critical Distinction Between Decoration and Ornament." *306090*, vol. 10 (2006).

"Ornament or Decoration?" *Swiss Architecture Museum*, no. 5 (2008).

Professional Memberships:

Member, Connecticut Academy of Arts and Sciences

Member, Yale-New Haven Teacher Institute Executive Committee

Name: Andy Bow, FRIAS

Courses Taught (Four semesters prior to current visit):

ARCH 1102 Advanced Studio

Educational Credentials:

B.Arch., Mackintosh School of Architecture, 2006

Dipl. Arch., Mackintosh School of Architecture, 2008

M.Arch., Mackintosh School of Architecture, 2009

Teaching Experience:

RIBA External Examiner, Bartlett University College, London, United Kingdom, 2002-present

Visiting Professor, Aarhus, Denmark, 2008

Previous academic positions at Yale School of Architecture:

Visiting Critic, Yale School of Architecture, New Haven, Connecticut, 2007

Eero Saarinen Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2010-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Designer, Ed Jones, London, 1988

Designer, Sir Jeremy Dixon, London, 1988

Design Director, Terry Farrell

Architect, Foster + Partners, London, 1996

Board Director, Foster + Partners, London, 2001

Senior Partner, Foster + Partners, London, 2006-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Awards:

GSA Newberry Medal

City Of Glasgow Silver Medal

Selected projects with Foster + Partners:

Albion Riverside

Bab Al Bahr Masterplan

Ilham Baru Tower

Kai Tak Ferry Terminal and Cathay Pacific Lounges

Millennium Bridge

Queen Alia International Airport

West Kowloon Cultural Masterplan

World Squares for All

Professional Memberships:

Member, Architects Registration Board, Member

Fellow, The Royal Incorporation of Architects in Scotland

Name: Karla Britton

Courses Taught (Four semesters prior to current visit):

ARCH 3214 The Construction of Exactitude: Classicism and Modernism
ARCH 3225 Religion and Modern Architecture

Educational Credentials:

B.A. Intel. Hist., University of Colorado, 1985
M.A. Eng. Lit., Columbia University, 1989
Ph.D. Arch. Land. And Urban Planning, Harvard University, 1997

Teaching Experience:

Teaching Fellow, Harvard University Graduate School of Design, Cambridge, Massachusetts, 1991-1993
Scholar in Residence, University of California, Berkeley, California, 1993-1996
Assistant Professor (Adjunct), Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 1996-2001
Associate Professor (Adjunct), Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 2001-2003
Director in Paris of the New York/Paris Program, Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 1996-2003
Lecturer, Yale Institute of Sacred Music, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2003-present

Professional Experience:

Resident Advisor, University of Colorado, Boulder, 1982-1985
International Communications Coordinator, Hearst Magazines Corporation, New York, 1985-1986
Office Manager, Acheson Thornton Doyle Architects, New York, 1986-1987
Administrative and Research Assistant to Kenneth Frampton, Columbia University Graduate School of Architecture Planning and Preservation, New York, 1988-1991
Freelance Copy Editor, Rizzoli International, New York, 1989
Administrative Assistant to Bernard Tschumi, Columbia University Graduate School of Architecture Planning and Preservation, New York, 1991
Editorial Assistant, Design Book Review, Berkeley, California, 1994-1995

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Britton, Karla. *Auguste Perret*. London: Phaidon Press, 2001.
Britton, Karla, and Dean Sakamoto, eds. *Hawaiian Modern: The Architecture of Vladimir Ossipoff*. New Haven: Yale University Press, 2007.
Britton, Karla. *Constructing the Ineffable: Contemporary Sacred Architecture*. New Haven: Yale School of Architecture/Yale University Press, 2011.

Articles in edited volumes:

The House Book. London, Phaidon, 2001.
Cohen, Jean-Louis, Joseph Abram, and Guy Lambert, eds. *Encyclopédie Perret: L'ordre du Béton Armé*. Paris: Institut Français d'Architecture, 2002.
Goode, Patrick, ed. *The Oxford Companion to Architecture*. London: Oxford University Press, 2009.
Sharp, Dennis, ed. *Masters of Concrete*. Hertford: Book ART and The Concrete Center, 2009.

Etlin, Richard, ed. *Cambridge Encyclopedia of Religious Architecture*. London: Cambridge University Press, 2011.

Goldberger, Paul. *The Cathedral Monograph*. Berlin: Hatje Cantz Publishers, 2011.

Powell, Kenneth, ed. *The Great Builders*. London: Thames & Hudson, 2011.

Tombazis, Alexandros, ed. *Sanctuary of Fatima: Church of the Most Holy Trinity*. Australia: Images Publishing Group, 2011.

Essays in periodicals:

Britton, Karla. "The Poetic Economy of the Frame: The Critical Stance of Auguste Perret." *Journal of Architectural Education*, no. 54 (2001).

Britton, Karla. "Le Thoronet and Le Corbusier." *A+U* (2008).

Britton, Karla. "PJ's First Foray." *Modern* (2010).

Britton, Karla. "Contemporary Sacred Architecture and the Works of Master Architects of the 20th Century." *A+U Architecture and Urbanism*, no. 495 (2011).

Britton, Karla. "In Conversation: The Architect and the Ecclesiastical Building." *Material Religion* (2011).

Professional Memberships:

Member, Society for American City and Regional Planning History

Member, Society of Architectural Historians

Member, Vernacular Architecture Forum

Member, West River Neighborhood Revitalization Organization, New Haven, Connecticut

Name: Turner Brooks

Courses Taught (Four semesters prior to current visit):

ARCH 1227 Drawing Projects

Educational Credentials:

B.A., Yale University, 1965

M.Arch., Yale University, 1970

Teaching Experience:

Carnegie-Mellon University, Pittsburgh, Pennsylvania

Middlebury College, Middlebury, Vermont

Rensselaer Polytechnic Institute, Troy, New York

University of Miami, Coral Gables, Florida

University of Vermont, Burlington, Vermont

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1989-present

Professional Experience:

Principal, Turner Brooks Architect, New Haven, Connecticut, 1972-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Book:

Brooks, Turner, et al. *Turner Brooks: Work*. New York: Princeton Architectural Press, 1995.

Projects featured in:

Scully, Vincent. *The Shingle Style Today, or The Historian's Revenge*. George Braziller, 1974.

Allen, Gerald, and Richard Oliver. *Architectural Drawing: The Art and the Process*. The Whitney Library of Design, 1981.

Dickinson, Duo. *Adding On*. McGraw-Hill, 1984.

Dickinson, Duo. *The Small House*. McGraw-Hill, 1985.

Prowler, Donald. *Modest Mansions*. Rodale Press, 1985.

Emerging Voices: A New Generation of Architects in America. New York: Princeton Architectural Press, 1986.

Trulove, James, and Il Kim. *The New American Cottage*. Watson-Guptill, 1999.

Constantinopoulos, Vivian, and Iona Baird, eds. *10x10: 100 Architects 10 Critics*. Phaidon Press, 2000.

Trulove, James. *25 Houses Under 2,500 Square Feet*. New York: Harper Collins, 2002.

Jeremiah Eck. *The Distinctive Home: A Vision of Timeless Design*. Taunton Press, 2003.

Dickinson, Duo. *The House You Build*. New Town: Taunton Press, 2004.

Geiger, Leisl. *Essence of Home – Timeless Elements of Design*. New York: Monacelli Press, 2007.

Rooney, Ashley. *Shingle Style Houses Past and Present*. Schiffer Publishing, 2007.

Sherriff, Clare. *Boathouses*. Unicorn Press, 2008.

Rooney, Ashley. *Boathouses – Architecture at the Water's Edge*. Schiffer Publishing, 2009.

Professional Memberships:

not available

Name: Paul Brouard

Courses Taught (Four semesters prior to current visit):

ARCH 1013 Building Project

Educational Credentials:

B.A., St. Lawrence University, 1952

M.Arch., Yale University, 1962

Teaching Experience:

Previous academic position at Yale School of Architecture:

Director of Vlock Building Project, Yale School of Architecture, New Haven, Connecticut, 1971-2006

Current academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 1971-present

Vlock Building Project Construction Expediter, Yale School of Architecture, New Haven, Connecticut
2007-present

Professional Experience:

Principal, Paul Brouard Architect, 1967-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Contributor for history, administration, and photography:

Hayes, Richard. *Yale Building Project: The First 40 Years*. New Haven: The Yale School of Architecture, 2007.

Editor:

Yale Building Project – A Resource Manual. Graham Foundation Grant.

Awards:

Elm City Award for Community Service

Graham Foundation Grant

Judith Capen Teaching Award

Professional Memberships:

IDP Supervisor, National Council of Architectural Registration Boards, 2000-present

Name: Brennan Buck

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design
ARCH 1017 Visualization IV: Processing and Presentation
ARCH 1111 Advanced Studio
ARCH 1215 Inner Worlds: Geometrics of the Interior
ARCH 1220 On the Face of It: Fabrication and Façade
ARCH 1230 Patternism: Computation & Contemporary Continuity
ARCH 1231 Assembly

Educational Credentials:

B.S. Land. Arch., Cornell University, 1997
M.Arch., University of California, Los Angeles, 2004

Teaching Experience:

Assistant Professor, Universität für Angewandte Kunst, Vienna, Austria, 2004-2008
Workshop Instructor, Universität für Angewandte Kunst, Vienna, Austria, 2006, 2008
Workshop Instructor, Royal Danish Academy of Fine Arts, Copenhagen, Denmark, 2007
Guest Instructor, University of Pennsylvania School of Architecture, Philadelphia, Pennsylvania, 2011
Workshop Instructor, University of Kentucky School of Architecture, Lexington, Kentucky, 2012

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Designer, Walker Macy Landscape Architecture, Urban Design & Planning, Portland, Oregon, 1999-2001
Designer, Johnston Marklee & Associates, Los Angeles, 2002
Designer, Neil M. Denari Architects, Los Angeles, 2004
Partner, FreelandBuck, Los Angeles, New York, 2009-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Buck, Brennan. "Manifest Mobility." *Mobility: A room with a View*. NAI Publishers, 2003.
Buck, Brennan, ed, et al. *Studio Lynn Visual Catalog*. Springer Publishers, 2010.
Buck, Brennan. "A Short History of Building-as-Asset." *Log 18*. (2010).
Buck, Brennan. "What Plastic Wants." *Log 23* (2011).

Projects featured in:

Iwamoto, Lisa. *Digital Fabrications*. New York: Princeton Architectural Press, 2008.
Arch+ (2008); *Surface* (2008); *Abitare* (2009).
Liu, Yu-Tung. *New Tectonics: Towards a New Theory of Digital Architecture*. Birkhauser, 2009.
"The New Brew." *Architect's Newspaper* (2010).
Lubell, Sam. "A Day for Light." *Architect's Newspaper* (2010).
Webb, Michael. "Kaffeehaus California." *Frame* (2010); Webb, Michael. "New Deli." *Azure* (2010).
"Record Interiors." *Architectural Record* (2011).
Fortmeyer, Russell. "A Fetish for Fabrication." *Architectural Record* (2011).
Lubell, Sam. "Budding Relationship." *Architect's Newspaper* (2011).
McNamara, Carmel, ed. *Powershop 3: New Retail Design*. Frame Publishers, 2012.

Professional Memberships:

none

Name: Luke Bulman

Courses Taught (Four semesters prior to current visit):

ARCH 1213 Architecture and Books

ARCH 1232 Graphic Inquiry

Educational Credentials:

B.A. Arch., University of New Mexico, 1992

M.Arch., Rice University, 1998

Teaching Experience:

Visiting Critic, Rice School of Architecture, Houston, Texas, 1998-2002

Walter B. Sanders Fellow, University of Michigan College of Architecture and Urban Planning, Ann Arbor, Michigan, 2003-2004

Adjunct Assistant Professor, Barnard University, New York, 2005

Adjunct Assistant Professor, Parsons the New School for Design, New York, 2006

Visiting Critic, Rhode Island School of Design MFA Graphic Design Program, Providence, 2007

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Designer, Antoine Predock Architect, Los Angeles, 1992-1993

Designer, Kramer Woodard Architects, Albuquerque, 1993-1995

Designer, Bruce Mau Design, Toronto, 1998-1999

Director of Publications and Exhibitions, Rice School of Architecture, Houston, 1998-2003

Owner and Designer, Thumb Projects LLC, Brooklyn, 2004-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Publications:

Room Lars Lerup and Sohela Farokhi, The Menil Collection and William Stout Publishers, 1999.

Some Aluminum Trees and Caterpillars, with Keith Krumwiede and Kimberly Shoemake, Houston, 2001.

Excluded Middle: Toward a Reflective Architecture and Urbanism Edward Dimendberg, Architecture at Rice and William Stout Publishers, 2002.

ROW: Trajectories Through the Shotgun House, edited by David Brown and William Williams, Architecture at Rice and Ram Publications, 2004.

Thumb No. 1: Begin Anywhere, produced and designed by Thumb, 2005.

Grey Hope: persistence of melancholy, edited by Sigrid Sandstrom and Atopia Projects, Bard College, 2006.

Marble Fairbanks: Bootstrapping, edited by Luke Bulman, Michigan Architecture Papers and DAP, 2006.

New Orleans Rebuilds, edited by David Haskell, Forum for Urban Design, 2006.

Shanghai: Explosive Growth, edited by David Haskell, Forum for Urban Design, 2006.

306090 Volume 11: Models, edited by Emily Abruzzo, Eric Ellingsen, Jonathan D. Solomon, Princeton Architectural Press, 2007.

The Future of Beirut, edited by David Haskell, Forum for Urban Design, 2007.

Thumb No. 5: Things are Disappearing, produced and designed by Thumb, 2007.

Awards:

Ford Foundation Scholarship, School of American Ballet, 1985-1986

Graham Foundation Grant, The Architects of Our Happiness, 2004

Margaret Everson Fossi Travel Award, Rice School of Architecture, 1996

National Endowment for the Arts Grant, ROW: Trajectories through the Shotgun House, 2001

National Video Scholarship, School of American Ballet, 1985

Rice School of Architecture Tuition Scholarship, 1995-1998

Lectures:

Cultivating Book Projects, or why a full-scale cardboard model of the world is a bad idea, Brown University, Visual Arts Program, 2005.

Design of Our Times, Museum of Fine Arts, Houston, 2000.

Some Notes On Trial and Error, Columbia University Graduate School of Architecture Planning and Preservation, 2006.

Some Notes On Trial and Error, Version 2, University of Kentucky School of Architecture, 2006.

Some Notes on Trial and Error, Version 3, Rhode Island School of Design, 2007.

Things are Disappearing, Standpunkte, Basel, Switzerland, 2007.

Thinktank: 4 Conditions of Collaborative Design, University of Michigan, Taubman College of Architecture, 2004.

Workshops:

Cultivating Book Projects: Urban Title Sequences, Harvard University, Graduate School of Design, Cambridge, 2005.

Cultivating Book Projects: Where is the Edge of Nature? Brown University, Visual Arts Program, Providence, 2005.

Stencil: Somewhere Between Graphic Application and Typography, Standpunkte, Basel, Switzerland, 2007.

Title Sequencing and Book Design, Yale School of Architecture, New Haven, 2006.

Where is the Edge of the City? Rhode Island School of Design, Providence, 2007.

Workbook, Yale School of Architecture, New Haven, 2007.

Professional Memberships:

none

Name: Brian Butterfield

Courses Taught (Four semesters prior to current visit):

ARCH 1218 Furniture Design & Manufacture

Educational Credentials:

B.A. Architecture, Washington University in St. Louis, 2004

M.Arch., Yale University, 2011

Teaching Experience:

Teaching Assistant, Yale School of Architecture, New Haven, Connecticut, 2009-2010

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2010-2011

Instructor, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Designer, M. Jana Pereau AIA, St. Louis, Missouri, 2002

Intern Architect, Rozeboom Miller Architects, Minneapolis, Minnesota, 2004

Project Architect, Della Valle Bernheimer Design (now Bernheimer Architecture), New York, 2004-2008

Designer and General Contractor, Self-Employed, Brooklyn, New York and Fairfield, Iowa, 2007-2008

Intern, Takenaka Corporation, Osaka, Japan, 2010

Current academic position at Yale School of Architecture:

Director of Exhibitions and Instructor, Yale School of Architecture, New Haven, Connecticut, 2011-present

Licenses/Registration:

NCARB (IDP Completion)

Selected Publications and Recent Research:

Exhibitions designed, organized, fabricated and/or installed:

Shigeru Ban Architects, and Cecil Balmond. "Forrest Park Pavilion." *Washington University in St. Louis* (2004).

Della Valle Bernheimer. "LANDED Garden Pavilion." *Philbrook Museum of Art* (2005).

Della Valle Bernheimer. "Think/Make." *Syracuse University School of Architecture* (2008).

Peter Eisenman Architects. "High/ Low: Projects of Eisenman Architects." *The Brooks School* (2009).

Petit, Emmanuel, and Brian Butterfield. "Ceci n'est pas une reverie: The Architecture of Stanley Tigerman." *Yale School of Architecture Gallery* (2011).

Butterfield, Brian. "Massimo Scolari: The Representation of Architecture." *Yale School of Architecture Gallery* (2012).

Eisenman, Peter, Matt Roman, and Brian Butterfield. "Palladio Virtuel: Inventing the Palladian Project." *Yale School of Architecture Gallery* (2012).

Professional Memberships:

none

Name: Marta Caldeira

Courses Taught (Four semesters prior to current visit):

ARCH 3021 Architectural Theory I: 1750-1968

ARCH 3022 Architectural Theory II: 1968-Present

ARCH 3246 From Open City to Postmodern City: Architecture and Urbanism in Italy, 1945-80

Educational Credentials:

B.Arch. and M.Arch., Universidade Tecnica de Lisboa, 2000

M.S., Columbia University, 2002

Ph.D., Columbia University, present

Teaching Experience:

Guest Critic, Barnard College, New York, 2002-present

Guest Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2002-present

Guest Critic, Cornell University Department of Architecture, Ithaca, New York, 2002-present

Guest Critic, Pratt Institute, New York, 2002-present

Teaching Assistant, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2004-2006

Section Leader, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2007-2008

Teaching Assistant, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2010

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Team Designer, Gonçalo Byrne Arquitectos, Lisbon, Portugal, 2000-2001

Project Designer, Eisenman Architects, New York, 2002-2006

Licenses/Registration:

Portugal

Selected Publications and Recent Research:

Articles, essays and editorial work:

Caldeira, Marta, and Caterina Tiazzoldi. "Architettura Codificata – Peter Eisenman Guangdong Museum." *Il Progetto*, no. 23 (2005): 10-19.

Caldeira, Marta. "NY Lab: Distance as Instrumentality." *Metamorfosi*, n. 55 (2005): 8-11.

Caldeira, Marta, and Caterina Tiazzoldi. "Outside-In, Inside-Out: Five Paradigms at the Origin of the Design Project." *Spazio Architettura* (2006).

Caldeira, Marta, and Peter Eisenman. *Eisenmanual*. Zurich: Lars Müller Publishers, 2007.

Caldeira, Marta, and Emma Bloomfield. "Sharp Flats." *Log 19* (2010).

Caldeira, Marta. "Batallas sin Cuartel: Ernesto N. Rogers e la cultura architettonica catalane." *Publication of symposium proceedings by Politecnico di Milano* (2010).

Caldeira, Marta. "Exhibition Review. Notes from the Archive. James Frazer Stirling, Architect and Teacher." *European Architectural History Network Newsletter*, no. 4 (2010).

Translations:

Caldeira, Marta, and Fares El-Dadah, trans. "Costa, Lucio. 'Necessary Documentation.'" *Future Anterior* v. VI, no. 2 (2009): 49-57.

Caldeira, Marta, and Lauro Cavalcanti, trans. "The Role of Modernists in the Establishment of Brazilian Cultural Heritage." *Future Anterior* v. VI, no. 2 (2009): 15-31.

Caldeira, Marta, and José Pessoa. "The Telephone on the Eighteenth-Century Table: How Brazilian Modern Architects Conceived the Preservation of Historic City Centers." *Future Anterior* v. VI, no. 2 (2009): 33-47.

Professional Memberships:

Member, Portuguese Association of Architects (Ordem dos Arquitectos in Portugal)

Name: Erick Carcamo

Courses Taught (Four semesters prior to current visit):

ARCH 1107 Advanced Studio

Educational Credentials:

Associate of Arts, Chaffey College, 2000

B.S. Arch., Southern California Institute of Architecture, 2005

M.S. Adv. Arch. Design, Columbia University, 2007

Teaching Experience:

Assistant Professor, Universität für Angewandte Kunst Wien, Vienna, Austria, 2007-2008

Assistant Teacher, Columbia University Graduate School of Architecture, Planning and Preservation,
New York, 2008-2009

Adjunct Assistant Professor, Pratt Institute School of Architecture, New York, 2008-2009

Adjunct Professor, University of Kentucky School of Design, Lexington, Kentucky, 2009

Visiting Professor, University of Lund, Lund, Sweden, 2008-2009

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2010

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Assistant Project Designer, Animation Designer and Design Consultant, Xefirotarch, Los Angeles, 2004-present

Lead Project Designer, Senior Project Designer and Animation Designer, ASY Asymptote Architecture,
New York, 2004, 2007

Principal, X | Atelier, New York, 2007-present

Team Project Designer, Assistant Project Designer and Animation Designer, Coop Himmelb(l)au Vienna,
Austria, 2007-2008

Partner, SHIFT Architecture, New York, 2008

Licenses/Registration:

none

Selected Publications and Recent Research:

Publications:

GSAPP Columbia University Abstract 2007

Evolvo Housing Magazine 2008

The Archeography Project Series @ Superfront 2009

Exhibitions:

'eXcess Liquidity' @ Pacific Design Center in Los Angeles

X|Atelier Exhibits 'BitterSweet' @ SuperFront

Projects with Asymptote:

Alessi Flagship Store, New York

Investor Relations Knowledge Gate VW, Wolfsburg, Germany

Perry Street Condominiums, New York

Professional Memberships:

none

Name: Mario Carpo

Courses Taught (Four semesters prior to current visit):

ARCH 553 Ph.D Seminar III

ARCH 3242 The Digital Turn: A Cultural History

Educational Credentials:

Degree in Architecture with Honours, University of Florence, 1983

Doctoral Program at the Department of History and Civilization, European University Institute, 1987

Teaching Experience:

Assistant Professor, School of Architecture, University of Geneva, Switzerland, 1987-1990

Associate Professor, School of Architecture, University of Geneva, Switzerland, 1990-1993

Tenured Associate Professor, Ecole d'Architecture de Saint-Etienne, France, 1993-2004

Lecturer, School of Architecture, University of Geneva, Switzerland, 1994-1997

Visiting Associate Professor, Department of Architecture, Cornell University, New York, 1996

Visiting Professor, Department of Art History, University of Copenhagen, Denmark, 1997

Visiting Professor, Department of Architectural History, University of Florence, Italy, 1999

Getty Scholar, Getty Research Institute for the History of Art and the Humanities, Los Angeles, California, 2000-2001

Visiting Fellow, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 2000

Visiting Associate Professor, Department of Architecture, History, Theory, and Criticism, Massachusetts Institute of Technology, Cambridge, Massachusetts, 2002-2003

Robert Sterling Clark Visiting Professor of Art History, Williams College, Williamstown, Massachusetts, 2004

U.S. Department of Education Resident in Renaissance and Early Modern Studies, American Academy in Rome, Italy, 2004-2005

Visiting Professor, School of Engineering, Politecnico di Milano, Italy, 2007

Visiting Professor, Department of the History of Art, Yale University, 2008

Professor, College of Architecture and School of Literature, Communication, and Culture, Georgia Institute of Technology, Atlanta, Georgia, 2009

Guest Professor, Architectural Association, London, 2011

Scholar in Residence, Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus-Universität, Weimar, Germany, 2011

Visiting Professor, Cornell University College of Architecture, Art, and Planning, Ithaca, 2012

Current academic position at Yale School of Architecture:

Vincent Scully Visiting Professor in Architectural History, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Researcher, Institut Universitaire Européen, Florence, Italy, 1984-1987

Researcher, École d'Architecture de Grenoble, France, 1997

Researcher, Department of Architecture, University of Geneva, Switzerland, 1997-1998

Consultant, Centre Canadien d'Architecture, Montréal, Canada, 2001-2002

Head of the Study Centre, Centre Canadien d'Architecture, Montréal, Canada, 2002-2004

Consultant Head of the Study Centre, Centre Canadien d'Architecture, Montréal, Canada, 2004-2006

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Carpo, Mario. *La maschera e il modello. Teoria architettonica ed evangelismo nell'Extraordinario Libro di Sebastiano Serlio (1551)*. Milan: Jaca Book, 1993.

- Carpo, Mario. *Metodo ed ordini nella teoria architettonica dei primi moderni. Alberti, Raffaello, Serlio e Camillo*. Geneva: Droz, 1993.
- Carpo, Mario, and Martine Furno. *Leon Battista Alberti*. Geneva: Droz, 2000.
- Carpo, Mario. *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory*. Cambridge and London: MIT Press, 2001.
- Carpo, Mario, and Francesco Furlan, eds. *Leon Battista Alberti's "Delineation of the City of Rome."* Tempe: Center for Medieval and Renaissance Texts and Studies, 2007.
- Carpo, Mario, and Frédérique Lemerle-Pauwels, eds. *Perspective, Projections and Design. Technologies of Architectural Representation*. London and New York: Routledge, 2007.
- Carpo, Mario. *The Alphabet and the Algorithm*. Cambridge and London: The MIT Press, 2011.

Essays published in books or in peer-reviewed journals:

- Carpo, Mario, and Andrea Castellucci. "Analisi delle categorie infralogiche." In Giuliano Maggiora, *Le forme del linguaggio in architettura*, 259-272. Florence: Medicea, 1978.
- "Il problema del significato delle distanze nell'analisi progettuale." In *La dimensione interdisciplinare del progetto di architettura*, edited by Luca Giannelli, 203-214. Florence: Medicea, 1979.
- "Architettura vercellese 1880-1920." In *Achille Giovanni Cagna fra cultura e provincia*, 69-81. Vercelli: Comune di Vercelli; Regione Piemonte, 1982.
- "Il Museo Nazionale del Bargello." In *La Città degli Uffizi*, edited by Franco Borsi, 95-107. Florence: Sansoni, 1982.
- "Monografie." In *Raffaello: elementi di un mito*, edited by Gabriele Morolli, 145-158. Florence: Centro Di, 1984.
- "Piemonte" and "Lombardia." In *Ville e Giardini d'Italia*, edited by Franco Borsi and Geno Pampaloni, 80-132. Novara: Istituto Geografico de Agostini, 1984.
- "La riflessione scritta su temi urbanistici nella cultura del Quattrocento fiorentino." In *La Rinascenza a Firenze. Il Quattrocento*, edited by Nicolai Rubinstein, Cesare Vasoli, Franco Borsi, Gabriele Morolli, etc., 343-353. Rome: Istituto dell'Enciclopedia Italiana G. Treccani, 1986.
- "Ancora su Serlio e Delminio. La teoria architettonica, il Metodo e la riforma dell'imitazione." In *Sebastiano Serlio*, edited by Christof Thönes, 110-114. Milan: Electa, 1989.
- "L'idée de superflu dans le traité d'architecture de Sebastiano Serlio." *Revue de Synthèse* 113, no. 1-2 (1992): 135-161.
- "The Architectural Principles of Temperate Classicism: Merchant Dwellings in Sebastiano Serlio's Sixth Book." *Res, Anthropology and Aesthetics* 22 (1992): 135-151.
- "Il cielo o i venti. Principi ecologici e forma urbana nel *De architectura* di Vitruvio e nel vitruvianesimo moderno." *Intersezioni, Rivista di Storia delle Idee* 13, no. 1 (1993): 3-41.
- "*Descriptio urbis Romae*. Ekphrasis geografica e cultura visuale all'alba della rivoluzione tipografica." *Albertiana* 1 (1998): 111-132.
- "The Making of the Typographical Architect." In *Paper Palaces. The Rise of the Renaissance Architectural Treatise*, edited by Vaughan Hart with Peter Hicks, 158-170. New Haven, CT: Yale University Press, 1998.
- "Les problèmes de la traduction du *De re aedificatoria* d'Alberti." In Jean Martin. *Un traducteur au temps de François Ier et de Henri II*, edited by Marie-Madeleine Fontaine, 127-135. Paris: Presses de l'Ecole normale supérieure, 1999.
- "La traduction française du *De re aedificatoria* (1553). Alberti, Martin, Serlio et l'échec d'un classicisme vulgaire." In *Leon Battista Alberti*, conference proceedings, Collège de France, Sorbonne, etc., Paris, April 10-15, 1995, edited by Francesco Furlan et al., 923-964. Paris: Vrin; Turin: Nino Aragno Editore, 2000.
- "Genesi dell'architettura tipografica. Il libro stampato e la rivoluzione della cultura architettonica rinascimentale." In *I nuovi metodi di indagine e comunicazione della storia dell'architettura*, conference proceedings, Castello Sforzesco, Milan, December 15, 1995, edited by Maria-Antonietta Crippa, 17-23. Milan: Politecnico di Milano, Dipartimento di Ingegneria / Edizioni Sinai, 2001.
- "How do You Imitate a Building That You Have Never Seen? Printed images, ancient models, and handmade drawings in Renaissance architectural theory." *Zeitschrift für Kunstgeschichte* 64, no. 2 (2001): 223-234.

- "Cyberarch.edu. Trois sujets en quête d'auteurs." In *Virtuel / réel. Quelle place pour les nouvelles technologies?* Cahiers de la recherche architecturale et urbaine 7, 47-55. Paris: Les éditions du patrimoine, 2001.
- "Alberti's Vision and a Plan of Rome: A new edition and three new translations of Alberti's *Descriptio urbis Romae*." *Albertiana* 6 (2003): 205-215.
- "Pattern Recognition." In *Metamorph. Catalogue of the 9th International Biennale d'Architettura, Venice 2004*; Vol. 3, *Focus*, edited by Kurt W. Forster, 44-58. Venice: Marsilio; New York: Rizzoli International, 2004.
- "Post-Hype Digital Architecture. From Irrational Exuberance to Irrational Despondency." *Grey Room* 14 (2004): 102-115.
- "Ten Years of Folding." Introductory essay to the reprint of *Architectural Design* 63, 3-4, *Profile 102: Folding in Architecture* [1993], edited by Greg Lynn, 6-14. London: Wiley-Academy, 2004.
- "Un traité en sept livres : structure et méthode d'une théorie de l'architecture pour l'âge de l'imprimé." In *Sebastiano Serlio à Lyon. Architecture et imprimerie*, edited by Sylvie Deswarte- Rosa, 66-72. Lyons: Mémoire Vive, 2004.
- "Alberti's Media Lab." In *Perspective, Projections and Design*, edited by Mario Carpo and Frédérique Lemerle, 47-63. London and New York: Routledge, 2007.
- Preface. In Branko Mitrovic, *Serene Greed of the Eye. Leon Battista Alberti and the Philosophical Foundations of Renaissance Architectural Theory*, 7-10. Munich and Berlin: Deutscher Kunstverlag, 2005.
- "Learning from Architecture: Theory, Interdisciplinarity, and Methodological Eclecticism." *Journal of the Society of Architectural Historians* 64, no. 4 (2005): 425-427.
- "Riproducibilità e trasmissione dell'immagine tecnico-scientifica nell'opera dell'Alberti e nelle sue fonti. Aspetti metodologici ed interpretativi." In *Leonis Baptistae Alberti Descriptio Urbis Romae*, edited by Francesco Furlan, 8-23. Florence: Olschki, 2005.
- "Conclusion. Littérature technique et techniques de l'imprimé." In *La construction savante. Avatars de la littérature technique*, conference proceedings, Institut national d'histoire de l'art, Paris, etc., March 3-5, 2005, edited by Jean-Philippe Garric, Valérie Nègre, and Alice Thomine-Berrada, 425-28. Paris: Picard, 2008.
- "Non Standard Morality: Digital technology and its discontents." In *Architecture Between Spectacle and Use*, edited by Anthony Vidler, 127-142. Williamstown, MA: The Clark Art Institute; New Haven, CT: Yale University Press, 2008.
- "On Both Sides of the Fence. Authorship, Precision, and Other Anomalies in an Age of Variable Objects." In *Valerio Olgiati*, edited by Laurent Stalder, 128-190. Cologne: Walther König, 2008.
- Co-authored. "Les livres d'architecture : leurs éditions de la Renaissance à nos jours." *Perspective, Revue de l'Institut National d'Histoire de l'Art* 3, no. 2 (2008): 189-204.
- "Aufstieg und Fall der identischen Reproduzierbarkeit. Zu Leon Battista Albertis unzeitgemässer Entdeckung digitaler Technologien in der Frührenaissance." In *Kulturtechnik Entwerfen. Praktiken, Konzepte und Medien in Architektur und Design Science*, edited by Daniel Gethmann and Susanne Hauser, 49-65. Bielefeld: Transcript Verlag, 2009.
- "Authors, Agents, Agencies, and the Digital Public." In *Visions*, Catalogue of the 9th edition of *Beyond Media*, International Festival for Architecture and Media, Florence, Italy, 9-17 July 2009, edited by Marco Brizzi and Paola Giaconia, 71-73. Florence: Image Publishing, 2009.
- "Drawing with Numbers: Geometry and Numeracy in Early-Modern Architectural Design." *Journal of the Society of Architectural Historians* 62, no. 4 (2003): 448-469.
- "The Rise of Technical Design and the Fall of Technical Memory in the Renaissance." In *Memory and Invention: Medieval and Renaissance Literature, Art and Music*, Transactions of the Conference, Florence, Villa I Tatti, May 11, 2006, edited by Anna Maria Busse Berger and Massimiliano Rossi, 23-36. Florence: Villa I Tatti, Harvard University and Leo S. Olschki, 2009.
- "Dessiner avec des nombres: géométrie et arithmétique dans le dessin d'architecture au début de l'époque moderne." In *Gli Este e l'Alberti: Tempo e Misura*, Transactions of the Conference, Ferrara 11.29-12.03, 2004, edited by Francesco Furlan and Gianni Venturi, 15-47. Pisa and Roma: Fabrizio Serra Editore, 2010.
- "Google Books." *Journal of the Society of Architectural Historians* 69, 4 (2010), 578-580.
- "La desaparición de los idénticos. La estandarización arquitectónica en la era de la reproductibilidad digital." In *La digitalización toma el mando*, edited by Luís Ortega, 59-67. Barcelona: GG, 2009.

- "Réproductibilité mécanique et reproductibilité numérique. La Mort de l'identique," in *Spielraum: Walter Benjamin et l'architecture*, edited by Libero Andreotti, 269-277. Paris, Éditions de la Villette, 2011.
- "The Early Modern Renaissance of Digital Images: Alberti, Ptolemy, and a Map of Rome," in *Ptolemy's Geography in the Renaissance*, Transactions of the Conference, London, 27-28 June 2003, edited by Zur Shalev and Charles Burnett, 81-90. London: The Warburg Institute, 2011.
- "The Photograph and the Blueprint. Notes on the end of some indices," in *Das Auge der Architektur*, Transactions of the Conference, Basle, 20-22 September 2007, edited by Andreas Bayer, 467-482. Munich: Wilhelm Fink Verlag, 2011.
- "The Restless Precision of Gri and Zucchi," in *GEZA. Pratic*, edited by Paola Giaconia, (pages not numbered). Milan: Silvana Editoriale, 2011.
- Introduction*, in Bernard Cache, *Projectiles*, 5-11. London: The Architectural Association, 2011.

Articles published in architectural journals or magazines and exhibition catalogs:

- "Ready-made, méthode et imprimerie dans la théorie architecturale au seizième siècle." *Faces, Journal d'Architecture*, no. 34 (1995): 72-76.
- "Abandonnez les vanités des villes." Essay and review of new critical edition of *Recette véritable*, by Bernard Palissy. *Faces, Journal d'Architecture*, no. 41 (1997): 66-67.
- "Mesurer l'harmonie." Essay and review of French translation of *Architectural Principles in the Age of Humanism*, by Rudolf Wittkower. *L'architecture d'aujourd'hui*, no. 314 (1997): 26-27.
- "Du village global au village virtuel." Essay and review of *City of Bits*, by William J. Mitchell. *L'architecture d'aujourd'hui*, no. 317 (1998): 26-27.
- "Réseaux, Hard et Soft." Essay and review of *La ville territoire des cyborgs*, by Antoine Picon. *Faces, Journal d'Architecture*, no. 45 (1999): 74-75.
- "Etudes sur la culture tectonique au début de l'âge moderne." Essay and review of *Philibert de l'Orme, Architecte du Roi (1514-1570)*, by Jean-Marie Pérouse de Montclos. *L'architecture d'aujourd'hui*, no. 330 (2000): 2-3.
- "Repentant Koolhaas?" *L'architecture d'aujourd'hui*, no. 330 (2000): 14.
- "Digital-Real." Essay and review of exhibition and book, *Blobmeister, erste gebaute Projekte*, curated and edited by P. Cachola Schmal at the Deutsche Architektur Museum. *L'architecture d'aujourd'hui*, no. 337 (2001): 24-26.
- "Réflexions sur l'oeuvre d'art à l'époque de sa reproduction anodisée." Essay and review of exhibition "Sculpture Prototypes," curated by Sherrie Levine and Joost van Oss at the Getty Research Institute. *L'architecture d'aujourd'hui*, no. 336 (2001): 12.
- "Topos, Stéréotype, Cliché, Clone." *L'architecture d'aujourd'hui*, no. 343 (2002): 2-12.
- "L'architecture à l'ère du pli (Architecture in the Age of Pliancy)." *L'architecture d'aujourd'hui*, no. 349 (2003): 98-104.
- "Folding to Non Standard." In "Emergence. Morphogenetic Design Strategies." Special issue, AD Profile 169, *Architectural Design* 74, no. 3 (2004): 121.
- Carpo, Mario, and Roberto Zancan. "Mies in Montréal." *L'architecture d'aujourd'hui*, no. 350 (2004): 104-110.
- "Tempest in a Teapot." *Log* 6 (2005): 99-106.
- "On the Iconic Building." *Log* 9 (2007): 7-9.
- "Sustainable?" *Log* 10 (2007): 19-21.
- "The Postmodern Cult of Monuments." *Future Anterior* 4, no. 2 (2007): 51-63.
- "Die Entstehung des typografischen Architekten." *Arch+, Zeitschrift für Architektur und Städtebau*, no. 186/187 (2008): 118-123.
- Reidel, Jacob, et al. "Monstrous Objects, Morphing Things." *Perspecta* 40 (2008): 16-21.
- "Revolutions. Some New Technologies in Search of an Author." *Log* 15 (2009): 49-54.
- "The Bubble and the Blob." *Lotus International*, no. 138 (2009), 19-27.
- "Das Digitale, Mou Vance, und das Ende der Geschichte." *GAM (Graz Architektur Magazin)*, no. 6 (2010): 16-30.
- "Parking Places / Luoghi di Posteggio. Herzog & De Meuron, 1111 Lincoln Road, Miami." *Abitare*, no. 506 (2010): 50-57.
- "Del alfabeto al algoritmo. Sobre la autoría digital y el diseño paramétrico." *Arquitectura Viva*, no. 140 (2011): 112.
- "Digital Style." *Log* 23 (2011): 41-52.

"La fin du numérique: la fin du commencement, et la fin du projet." *Le Visiteur*, no. 17 (2011): 77-82.

"The Craftsman and the Curator." *Perspecta* 44 (2011): 86-91.

Carpo, Mario, Beatrice Galilee and Antoine Picon. "Preston Scott Cohen, Tel Aviv Museum of Art."

Domus, no. 951 (2011): 25-36.

"Leibniz. Elegie für den Keks im Zeitalter der mechanischen Reproduzierbarkeit." *Candide*, no.5 (2012): 125-126.

"Thunder on the Horizon." *Fulcrum. The AA's Weekly Free Sheet*, no. 47 (2012).

Professional Memberships:

Founding Member and Board Member, Société Internationale Leon Battista Alberti (SILBA)

Member, Order of the Italian Architects

Member, Society of Architectural Historians

Name: Aran Chadwick

Courses Taught (Four semesters prior to current visit):

ARCH 2212 Liquid Threshold Between Order and Chaos

Educational Credentials:

B. Civil Engineering, University of Leeds, 1987

M.S. Structural Engineering, Materials and Mechanics, University of California, 1989

Teaching Experience:

Senior Lecturer in Technology, Manchester School of Architecture, Manchester, United Kingdom, present

Technical studies, Architectural Association, London, United Kingdom, present

Technical studies, Bartlett School of Architecture, London, United Kingdom, present

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Graduate Engineer, DCO Consulting Engineers, 1989-1991

Designer, Atelier One, 1992-present

Director, Atelier One, 1997-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Research and prototype projects:

3-D adaptable cladding system - Trimo, Slovenia.

Composite and Glass Street Furniture - Cemusa

Modular Buildings - Hanson TIS

Rapid Installation Dogbane Foundation - Highways Agency

Volumetric Housing - Laing O'Rourke

Wonderwall II Ceramic cladding panel system- Hanson TIS

Projects:

Blatchley College

DC Expo, Frankfurt

Federation Square, Melbourne

Great Notley Primary School, Essex

Melbourne, Victoria

National Gallery Extension, Ljubljana

Singapore Arts Centre Structural

Sports Hall, Ljubljana

Waterworks Building, Doncaster

White Cube 2, London

Public lectures:

Collaborations, RIBA

Modulations, Rice University

Prefabulous No 1- Modular Buildings, Building Centre Trust

Zoomorphic Architecture, V&A

Professional Memberships:

Member, Institution of Structural Engineers

Name: David Chipperfield, CBE

Courses Taught (Four semesters prior to current visit):

ARCH 1103 Advanced Studio

Educational Credentials:

Kingston Polytechnic, 1976

Architectural Association of London, 1977

Teaching Experience:

Visiting Professor, Harvard Graduate School of Design, Cambridge, Massachusetts, 1987-1988

Visiting Professor, University of Naples, Italy, 1990-1994

Visiting Professor, University of Graz, Austria, 1992

Visiting Professor, Ecole Polytechnique, Lausanne, Switzerland, 1993-1994

Mies van der Rohe Chair, Escola Tècnica, Barcelona, Spain

Professor of Architecture, Staatliche Akademie der Bildenden Künste, Stuttgart, Germany, 1995

Visiting Professor, University of the Arts London, United Kingdom

Previous academic position at Yale School of Architecture:

Norman R. Foster Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architect, Douglas Stephen Architects, 1977

Architect, Richard Rogers Architects, 1977

Architect, Norman Foster Architects, 1977

Founder, David Chipperfield Architects, 1984

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Monographs:

Neues Museum, Berlin. Koln: Walther König, 2010.

Nys, Rik, and Fulvio Irace, eds. *David Chipperfield Architects*. Koln: Walther König, 2012.

Exhibits:

RIBA Ten Young Architects, London, 1983

"Recent Work" Exhibition, Gund Gallery, Harvard University, Cambridge, 1986

"Four London Architects" Exhibition, 9th Gallery, London, 1987

"Four London Architects", French Architecture Institute, Paris, 1988

Three Houses Exhibition, Galerie für Architektur, Hamburg, Germany, 1994

Biennale di Architettura in Venice, Italy, 2000

Awards:

Schinkel Award, 1981

Financial Times Award, 1991

Italstat Europe Award Honourable Mention, 1991

Best Building Award Honourable Mention, 1991

Andrea Palladio Award, 1993

Red Cross Station Graz Competition, First Prize, 1993

Neues Museum Competition, Second Prize, 1994
Maselakekanal Housing Masterplan, First Prize, 1994
Neues Museum Reconstruction, Second Place, 1997
Royal Institute of British Architects Prize, 1998
Heinrich-Tessenow Medal, 1999

Professional Memberships:

Commander of the Most Excellent Order of the British Empire
Member, Royal Institute of British Architects
Member, The Architecture Foundation Board of Trustees

Name: Thomas Christoffersen

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

Royal Academy of Arts

Teaching Experience:

Previous academic position at Yale School of Architecture:

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic positions at Yale School of Architecture:

N/A

Professional Experience:

Previous work experience:

David Ling

Henning Larsen

Stan Allen

WORK Architects

Designer, PLOT Architects, 2001

Designer, Bjarke Ingels Group, Copenhagen, Denmark, 2006-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Selected projects:

Astana National Library

Iceland's National Bank

Stavanger Concert House

VM Houses

West 57 Building

Awards:

Venice Biennale Gold Lion, 2004

Forum Award, 2005

Mies van der Rohe Award Special Mention, 2007

Cityscape Award for Architecture in Emerging Market, 2009

Professional Memberships:

not available

Name: Joseph Clarke

Courses Taught (Four semesters prior to current visit):

ARCH 3011 Modern Architecture and Society

Educational Credentials:

B.S. Arch., University of Cincinnati, 2004

M.Arch., University of Cincinnati, 2006

M.Phil., Yale University, 2012

Ph.D., Yale University, 2015

Teaching Experience:

Adjunct Instructor, University of Cincinnati, Cincinnati, Ohio, 2006-2007

Current academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2011-present

Professional Experience:

Design Intern, Eisenman Architects, New York, 2005

Designer, Michael McInturf Architects, Cincinnati, Ohio, 2006-2007

Architectural Writer, Skidmore, Owings & Merrill, New York, 2007-2009

Licenses/Registration:

New York

Selected Publications and Recent Research:

Publications:

"Into a Forest of Script: The Unconscious of Algorithms." Log, April 2008. Analysis of scripting as a contemporary design technique.

"The Ideology of Performance." Crit, Fall 2009. Brief account of the "performative turn" in 1960s American corporate architecture.

"Town and Country." Frieze, May 2009 (avail. online). Critique of contemporary residential architecture in China.

"Specters of a Young Earth." Triple Canopy, December 2008 (avail. online). Essay on a creationist museum of "natural history." Reprinted in Invalid Format: An Anthology of Triple Canopy (New York: Triple Canopy, 2011).

"Wagnerism Embodied." Log, October 2011. Wagnerian aesthetic principles in contemporary architecture and opera production.

"Acoustique Plastique." Center, University of Texas, forthcoming 2012. Influence of music and rhythmic gymnastics on Le Corbusier.

"Iannis Xenakis and the Philips Pavilion." The Journal of Architecture, April 2012. Iannis Xenakis's formal influence on 1958 World's Fair pavilion.

"Temporal Modes of Architectural Formation." Exploring Xenakis ed. Sharon Kanach, forthcoming 2012. Xenakis's music theory and architectural geometry.

Error – special volume of *Perspecta: The Yale Architectural Journal*. Forthcoming Fall 2013 from MIT Press. Co-edited with Emma Bloomfield and Zachary Heineman.

Awards:

Connecticut/Baden-Württemberg Exchange Fellowship 2011.

Getty Library Research Grant 2010.

Graham Foundation Carter Manny Award 2012.

Yale University Summer Program Fellowship 2010.

Professional Memberships:

none

Name: Tom Coward

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

ARCH 3247 People Making Places: An Anatomy of Nonprofessional Participation in Architecture

Educational Credentials:

B.A., University of Nottingham, 1998

M.A. Arch. and Interiors, Royal College of Art, 2002

Professional Practice Distinction, London Metropolitan University, 2005

Teaching Experience:

Design Studio Tutor, University of Nottingham, Nottingham, United Kingdom, 2002-2004

Design Studio Tutor, WSA, University of Cardiff, Cardiff, United Kingdom, 2003-2005

Design Unit Tutor, Architectural Association, London, United Kingdom, 2004-2005

Design Studio Tutor, London Metropolitan University, London, United Kingdom, 2005-2011

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architectural Assistant, Rayner Davies Architects, Nottingham, United Kingdom, 1997-1998

Architectural Assistant, Nicholas Grimshaw & Partners, London, United Kingdom, 1998-2000

Architectural Assistant, Gavin Miller Kirsten Lees Architects, London, United Kingdom, 1999-2000

Architectural Assistant, Rick Mather Architects, London, United Kingdom, 2000-2002

Architectural Assistant, Urban Salon Ltd, London, United Kingdom, 2002-2003

Co-Founder, AOC, London, United Kingdom, 2003

Director, AOC Architecture Ltd, London, United Kingdom, 2005-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Publications:

Has Modernism Had Its Day? Building Design. 2006.

Learning from Milton Keynes. Building Design. 2007.

The Williams Report: Small firm innovation. BD Magazine. 2007.

Inspiration: Lucy the Elephant. Building Design. 2008.

Copy & Duplication. P.E.A.R. Paper for emerging architectural research No.1. 2009.

New Practices in London. PLOT no.I. 2010.

Remixing London; AOC splices the city. ICON Magazine. 2010.

Sample & Synthesis (editorial). P.E.A.R. Paper for emerging architectural research no.3. 2011.

Publications with AOC:

Fantasy Architecture 1500-36, Hayward Gallery/Royal Institute of British Architects, London, 2004.

Spacecraft: Fleeting architecture & hideouts, L. Feireiss, Die Gestalten Verlag, Berlin, 2007.

Density Projects: 36 New Concepts on Collective Housing, A+T, Madrid, 2008.

Hatch: The new architectural generation, Kieran Long, Laurence King, London, 2008.

Event Design, Links Books, Barcelona, 2009.

The BLDG BLOG book, Chronicle Books, 2009.

British Interior Design, Braun, 2010.

Worldwide Architecture, The next generation, UTET, 2010.

Professional Memberships:

Member, Architects Registration Board

Name: Martin Cox

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio

Educational Credentials:

B.Arch., University College Dublin, 1995

Teaching Experience:

Guest Critic, 2000-present:

New Jersey Institute of Technology, Newark, New Jersey

Oklahoma State University, Stillwater, Oklahoma

Parsons School of Design, New York

Pratt Institute, Brooklyn, New York

Princeton University, Princeton, New Jersey

University at Buffalo, Buffalo, New York

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2007-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Senior Associate, Steven Holl Architects, New York, 1996-2006

Principal, Bade Stageberg Cox, New York, 2006-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Publications:

Carter, Brian, ed. "Construction of an Art School." *Hybrid Instrument*.

Cox, Martin. "Lake Whitney Water Treatment Plant." *Building Material* 5 (2001).

Selected projects with Steven Holl:

Bellevue Art Museum, Bellevue, Washington

High Line Invited Competition, New York

Loisium Visitors Center, Langenlois, Austria

Nelson Atkins Museum of Art, Kansas City, Missouri

Oceanic Retreat, Kaua'i, Hawaii

Planar Residence, Paradise Valley, Arizona

Toolenburg-luid, Netherlands

University of Iowa School of Art and Art History, Iowa City, Iowa

Selected projects with Bade Stageberg Cox:

Art Cave, Napa, California

Half-Open Loft, New York

Independence Care System, New York

National Centre for Contemporary Art Competition Entry, Carlow, Ireland.

Reconsidered Ranch, La Jolla, California

Professional Memberships:

Member, Artists Space Board of Directors, New York

Name: Naomi Darling

Courses Taught (Four semesters prior to current visit):

ARCH 2021 Environmental Design

Educational Credentials:

B.S.E. Civil Engr. and Arch. Design, Princeton University, 1996

M.F.A. Sculpture, Monash University, 2000

M.Arch., Yale University, 2006

Teaching Experience:

Teaching Assistant, Princeton University, Princeton, New Jersey, 1994-1996

Science Educator, Sea Education Association, Vessel on Caribbean Sea and Atlantic Ocean, 1996-1997

Ceramics Instructor, Chilmark Pottery, Martha's Vineyard, Massachusetts, 1997

Section Leader, Monash University, Caulfield East, Australia, 1998-1999

Faculty Board Member and Postgraduate Student Representative, Monash University, Caulfield East, Australia, 1999

Sculpture Instructor, Creative Arts Workshop, 2004

Visiting Studio Critic, Dalhousie University, Halifax, Canada, 2008

Previous academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2004-2006

Admissions Committee Student Representative, Yale School of Architecture, New Haven, Connecticut, 2006

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Research Assistant, Princeton University Ecology and Evolutionary Biology Department, 1991

Research Assistant, U.S. Army Natick Research and Development Laboratory, 1991

Assistant, NSF Young Scholars Antarctic Research Experience, 1992

Research Assistant, Princeton University Geology Department, 1992

Research Assistant and Field Research Assistant, Cold Regions Research and Engineering Laboratory, 1992-1994

Apprentice, Hamada Kiln, Kita-Kyushu, Japan, 1993-1994

Apprentice, Ryosaku Miwa's Studio, Hagi, Japan, 1993-1994

Production Potter, Chilmark Pottery, Martha's Vineyard, Massachusetts, 1997

Staff Architect, Olson Sundberg Kundig Allen Architects, Seattle, Washington, 2000-2003

Crew Leader, Habitat for Humanity, Seattle, Washington, 2002

Design Assistant, Yale School of Architecture Exhibitions, 2004

Co-Founder, Parallax Design: Architecture, Art, Landscape, 2005-present

Project Architect, Kengo Kuma and Associates, Tokyo, Japan, 2006-2007

Project Architect, Studio ABK, New Haven, Connecticut, 2007-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Articles in periodicals:

Ackley, S.F., A.J. Gow, V.I. Lytle, N.E. Yankielun, M.N. Darling. "Sea Ice investigations on *Nathaniel B. Palmer*: Cruise 92-2," Antarctic Journal of the United States 1992 Review, v 27, n 5.

Darling, M.N., B. Castillo, C.R. Griffith, E. Morales, R. Swayzer. "National Science Foundation Young Scholars Antarctic Research Experience -First Science cruise of RNNathaniel B. Palmer (92-2)," Antarctic Journal of the United States 1992 Review, v 27, n 5.

Darling, M.N., V.I. Lytle, S.F. Ackley. "Ice Observations in the Western Weddell Sea (NBP 92-2)," Antarctic Journal of the United States 1992 Review, v 27, n 5.

Ackley, S.F., V.I. Lytle, K.M. Golden, M.N. Darling, G.A. Kuehn. "Sea Ice Measurements during ANZFLUX," Antarctic Journal of the United States 1994 Review, v 29, n 5.

Projects with Parallax Design: Architecture, Art, Landscape:

Architecture for Humanity AMD Challenge for Ecuador
Kernan Tea House in Stony Creek, Connecticut
Montessori Playground Design in collaboration with the Yale Urban Resource
Proposal for CT Ninth Regiment Monument at Vicksburg National Military Park
Proposal for Kanazawa Machinaka Sculpture Competition
Proposal for Larvik, Norway Waterfront Sculpture Park Development

Projects with Studio ABK:

Georgetown Performing Arts Center Concept Design
Greenfield Partners Building Mixed Use Office
Santiago Performing Arts Center Concept Design
Volo Aviation Fixed Base Operations Concept Design

Professional Memberships:

not available

Name: Trattie Davies

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design
ARCH 1021 Architectural Design
ARCH 1114 Advanced Studio

Educational Credentials:

B.A. Arch., Yale University, 1994
M.Arch., Yale University, 2004

Teaching Experience:

Teaching Fellow, Fontainebleau School of Art & Music Architecture Program, Fontainebleau, France, 2004
Research Assistant, Nina Rappaport, New York, 2006
Visiting Critic, New York Institute of Technology, New York, 2007-2010

Previous academic position at Yale School of Architecture:

Visiting Critic, Yale School of Architecture, New Haven, Connecticut, 2007-2010

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Senior Project Manager and Associate Designer, Pierce Allen, New York, 1996-2000
Principal, Project Manager and Designer, Davies & Dixon, New York, 1999-2002
Designer, Gehry Partners, Los Angeles, California, 2005-2006
Principal, Designer and Project Manager, Paper Office, Inc., New York, 2006-2011
Exhibition Consultant, Leslie Feely Fine Art Gallery, New York, 2007
Partner, Davies Tang & Toews, Brooklyn, New York, 2010-present

Licenses/Registration:

none

Selected Publications and Recent Research:

Recent awards:

Beijing Biennale, First Prize, 2005
Brooklyn Heights Association, Architectural Excellence Award, 2010
Fontainebleau School of Art & Music, Teaching Fellowship, 2004
Louis Sudler Prize for Excellence in the Arts, 1994
William Wirt Winchester Traveling Fellowship, 2004
Yale School of Architecture, Feldman Prize Nominee, 2004

Professional Memberships:

Associate, The American Institute of Architects
Member, New York Historical Society
Member, Saxtons River, Vermont Historical Society

Name: Joe Day

Courses Taught (Four semesters prior to current visit):

ARCH 1117 Advanced Studio

ARCH 3250 Minimally Invasive? Dialogues between Art and Architecture since 1960

Educational Credentials:

B.A. Arch., Eco. and Pol. Sci., Yale University

M.Arch., Southern California Institute of Architecture

Teaching Experience:

Assistant Instructor, Southern California Institute of Architecture, Los Angeles, California, 1991-1992

Co-Instructor, Southern California Institute of Architecture, Los Angeles, California, 1994-1995

Semester Lecturer, School of Architecture, University of California, Los Angeles, 1996

Studio Instructor, Otis College of Fine Art, Los Angeles, California, 1999

Design Faculty, Southern California Institute of Architecture, Los Angeles, California, 2000-present

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Model Builder, Robert A. M. Stern Architects, New York, 1988

Model Supervisor, Dagmar Richter Design, Santa Monica, California, 1992

Junior Designer and Project Designer, Appleton & Associates, Venice, California, 1994-1995

Designer and Collaborator, HEDGE Design Collaborative, Culver City, California, 1995-2005

Principal Designer, Deegan-Day Design LLC, Los Angeles, California, 1995-present

Designer, HNTB Architecture + Engineering, Alexandria, Virginia, 1998

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Projects featured in:

"Eisenman's New Weave." *Interior Design Magazine* (1991).

"Madonna and Child." *LAFAUD Newsletter* (1991): 2.

"Meier Lights for Baldinger." *Interior Design Magazine* (1991).

"Chaos and its Discontents." *LAFAUD Newsletter* (1991): 2-3.

"Experimental Architecture in L.A., Decoded." *LAFAUD Newsletter* (1992): 4.

Day, Joe, ed. *Franklin D. Israel: Buildings and Projects*. New York: Rizzoli International, 1992.

"New EEC Parliament." *ARCHITECTURE Magazine* (1993).

"Paperless Office." *ARCHITECTURE Magazine* (1993).

"Glass, Beyond the Looking." *LAFAUD Newsletter* (1996): 3, 6.

Lampreckt, Barbara. "building HEDGE." *Metropolis Magazine* (1996): 67, 102-103.

"BUKTrans." *Surface*, vol.1 (1997): 78, 84-85.

"The New Collectives." *Details* (1997): 138-129.

From the Center. New York: The Monacelli Press, 1998.

"Mike Davis, on anything but Ecology of Fear." *LAFAUD newsletter* (1999): 1-2.

"Women Prisoners in Their Own Private Idaho?" *Architecture+Urbanism* (1999): 121-123.

"A Day in the Life." *Architecture* (1999): 100-103.

"Superseche: HEDGE Design Collective." *Offramp, no.7 Detours + Dialogues* (2000): 23-29.

"small SMALL world." *Loudpaper*, vol.4 (2002): 8-10.

Schafer, Ashley. "HEDGE: Architectural Design Cooperative." *PRAXIS* (2003): 79-83.

Barreneche, Raul. "Way Out West." *Dwell* (2004): 112-121.

Brink, Jesse. "Architecture and... Fashion." *LA Architect* (2004): 36.

Daunt, Tina. "Open Communication." *Los Angeles Times* (2004): 8-9.

"Dwell Home II: Making Modern Green." *Dwell* (2005): 49-58.

Morais, Julianna. "X Games." *SESSIONS* (2005).

Bestor, Barbara. *Bohemian Modern: Living in Silver Lake*. New York: Regan Books, 2006.

Lynch, Sara. "Leap of Faith." *California Home + Design* (2006): 111-117.

"The Center for Media Studies." *FORM: Pioneering Design* (2007): 27.

Davis, Mike, and Daniel Monk, eds. "Hubrispace: Personal Museums and the Architectures of Self-Deification." *Evil Paradises: Dreamworlds of Neo-Liberalism*. New York: New Press, 2007.

"Bau-Kunst in LA." *DB: deutsche bauzeitung* (2008): 8.

Wheeler, Bradley. "Beverly Hills Speaks Italiano." *DDN: Design Diffusion News*, vol.150 (2008): 102-105.

Zellner, Peter. "States of Practice." *arcCA* (2008): 18-22.

"Auf der Suche Nach Mr.Wright." *DB:deutsche bauzeitung* (2009): 8.

"Blow x Blow." *A+U, Dezeen online* (2009).

"Classic History: Banham's Los Angeles." *Palisadian Post* (2009).

Banham, Reyner. *Los Angeles: Architecture of the Four Ecologies*. Berkeley: UC Press, 2009.

Log 17. New York: Anyone, 2009.

Newman, Morris. "Archi-creative: Columbia College Hollywood." *Art+Living* (2009): 136.

Wei, Liu. "Let Space Return." *Chinese & Overseas Architecture* (2009): 167-173.

Wheeler, Bradley. "Looking Italian Under the Californian Sun." *ISH:architecture+design* (2009): 132-135.

"Blow x Blow." *Frame Magazine Web Edition* (2010).

"Installation: Blow x Blow." *SPA-DE*, vol. 14 (2010): 162-164.

"Ornament ist Nicht Notig." *DB:deutsche bauzeitung* (2010): 6.

"Own Your Revolution." *SCI-Arc 01* (2010): 20-21.

Hutt, Dana, ed. *SCI-Arc Gallery, 2002-2010*. Los Angeles: AADCU + SCI-Arc, 2010.

Xiaojuan, Wei, ed. *Show Your Mind to Us 1: Exhibition Design*. Hong Kong: Designerbooks, 2011.

Professional Memberships:

Director, W.M. Keck Foundation
 Member, SCI-Arc Board of Directors

Name: Peter de Bretteville

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design
ARCH 1021 Architectural Design
ARCH 1218 Furniture Design & Manufacture
ARCH 1233 Composition (Fall 2012)

Educational Credentials:

B.A., Yale University, 1963
M.Arch., Yale University, 1968

Teaching Experience:

Instructor, California Institute of the Arts, Los Angeles, California, 1970-1973
Instructor, University of California, Los Angeles, California, 1973-1976
Instructor, University of Southern California, Los Angeles, California, 1976-1990

Current academic position at Yale School of Architecture:

Critic and Guest Lecturer, Yale School of Architecture, New Haven, Connecticut, 1990-present

Professional Experience:

Designer, Giancarlo De Carlo, Milan, Italy, 1968-1970
Cofounder, WORKS Partnership, Los Angeles, 1970-1974
Founder, Independent Practice, 1974-1982
Founder and Partner, de Bretteville and Polyzoides, 1982-1990
Founder and Principal, Peter de Bretteville Architect, Hamden, Connecticut, 1990-present

Licenses/Registration:

Arizona
California
Connecticut
New York
Texas
Washington

Selected Publications and Recent Research:

Co-Authored and edited books:

De Bretteville, Peter, and Arthur Golding, eds. *Perspecta 11*. New Haven: Yale School of Architecture, 1967.
De Bretteville, Peter, and Polyzoides, Stefanos. *The Caltech Campus in the Twentieth Century*. Pasadena: California Institute of Technology, 1983.
De Bretteville, Peter, and Polyzoides, Stefanos. "Myron Hunt as Architect of the Public Realm." Baxter Art Gallery Catalogue. 1985.
De Bretteville, Peter, and Polyzoides, Stefanos. *Eight California Campuses*. The New City, 1993.

Projects featured in:

"Project: WORKS." *Portable World* (1973).
Williams, Todd, and Ricardo Scofidio. *Window, Room, Furniture*. New York: Rizzoli International Publications, 1981.
Hunt, Myron. *The Search for Regional Architecture*. Santa Monica: Hennessy and Ingalls, Inc., 1984.
de Bretteville, Peter, and Polyzoides, Stefanos. "Restoring a Historic Schindler House in Los Angeles." *Architectural Digest* (1988).
Steele, James. *Los Angeles Architecture: The Current Condition*. London: Phaidon Press, 1993.
Katz, Peter. *New Urbanism*. New York: McGraw-Hill, 1994.

Frampton, Kenneth. *American Masterworks*. New York: 1995.

"The Cistern." *Architectural Record* (1999).

Rosenfeld, Lucy. *Yesterday's Structures: Today's Homes*. Schiffer Publishing, 2000.

Professional Memberships:

not available

Name: Peggy Deamer

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design
ARCH 1117 Advanced Studio
ARCH 3213 Architecture and Capitalism
ARCH 3220 Contemporary Architectural Discourse Colloquium (Spring 2013)
ARCH 3245 Architecture and Utopia
ARCH 3253 Critical Theory: Culture, Art, and Architecture (Spring 2013)

Educational Credentials:

B.A. Phil., Oberlin College, 1972
B.Arch., Cooper Union, 1977
M.A. Arch. History, Criticism, and Theory, Princeton University, 1983
Ph.D. Arch. History, Criticism, and Theory, Princeton University, 1988

Teaching Experience:

Visiting Instructor, Cooper Union, New York, 1978
Assistant Professor, University of Kentucky, Lexington, Kentucky, 1979-1981
Adjunct Assistant Professor, Columbia University, New York, 1983-1990
Lecturer, Ohio State University, Columbus, Ohio, 1984, 1986
Visiting Professor, Carleton University, Ottawa, Canada, 1985
Adjunct Assistant Professor, Princeton University, Princeton, New Jersey, 1990-1991
Lecturer, Parsons School of Design, New York, 1991-1993
Program Director of Architecture, Barnard College, New York, 1992-1996
Head, University of Auckland School of Architecture and Planning, 2007
Visiting Professor, Unitec School of Architecture and Landscape, Auckland, New Zealand, 2007
Visiting Professorial Research Fellow, Victoria University School of Architecture, Melbourne, Australia, 2009-present

Previous academic positions at Yale School of Architecture:

Adjunct Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 1991-1994
William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1992
Director of Advanced Studies and Associate Professor, Yale School of Architecture, New Haven, Connecticut, 1995-2000
Director of Advanced Studies and Associate Professor Adjunct, Yale School of Architecture, New Haven, Connecticut, 2000-2001
Associate Dean and Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2001-2004
Assistant Dean and Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2004-2006
Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2001-2006

Current academic position at Yale School of Architecture:

Professor, Yale School of Architecture, New Haven, Connecticut, 2007-present

Professional Experience:

Intern and Editor, The Institute for Architecture and Urban Studies, New York, 1973-1974
Designer, Department of Planning and Development, Trenton, New Jersey, 1977-1978
Designer, Pasanella & Klein, Architects, New York, 1978-1979
Principal, Peggy Deamer Design, 1981-1986
Partner, Deamer + Phillips, Architecture, 1986-2003
Principal, Deamer Studio, Brooklyn, New York, 2003-present

Licenses/Registration:

New York

Selected Publications and Recent Research:*Books:*

Deamer, Peggy, ed. *The Millennium House*. New York: The Monicelli Press, 2004.

Deamer, Peggy, Robert A.M. Stern, and Alan Plattus. *(Re)Reading Perspecta*. Cambridge: MIT Press, 2004.

Deamer, Peggy, and Phil Bernstein, eds. *Building in the Future: Recasting Labor in Architecture*. New York: Princeton Architectural Press, 2010.

Deamer, Peggy, and Phil Bernstein, eds. *BIM in Academia*. New Haven: Yale School of Architecture, 2011.

Deamer, Peggy, ed. *Architecture and Capitalism: 1845 to the Present*. New York: Routledge, Forthcoming.

Chapters in books:

Marble, Scott, et al, eds. *Architecture and Body*. New York: Rizzoli, 1998.

Hays, Michael, ed. *Thinking the Present: The Last Twelve Years of American Architecture*. New York: Princeton Architectural Press, 1990.

Kahn, Andrea, ed. *Drawing/Building/Text*. New York: Princeton Architectural Press, 1991.

NYSCA Individual Projects. New York: Princeton Architectural Press, 1993.

Hays, Michael, ed. *Hejduk's Chronotope*. New York: Princeton Architectural Press, 1996.

Berke, Deborah, and Steven Harris, eds. *The Architecture of the Everyday*. New York: Princeton Architectural Press, 1997.

Architecture and Psychoanalysis: The Annuals of Psychoanalysis. 2004.

Cuff, Dana, and John Wriedt, eds. *Architecture from the Outside In*. New York: Princeton Architectural Press, 2010.

Articles in periodicals:

Deamer, Peggy. "Adrian Stokes and Critical Vision." *Assemblage* 2 (1987).

Deamer, Peggy. "Formalism." *ANY Magazine* (1994).

Deamer, Peggy. "Charles Gwathmey: (De)Formalist." *ANY Magazine* (1995).

Deamer, Peggy. "Works of Michael Silver – Introduction." *A+U* (1999).

Deamer, Peggy. "Detail: The Subject of the Object." *Praxis: Detail*, no. 1 (2000).

Deamer, Peggy. "Marxism in Assemblage." *Assemblage* 41 (2001).

Deamer, Peggy. "Structuring Surfaces: The Legacy of the Whites." *Perspecta* 32 (2001).

Deamer, Peggy. "Beginning Studio: The Fictions of Studio Design." *Perspecta* 36 (2005).

Deamer, Peggy. "Branding and Fame." *Span* (2005).

Deamer, Peggy. "Branding the Architectural Author." *Perspecta* 38 (2006).

Deamer, Peggy, and Madis Pihlak, Robert Holland, Ute Poerschke, John Messner. "Building Information Modeling (BIM) and the Impact on Design Quality." *Journal of Architectural Engineering Technology*, no. 1 (2011).

Deamer, Peggy. "Practice: Interview with Chris Hall of SHoP." *Harvard Design Magazine* 33: *Design Practices Now*, no. 2 (2011).

"Onsite:Offsite." *NZ Prefabrication Catalogue* (forthcoming).

Professional Memberships:

not available

Name: Hernan Diaz Alonso

Courses Taught (Four semesters prior to current visit):

ARCH 1107 Advanced Studio

ARCH 3238 1990/2010 and Counting

Educational Credentials:

Professional Architecture Degree, National University of Rosario, 1993

M.Arch., Columbia University, 1999

Teaching Experience:

Distinguish Professor of Architecture and Graduate Thesis Coordinator, Southern California Institute of Architecture, Los Angeles, 2001-present

Adjunct Associate Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2004-present

Studio Head Professor, University of Applied Arts, Vienna, Austria, 2009-present

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2010

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Designer, Miralles–Tagliabue Architects, Barcelona, Spain, 1996

Senior Designer, Eisenman Architects, New York, 2000-2001

Founder and Principal, Xefirotarch, Los Angeles, 2001-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Monographs and catalogs:

Xefirotarch. MOMA: San Francisco, 2006.

Excessive. Beijing: AAUDC, 2008.

Untitled. London: Thames & Hudson, 2011.

Books, 2004-2010:

Hatch: The New Architectural Generation by Kieran Long.

Blobjects and Beyond: The New Fluidity in Design by Steven Skov Holt.

Digital Architecture Now: A Global Survey of Emerging Talent by Neil Spiller.

Drawing: the motive force of architecture by Sir Peter Cook.

Architecture and Beauty: Conversations with Architects about a Troubled Relationship by Yael Reisner.

Young Architects Americas by Michel Galindo.

SCIARC Characters Edited by Hernan Diaz Alonso.

Articles in periodicals, 2001-2010:

Architectural Record, USA

New York Times, USA

New Yorker, USA

Los Angeles Times, USA

Financial Times, UK

A+U, Japan

Esquire, Japan

Icon, UK

AD, UK

Exuberance, UK

Digital Cities, UK

Networks, UK

Elegance, UK
Space International, Korea
Marilis, Turkey
Design Review, Australia
Metalocus, Spain
Arquitectura Viva, Spain

Forum, Austria
Form, Sweden
Metropolis, USA
Wired, USA
Log, USA
Surface, USA

Professional Memberships:
not available

Name: Kyle Dugdale

Courses Taught (Four semesters prior to current visit):

ARCH 1001 Visualization I: Observation and Representation

ARCH 3021 Architectural Theory I: 1750-1968 (Fall 2012)

ARCH 3022 Architectural Theory II: 1968-Present

Educational Credentials:

B.A. Classics, Corpus Christi College Oxford, 1997

Foundation Course in Architecture and Building Arts, The Prince of Wales's Institute of Architecture, 1998

M.Arch., Harvard University, 2002

M.Phil., Yale University, 2012

Ph.D., Yale University, present

Teaching Experience:

Teaching Assistant, Harvard Graduate School of Design Cambridge, Massachusetts, 1999-2001

Drawing Instructor, Harvard Graduate School of Design Cambridge, Massachusetts, 2001-2002

Teaching Content Developer, Harvard Graduate School of Design Cambridge, Massachusetts, 2001-2002

Invited Critic, Boston Architectural Center, Boston, Massachusetts, 2002-present

Invited Critic, Columbia College, New York, 2002-present

Invited Critic, Judson University, Elgin, Illinois, 2002-present

Current academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2009-present

Professional Experience:

Designer and Construction Documents Drafter, Robert Adam Architects, London, 2000

Designer and Project Manager, Hammond Beeby Rupert Ainge Architects, Chicago, Illinois, 2002-2006

Associate, Designer and Project Manager, Knight Architecture, New Haven, Connecticut, 2006-2009

Licenses/Registration:

Illinois

NCARB Registered

Selected Publications and Recent Research:

"The Hero, the Mercenary, and the Architect: Cures for the Nostalgia of Modernity." *M.Arch. Thesis, Harvard Graduate School of Design.*

Artwork for E.K. Dugdale, "Greek Theatre in Context." (Cambridge, 2008).

"A Mixed Bag." (co-authored with Joseph Clarke), review of Yale School of Architecture Ph.D. programme discussions, *Constructs* 13, no. 1 (Fall 2010): 25.

"Babel, Anti-Type," seminar paper abstract, in *Retrospecta 2009-2010: Yale School of Architecture* (2010): 68.

"Perfect Precision," review of *Compass and Rule: Architecture as Mathematical Practice in England, 1500-1750*, Yale Center for British Art, *Constructs* 13, no. 1 (Fall 2010): 8.

"About Joy," *Architecture Boston* (Spring 2011): 32-35.

"An Art Historian Among Architects," review of *Vincent Scully: An Art Historian Among Architects*, Checkerboard Film Foundation, *Constructs* 13, no. 2 (Spring 2011): 12.

"Demetri Porphyrios: Refutations and Conjectures," *Classicist* 9 (2010-11): 78-95.

Review of *Architecture or Techno-Utopia: Politics after Modernism*, by Felicity Scott, and *Kevin Roche: Architecture as Environment*, by Eeva-Liisa Pelkonen, *Journal of Architectural Education* 65, no. 1 (October 2011): 86-88.

"Ideas in Practice" (co-authored with Surry Schlabs), review of Yale School of Architecture Ph.D. programme dialogues, *Constructs* 14, no. 2 (Spring 2012): 21.
"More Is Now More" (co-authored with George Knight), *Faith and Form* 45, no. 1 (2012): 14-15.

Professional Memberships:

Service:

Editorial Committee, The Pelican Record, Corpus Christi College, Oxford, 1993-1994
Joint Consultative Committee for the Humanities, Oxford University, 1996-1997
Chicago Public Schools Newhouse Program, 2005-2006
Board of Directors, New Haven Urban Design League, 2008-2009
Deacon, Trinity Baptist Church, New Haven, 2009
Moderator, Trinity Baptist Church, New Haven, 2011-present

Name: Douglas Durst

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

B.A. Economics, University of California at Berkeley, 1966
New York University Urban Studies Program

Teaching Experience:

Previous academic position at Yale School of Architecture:

Edward P. Bass Distinguished Visiting Architecture Fellow, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Chairman, The Durst Organization, Inc., New York, 1967-1992
President, The Durst Organization, Inc., New York, 1992-present
Director, Real Estate Board of New York, New York, present
Director, The Graduate Center of City University Foundation, New York, present
Director, The New School, New York, present
Director, The Trust for Public Land, New York, present
Director, Project for Public Spaces, New York, present

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Recent developed properties:

Bank of America Tower at One Bryant Park (Major Tenants: Bank of America, Akin Gump Strauss Hauer & Feld LLP, The Durst Organization Inc.)

Condé Nast Building at Four Times Square (Major Tenants: Condé Nast Publications, Skadden Arps Slate Meagher & Flom LLP, NASDAQ)

US Trust Building at 114 West 37th Street (Major Tenants: Bank of America)

1133 Avenue of the Americas (Major Tenants: ACE Insurance, Bank of America, Patterson Belknap Webb & Tyler)

1155 Avenue of the Americas (Major Tenants: Dow Jones, White & Case)

655 Third Avenue (Major Tenants: Loeb & Troper, Mitsubishi)

Professional Memberships:

Board of Directors Member, The Roundabout Theater, Primary Stages, and The Town Hall

Co-chair, Friends of the Hudson River Park

Trustee, The Old York Foundation

Name: Keller Easterling

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design

ARCH 1118 Advanced Studio (Spring 2013)

ARCH 1199 Thesis

ARCH 3230 Universals

ARCH 3239 Launch: Architecture & Entrepreneurialism

ARCH 4216 Globalization Space: International Infrastructure and Extrastatecraft

Educational Credentials:

B.S., Princeton University, 1981

M.Arch., Princeton University, 1984

Teaching Experience:

Instructor, New Jersey Institute of Technology, Newark, New Jersey, 1988

Adjunct Professor, Pratt Institute, New York, 1988-1993

Studio Critic and Summer Program Coordinator, Parsons The New School for Design, New York, 1991-1993

Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1993-1998

Previous academic positions at Yale School of Architecture:

Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 1998-2005

Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2005-2010

Current academic position at Yale School of Architecture:

Professor, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Assistant Director, Local Development Corporation, Bronx, New York, 1981

Designer Bronx's Pelham Parkway Redevelopment District, New York, 1981

Associate, Robert A. M. Stern Architects, New York, 1985-1988

Renovator, Pezzulli Residence, Dallas, Texas, 1987

Principal, Keller Easterling Architect, New York, present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Books authored:

American Town Plans (New York: Princeton Architectural Press, 1993).

Organization Space: Landscapes, Highways and Houses in America (Cambridge: MIT Press, 1999).

Enduring Innocence: Global Architecture and its Political Masquerades (Cambridge: MIT Press, 2005).

Extrastatecraft: Global Infrastructure and political arts. (Forthcoming).

Books edited:

Coeditor with David Mohny, *Seaside: Making a Town in America* (New York: Princeton Architectural Press, 1991).

Coeditor, *Suspension*, publication accompanying Documenta X, exhibition by Jordan Crandall (Berlin: Edition Schellman, 1997).

Coeditor, Special issue of the *Journal of Architectural Education*, Digital Design. 2002.

Articles and chapters:

- "Public Enterprise," *Landscape, Princeton Architecture Journal*, Vol. 2, (1985): 35-43.
- "He's Been Watching Us," review of William H. Whyte's *City*, *Princeton Alumni Magazine*, (June, 1989).
- "Observations," catalog article for Bearings exhibition catalog (New York: Princeton Architectural Press, 1991): 78-80.
- "Volume," *On Making*, Pratt Journal (New York: Rizzoli, 1992): 90-95.
- "American Town Plans" excerpted in *Any* (July/August 1993).
- "Perceiving Action," *Offramp*, SCI-ARC Journal, vol. 1, no. 5 (1993): 63-70.
- "Call it Home," *Assemblage*, No. 24 (1994): 258-265.
- "Network Ecology," in *Landscape(s)* issue of *Felix*, vol. 2, no. 1 (1995): 258-265.
- "Call it Home," *Urban Ecologist*, No. 1 (1995): 14-15.
- "Switch," *City Speculations Catalog* (New York: Princeton Architectural Press, 1996): 30-35.
- "Partial Glossary," in *Suspension*, Documenta X (Edition Schellmann, 1997).
- "Siting Protocols," *Suburban Discipline*, Storefront Books (New York: Princeton Architectural Press, 1997): 20-31.
- "Distributive Protocols: Residential Formations," *Beauty is Nowhere*, (1998).
- "A Short Contemplation on Money and Comedy," *Thresholds*, No. 18 (1999): 12-16.
- "Interchange and Container: The New Orgman," *Perspecta 30 Settlement Patterns* (1999): 112-121.
- "Real Estate Products: Four Site Plans," *Atlantica* (1999): 4-19.
- "Conditioning Infrastructure," *Practice Practice Praxis* (Toronto: YYZ Books, 2000): 44-57.
- "Container," *Artistic Practice in the Network* (New York: Eyebeam Atelier, 2000).
- "Error and Excorporation," catalog essay in *What If* (Moderna Museet, 2000).
- "Wildcards: components of global development," *Metalocus* (2000).
- "High Line: Plotting NYC" in *Defining Digital Architecture: 2001 Feidad Award*, (Basel: Birkhauser, 2001), 176.
- "On My Individual Experience," *Scroop, Cambridge Architecture Journal*, No. 13 (2001): 4-8.
- "Walter Pitts," *Cabinet, Evil Issue*, No. 5 (Winter 2001): 33-36.
- "Enduring Innocence," chapter in Sharon Zukin and Michael Sorkin, eds., *After the World Trade Center* (New York: Routledge, 2002), 189-196.
- "Enduring Innocence," *Grey Room, Special Issue on 9/11*, No. 7 (Spring 2002): 106-113.
- "Error" in *Landscape Urbanism*, Journal AA (London: AA, 2002).
- "Error," *Pasajes de Arquitectura y Crítica*, vol. 4, no. 38 (2002), 42-47.
- "High Line: Plotting NYC" Constructs (Fall 2002).
- "Parrando's Paradox: Error in Holy Lands," Michael Sorkin, ed., *The Next Jerusalem: Sharing the Divided City* (New York: Monacelli Press, 2002), 170-187.
- "WARE" in Journal of Architectural Education, special digital issue (2002).
- "Tomato World," *Praxis Landscape*, no. 4 (2002): 116-123.
- "Conveyance 'Germs': Elevators, Automated Vehicles, and the Shape of Global Cities," Catalog essay for *Up, Down and Across: Elevators, Escalators, and Moving Sidewalks* (New York: Merrel, 2003); 125-140.
- "I Love DPRK," *Harvard Design Magazine*, no. 17 (Fall 2002/Winter 2003): 64-70.
- "Orgman," chapter in Stephen Graham, ed., *The Cybercities Reader* (London: Routledge, 2003): 179-184.
- "Subtraction," *Perspecta 34* (Cambridge: MIT Press, 2003); 80-93.
- "On Urbanisms and Utopias" conversations with Greg Lynn, Winy Maas and Easterling, *Constructs* (Fall 2003): 8-9.
- "Thoughts on Global Agglomerations, Networks and the Individual," *Global Trajectories* issue of 306090 04 (New York: Princeton Architectural Press, 2003).
- "Planning Weaponry," Review of *Territories: Islands, Camps and other States of Utopia*, *Harvard Design Magazine* (Fall, 2004): 94-96.
- "Offshore," Anselm Frank and Eyal Weizman, eds., *Territories: the Frontiers of Utopia and Other Facts on the Ground* (Berlin: Verlag der Buchhandlung Walther König, 2004): 19-23.
- "The Confetti of Empire," *Cabinet: Seas Issue* No. 16 (Winter, 2004): 100-103.
- "Architect-at-large," *Volume #1* (Spring, 2005).
- "Not Everything," *Volume #2* (Summer, 2005).

"Wildcards: a Game of Orgman," Palimpsest (Spring 2005).

"Believers and Cheaters," *Log* (Spring, 2005).

"North Korea Love Boat," in Joan Ockman and Salomon Frausto eds., *Architourism*, Buell Center for American Architecture (New York: Prestel, 2005): 126-131.

"With Satellites: Remote Sensing in South Asia and the Middle East," ed. Brian McGrath and Grahame Shane, *AD, Sensing the 21st Century: Close-up and Remote* Vol. 75 No. 6 (Nov/Dec, 2005): 64-69.

"Too Smart to be Right: the stunning political success of stupidity," in Shumon Basar and Markus Miessen eds., *Did Someone Say Participate: an atlas of spatial practice* (Frankfurt am Main, Revolver Books, 2006), 35-41.

Foreword, *Young Architects 7: Situating*, catalog of Architectural League's Young Architects competition and exhibition (New York: Princeton Architectural Press, 2006), 10-12.

On Pirates, Statisticians and Cruise Ship Directors, Nader Vossoughian in conversation with Keller Easterling *Bidoun*, No. 7 (Spring/Summer, 2006): 102-104.

"Disposition," *In_Site: A Dynamic Equilibrium*, In_Site 05 (Friessen, 2007).

"Enduring Innocence," *Arxipelag D-Excepcions*, (Barcelona:CCCB, 2007), 107-116.

"Extrastatecraft," in Kanu Agrawal, Melanie Domino, Brad Walters eds., *Perspecta 39, Re_Urbanism: Transforming Capitals* (2007), 2-16.

"Non-statecraft," *Maghreb Connection: Movements of Life Across North Africa*. (Barcelona: ACTAR, 2007), 156-171.

"On Pirates, Statisticians and Cruise Ship Directors," in Basar, Carver, Miessen eds., *With/Without: Spatial Products, Practices and Politics in the Middle East* (New York: Bidoun, 2007), 171-177.

"Other Savvy Aggressions and Maneuvers," in *The Last Mile*, photography catalog Satya Pemmaraju (Gallery SKE, 2007), 41-43.

"The Knowledge," *Volume, 13* (Summer, 2007): 28-29.

"Zone," *Visionary Power*, catalog Rotterdam Biennale (Rotterdam: NAI, 2007), 75-87.

"Absolute Submission," *Crisis*, a collaboration of C-Lab and Urban China (September 15, 2008): 119-121.

"Crystal Island," *Artforum* (Summer, 2008): 149-150.

"Genghis," *Domus*, No. 918 (October, 2008): 134-139.

"Intermediate Points of Interest," in Gaby Brainard, Rustam Mehta, and Thom Moran eds, *Perspecta 41 Grand Tour* (2008).

"Megabuilding," *Architektura*, 4, 163 (Kwiecien, 2008): 43-44.

"Only the Many," *Log* (Winter, 2008): 143-151.

"Petrodollar Caprice," in Morgan Martinson, ed., *Via: Occupation*, School of Design, University of Pennsylvania, (2008).

"Stadtstaatskunst," *Stadt Bauwelt*, 178, 24 (2008): 24-33.

"The Corporate City," in *Islands and Ghettos* (Heidelberger Kunstverein, 2008), 58-65.

"Without Claims to Purity," *aX*, vol. 1+2 (Winter, 2008).

"Zone," in Ilka and Andreas Ruby, eds., *Urban Transformation* (Berlin, Ruby Press, 2008), 30-44.

"Zone," in *Writing Urbanism* (New York: Routledge, 2008), 297-302.

Review, *Architecture or Techno-utopia* by Felicity D. Scott, *Harvard Design Magazine*, No. 28 (Spring/Summer, 2008): 106-109.

"In the Briar Patch," in Jonathan Solomon ed., *Sustain and Develop 306090, Volume 13* (New York: 306090, Inc. 2009).

"A Repertoire for Dissensus: Episodes from the Wrong Story," *Hunch 12: Bureaucracy*, (2009): 54-65.

"Cable," *New Geographies*, Vol. 1 (2009): 62-77.

"Stadtstaatskunst," in Elisabeth Blum and Peter Neitzke eds., *Dubai: Stadt aus dem Nichts* (Berlin: Birkhauser Verlag, 2009), 18-30.

10x10 / 3: 100 Architects, 10 Critics (London: Phaidon, 2009), 104-107.

Epilogue, in Petra Kempf, *You Are the City* (Zurich: Lars Muller, 2009), 15.

"Architecture to Take Away" in Ilka and Andreas Ruby eds., *Re-inventing Construction* (Berlin: Ruby Press, 2010), 265-274.

"Disposition," in Deborah Hauptmann and Warren Neidich, eds., *Cognitive Architecture: from biopolitics to noopolitics* (Rotterdam: 010 Publishers, 2010).

"Floor.dwg/Some True Stories" in Tal Schori and Matthew Roman eds. *Perspecta 42 The Real* (Cambridge: MIT Press, 2010).

"The Activist Entrepreneur" in John Wriedt ed., *Architecture: From the Outside In* (New York: Princeton Architectural Press, 2010).

"The Disadvantages of Truth" in *Urban Future Manifestos* (Los Angeles: MAK, Hatje Cantz, 2010).

'Come to Things' in */Uncorporate Identity/*, Metahaven and Marina Vishmidt, eds. (Zürich: Lars Müller, 2010).

Introductory text in *NETworks: an atlas of connective and distributive intelligence*, (London: Architectural Association Books, 2010).

Keller Easterling, *Graduate Sessions*, No. 9, Syracuse University, 2010.

"Active Form" in *Fast Forward Urbanism* (New York: Princeton Architectural Press, 2011).

"Extrastatecraft" in *Architecture in the Age of Empire* (Weimar: Bauhaus-Universität, 2011).

"Fresh Fields" in *Coupling: Pamphlet Architecture 30 Infranet Lab/Lateral Office* (New York: Princeton Architectural Press, 2011).

"Interview," *Arqa* (Fall, 2011), 026.

"Pandas: a rehearsal" in *Cornell Journal of Architecture 8: RE* (Ithaca: Cornell University, 2011).

"QIZ" in Homa Fajardi and Rania Ghosn, eds, 2A, 2011.

"The Action is the Form," in Mark Shepard, ed., *Sentient City: ubiquitous computing, architecture and the future of urban space* (New York and Cambridge: Architectural League and MIT Press, 2011).

"An Internet of Things (without the internet)," *Eflux*, Spring, 2012.

"Rumor," in Megan Born and Lily Jencks, eds, *Via: Dirt* School of Design, University of Pennsylvania, 2012.

"Take-away," *Perspecta 45 Agency*, (Cambridge: MIT Press, 2012).

"Victor Hugo's TED Talk: the action is the form," *Strelka Press*, ebooks, Spring 2012.

"We will also be making active form," *AD: City as Catalyst*, 2012.

"Zone," *Design Observer*, 2012.

Professional Memberships:

Member, Architectural League

Member, Storefront for Art and Architecture

Name: John Eberhart

Courses Taught (Four semesters prior to current visit):

ARCH 1016 Visualization III: Fabrication & Assembly

ARCH 1017 Visualization IV: Processing and Presentation

ARCH 1062 Computation Analysis Fabrication

Educational Credentials:

B.A. and B.S. Arch., Ohio State University, 1995

M.Arch., Yale University, 1998

Teaching Experience:

Current academic position at Yale School of Architecture:

Director of Digital Media, Yale School of Architecture, New Haven, Connecticut, 2000-present

Design and Representation Area Coordinator, Yale School of Architecture, New Haven, Connecticut, 2002-present

Critic in Architecture, Yale School of Architecture, New Haven, Connecticut, 2003-present

Professional Experience:

Engineering Assistant and Part Time Machinist, IdeaNamics Engineering Group, Columbus Ohio, 1990-1992

Design Architect, George J. Kontogiannis and Associates/Architects Planners, Columbus, Ohio, 1992-1995

Design Architect, Turner Brooks, Architect, New Haven, Connecticut, 1996-1997

Design Architect, Hammond, Beeby, and Babka, Inc., Chicago, Illinois, 1997

Design Architect, Peter de Bretteville Architect, New Haven, Connecticut, 1997-1998

Project Architect, Pickard Chilton Architects, New Haven, Connecticut, 1998-1999

Associate, Peter de Bretteville Architect, New Haven, Connecticut, 1999-2004

Principal, John Eberhart LLC, Woodbridge Connecticut, 2004-present

Design Collaborator, C-Studio Design Collaborative, New Haven, Connecticut, 2010-present

Licenses/Registration:

Connecticut

NCARB Certified

Selected Publications and Recent Research:

Architectural Record Supplement. McGraw-Hill, 2005.

Student work featured in:

Form Z Annual Report 1996-1997. 1997.

Retrospecta 1996-1997. New Haven: Yale School of Architecture, 1997.

Retrospecta 1997-1998. New Haven: Yale School of Architecture, 1998.

Professional Memberships:

Member, National Council of Architectural Registration Boards

Name: Peter Eisenman, FAIA, FRIBA

Courses Taught (Four semesters prior to current visit):

ARCH 1018 Formal Analysis
ARCH 1104 Advanced Studio
ARCH 1106 Advanced Studio
ARCH 1222 Diagrammatic Analysis

Educational Credentials:

B.Arch., Cornell University, 1955
M.Arch., Columbia University, 1959
M.A. and Ph.D., Cambridge, 1963

Teaching Experience:

Instructor, Cambridge University, United Kingdom, 1960-1963
Professor, Princeton University, Princeton, New Jersey, 1963-1967
Arthur Rotch Professor of Architecture, Harvard Graduate School of Design, Cambridge, Massachusetts, 1982-1985
Irwin S. Chanin Distinguished Professor of Architecture, The Cooper Union, New York, 1988-present

Previous academic positions at Yale School of Architecture:

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 1980
Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2001-2009

Current academic position at Yale School of Architecture:

Charles Gwathmey Professor in Practice, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Designer, Percival Goodman, and The Architects' Collaborative, Cambridge, Massachusetts, 1960
Founder, own practice, 1967
Founder and Director, Institute for Architecture and Urban Studies, New York, 1967-1982
Founder and Partner, Eisenman Robertson Architects, 1982
Founder and Partner, Eisenman Architects, 1988

Licenses/Registration:

New York

Selected Publications and Recent Research:

Houses of Cards. Peter Eisenman et al. New York: Oxford University Press, 1987.
The Wexner Center for the Visual Arts: Ohio State University. Eisenman Architects, Richard Trott & Partners. New York: Rizzoli, 1989.
Cities of Artificial Excavation: The Work of Peter Eisenman, 1978–1988. Ed. Jean-François Bédard. New York: Rizzoli, 1994.
Eisenman Architects: Selected and Current Works. Ed. Stephen Dobney. Master Architect Series. Mulgrave, Victoria: Images Publishing Group, 1995.
M Emory Games: Emory Center for the Arts. Eisenman Architects. New York: Harvard Graduate School of Design and Rizzoli, 1995.
Eleven Authors in Search of a Building: The Aronoff Center for Design and Art at the University of Cincinnati. Ed. Cynthia Davidson. New York: Monacelli Press, 1996.
Diagram Diaries. Peter Eisenman. New York: Universe, 1999.

Blurred Zones: Investigations of the Interstitial, Eisenman Architects 1988–1998. Peter Eisenman et al. New York: Monacelli Press, 2003.

Giuseppe Terragni: Transformations Decompositions Critiques. Peter Eisenman. New York: Monacelli Press, 2003.

Eisenman Inside Out: Selected Writings, 1963–1988. Peter Eisenman. Ed. Mark Rakatansky. New Haven: Yale University Press, 2004.

CODEX: The City of Culture of Galicia. Eisenman Architects. New York: Monacelli Press, 2005.

Holocaust Memorial Berlin. Eisenman Architects. Baden: Lars Muller Publishers, 2005.

Tracing Eisenman: Peter Eisenman Complete Works. Ed. Cynthia Davidson. London: Thames & Hudson, 2006.

The Formal Basis of Modern Architecture. Peter Eisenman (1963). Baden: Lars Muller Publishers, 2006.

Peter Eisenman: Tutti le opere. Pier Vittorio Aureli, Marco Biraghi, Franco Purini. Milan: Electa, 2007.

Written Into the Void: Selected Writings, 1990–2000. Peter Eisenman. New Haven: Yale University Press, 2007.

Ten Canonical Buildings: 1950–2000. Peter Eisenman. New York: Rizzoli, 2008.

Palladio Virtuel: Inventing the Palladian Project. Peter Eisenman. Forthcoming, Yale University Press.

Professional Memberships:

Fellow, Royal Institute of British Architects
Fellow, The American Institute of Architects
Member, American Academy of Arts and Letters
Member, American Academy of Arts and Sciences

Name: Makram el Kadi

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design (Spring 2013)

ARCH 1116 Advanced Studio

ARCH 3241 Spaces of Violence: Militarism in Modern and Contemporary Architectural Discourse

Educational Credentials:

B.Arch., American University of Beirut, 1997

M.Arch., Parsons School of Design, 1999

Teaching Experience:

Guest Critic, City University of New York, New York, 2001

Guest Critic, Pratt Institute, Brooklyn, New York, 2003

Guest Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2002-2004

Guest Critic, University of Pennsylvania, Philadelphia, Pennsylvania, 2004

Visiting Instructor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2004-2005

Guest Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2006

Visiting Instructor, Cornell University, Ithaca, New York, 2006

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2007-present

Professional Experience:

Intern, Fumihiko Maki and Associates, Tokyo, 1996

Designer, Lewis Tsurumaki Lewis, New York, 1999-2000

Project Architect, Steven Holl Architects, New York, 2000-2005

Founder, L.E.F.T., New York, 2000-present

Licenses/Registration:

Lebanon (Registered Architect)

Selected Publications and Recent Research:

Books:

Holt, Steven. *Parallax*. 2000.

IFA. *Paris Olympiques*. Paris: Editions Le Moniteur, 2001.

Architectural League NY. *Young Architects 4*. New York: Princeton Architectural Press, 2003.

Steven Holl *Architetto*. Electa, 2003.

Agnoletto, Matteo. *GroundZero.exe*. Rome: Edizioni Kappa, 2004.

MVRDV. *KM3: Excursions on Capacities*. Actar, 2004.

Richard Meier Architect, Vol4. Rome: Rizzoli, 2004.

Awards:

Final Project First Prize, American University of Beirut, 1997

Graduate Thesis First Prize, Parsons School of Design, 1999

Honorable Mention, Japan Architect, Surround DalaHome, Juror Winny Maas, MVRDV, 2001

Young Architects Forum Award, The Architectural League, 2002

AIA first honorable mention, Center for Czech Architecture Competition, 2005
First Prize Winner 'Architectural Vision' organized by Mosaic Foundation, 2005
Runner Up for Pamphlet Architecture #28, 2005

Professional Memberships:

none

Name: Yvonne Farrell, FRIAI

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio

Educational Credentials:

University College Dublin, 1974

Teaching Experience:

Instructor, University College Dublin School of Architecture, 1976-present

Visiting Professor, Accademia di Architettura, Mendrisio, Switzerland, 2008-2011

Kenzo Tange Chair, Harvard Graduate School of Design, Cambridge, Massachusetts, 2010

Visiting Professor, École Polytechnique Fédérale de Lausanne, Lausanne, Switzerland, 2010-2011

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Founder and Director, Grafton Architects, Dublin, Ireland, 1978-present

Licenses/Registration:

Ireland

Selected Publications and Recent Research:

O'Regan, John. *Grafton Architects (Architecture Profile)*. Eblana Editions, 1999.

Recent civic projects:

Drogheda Fire and Rescue Service, Ireland

Solstice Arts Centre, Navan, County Meath, Ireland

Temple Bar Square [with Group 91], Dublin, Ireland

Recent university projects:

Department of Mechanical Engineering Trinity College Dublin, Ireland

Extension to Department of Mechanical and Manufacturing Engineering, Trinity College Dublin, Ireland

Loreto Community School, Milford, County Donegal, Ireland

Universita Luigi Bocconi, Milan, Italy

Recent housing projects:

Mews Houses, Clyde Lane, Dublin, Ireland

Mews Houses, Waterloo Lane, Dublin, Ireland

North King Street Mixed Use Building, Dublin, Ireland

Recent office projects:

Office Accommodation and Shop, Dublin City University, Ireland

Department of Finance, Merrion Row, Dublin, Ireland

Screening Room, Denzille Lane, Dublin, Ireland

Recent infrastructure project:

M4 Airport Interchange Bridges, Dublin, Ireland

Professional Memberships:

Elected Member, Aosdána

Fellow, The Royal Institute of the Architects of Ireland

International Honorary Fellow, Royal Institute of British Architects

Name: Alexander Felson

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design

ARCH 4226 Ecological Urbanism: Approaches to Urban Ecology and Environmental Planning

Educational Credentials:

B.A. Botany, University of Wisconsin, 1994

M.L.A., Harvard University, 2001

M.S., University of Wisconsin, 2005

Ph.D., Rutgers University, 2010

Teaching Experience:

Teaching Assistant and Lab Instructor, University of Wisconsin Botany Department, Madison, Wisconsin, 1997

Teaching Assistant, Harvard Graduate School of Design, Cambridge, Massachusetts, 2000

Teaching Fellow, Harvard College, Cambridge, Massachusetts, 2000

Adjunct Faculty, City College of New York Graduate Architecture Department, New York, 2004, 2006

Previous academic position at Yale School of Architecture:

Lecturer Convertible / Critic, Yale University School of Architecture and School of Forestry and Environmental Studies, New Haven, Connecticut, 2009-2010

Current academic position at Yale School of Architecture:

Assistant Professor and Director of Joint Degree Program with School of Forestry, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Program Coordinator, China-US Professional Exchange Program, Georgia Tech, Atlanta, Georgia, 1994-1995

Landscape Designer, Metropolitan District Commission, Boston, Massachusetts, 1999

Landscape Designer, Ken Smith Landscape Architect, New York, 2001-2004

Landscape Designer, Field Operations, New York, 2004

Associate Landscape Architect & Director of Ecological Design and Sustainability, AECOM, New York, 2005-2009

Principal and Managing Partner, Planetary ONE, Brooklyn, New York, 2010-present

Licenses/Registration:

New York (Registered Landscape Architect)

Selected Publications and Recent Research:

Articles:

Felson, Alexander. "The design process as a framework for collaboration between ecologists and designers." *Resilience In Ecology and Urban Design: Synergies for Theory and Practice in the Urban Century*.

Felson, Alexander. "The role of designers in creating wildlife habitat in the built environment." *Wildlife Habitat Design*.

Felson, Alexander, and STA Pickett. "Designed experiments: New approaches to understanding urban ecosystems." *Frontiers of Ecology*, no. 3 (2005): 549-556.

Felson, Alexander, et al. "Assessing the Effects of the Urban Forest Restoration Effort of MillionTreesNYC on the Structure and Functioning of New York City Ecosystems." *Cities and the Environment*, no. 3 (2010): 1-21.

Felson, Alexander, et al. "The Baltimore Ecosystem Study: Understanding and Working with Urban Biodiversity." *Citygreen*, no. 4 (2012): 68-77.

Felson, Alexander, M. Bradford, and E Stevenson. "Involving ecologists in shaping large-scale green infrastructure projects." *Biological Conservation* (2012).

Felson, Alexander. "Experimentation and land development: Assessing habitat variation as a driver of amphibian success." *Journal of Applied Ecology* (2012).

Professional Memberships:

Member, American Society of Landscape Architects

Name: Martin Finio

Courses Taught (Four semesters prior to current visit):

ARCH 1021 Architectural Design

ARCH 2022 Systems Integration and Development in Design

Educational Credentials:

B.Arch., Cooper Union, 1988

Teaching Experience:

Visiting Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1996-1999

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 1999-present

Professional Experience:

Associate, Tad Williams, Billie Tsien and Associates, 1990-1999

Principal, Christoff:Finio Architecture, New York, 1999-present

Licenses/Registration:

New York

LEED Accredited

NCARB Certified

Selected Publications and Recent Research:

Projects featured in:

"Fleeting Homage to an Architect Who Only Dreams," The New York Times, Herbert Muschamp, April 9, 1995

New York AIA Annals, New York, 1995-1996

2G Monograph, Williams Tsien Works, vol. 9, Gustavo Gili, Barcelona, 1999 (Martin Finio, guest editor)

Oculus, New York, 2000

"Faculty News," Yale Constructs, Spring 2001

"Open Hase – Christoff:Finio architecture Transforms a Former Printing Space into Todd Hase's Furniture Gallery," Interior Design, New York, November

New York Architects, PSA Publishing, New York, 2001

"Faculty News," Yale Constructs, Spring 2002

"Light and Air," Yale Constructs, Spring 2002

Design Directory, Wallpaper Magazine, UK, Jul / Aug 2002

New Loft Living, Carlton Books, UK 2002

Surface Magazine, issue no. 33, 2002

"Briefs," Architectural Record, New York, March 2003

"Faculty News," Yale Constructs, Fall 2003

"Interview with Will Bruder," Yale Constructs, Spring 2003

"The Donghia Decimal System," Interior Design, New York, March 2003

"The Kid's Connexion," Metropolis Magazine, New York, May 2003

"Wonder Wall," Perfect Home, UK, June 2003

"Design Vanguard," Architectural Record, New York, December 2004

"Faculty News," Yale Constructs, Spring 2004

"Family and the City," Milk- Le Magazine de Mode Enfantine, Paris, Autumn 2004

"Greene Pastures," Residential Architect, Nigel Maynard, Washington, D.C., March 2004

"Just Looking? A Store Invites Just Lounging," The New York Times, Craig Kellogg, Dec. 9, 2004

"Lights On!," Architect's Newspaper, New York, June 22, 2004

“ДЛЯ КОЛЛЕКЦИИ,” МЕЗОНИН, Robert Colonna d’Istria, No. 65, ОКТЯБРЬ 2004
 Houses Casas Hauser, Alejandro Bahamon, ed., H. Kliczkowski, 2004
 “Architects Out of the Box,” Sandpaper, Pat Johnson, August 10, 2005
 “Faculty News,” Yale Constructs, Fall 2005
 “If They Build It,” Esquire, New York, July 2005
 “NY:lab,” Metamorfosi 55, Quaderni di Architettura, August
 “O Novo Concreto: Liquid Stone,” Arc Design No. 41, 2005
 “Open > Boutique,” Architect’s Newspaper, New York, January 19, 2005
 “Pool Houses: From Laps to Naps,” Dwell, vol. 5 no. 7, July/Aug. 2005
 “Upscale Downscale,” The New York Times, Raul Barrenche, May 5, 2005
 150 Best House Ideas, Ana Canizares, Collins Design, 2005
 Penthouse Living, Jonathan Bell, Wiley, February 2005
 Today’s Beach Houses, Pilar Chueca, Carles Broto, 2005
 “Faculty News,” Yale Constructs, Fall 2006
 “New Look,” HOME, Tina Preschitz, Berlin, September 2006
 “The New Tastemakers- 50 for the Future of Design,” House and Garden, April 2006
 “Toes of an Architect: Zen Client Fondles Feet,” NY Observer, Felix Gillette September 17, 2006
 New York 2000: architecture and urbanism between the Bicentennial and the Millennium, pp. 383-384,
 Robert A.M. Stern, David Fishman, Jacob Tilove, The Monacelli Press, 2006
 “Annals of the New Age,” House and Garden, Karrie Jacobs, July 2007
 “Faculty News,” Yale Constructs, Spring 2007
 “Zoning Board Split on ‘Green’ House,” The East Hampton Star, Rachel Blatt, July 12, 2007
 Extensions, Adam Mornement, Laurence King Publishing, 2007
 “Christoff:Finio reimagines the classic New York town house for the Heckscher Foundation for Children,”
 Architectural Record, Shonquis Moreno, June 2008
 “New Museum, New York City,” Architectural Record, Clifford Pearson, March 2008
 “Studio Visit > Christoff:Finio Architecture,” The Architect’s Newspaper, March 5, 2008
 “Summer 08 Awards,” Oculus, The American Institute of Architects New York Chapter
 Brooklyn Modern, Diana Lind, Rizzoli, April 2008
 Insight USA – Shaping the Future , Beate Englehorn, Aedes, Berlin
 Modern Shoestring – Contemporary Architecture on a Budget, Susanna Sirefman, Monacelli Press, New
 York, 2008
 Townhouses, Andreas K. Vetter, Callwey Verlag, Munich 2008
 “2009 AIA Honor Awards,” Architectural Record, pg. 124, May 2009
 “Home Range,” The Architect’s Newspaper, pp. 24-29 October 7 2009
 “Christoff:Finio Animates the Face of a House,” Mark Magazine, vol. 24, pp. 68-69, David Neustein,
 February/March 2010
 “House of the Month,” Architectural Record, October 2010
 The New York Dozen, Michael Crosbie, Images Publishing Group, Australia, 2011

Professional Memberships:

Member, The American Institute of Architects

Name: Stephen Forneris

Courses Taught (Four semesters prior to current visit):

ARCH 2228 Architectural Practice in the Developing World

Educational Credentials:

Degree in Architecture, Universidad de Guayaquil

B. Art History, Providence College

M.Arch., Syracuse University

Teaching Experience:

Previous academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Associate Principal, Perkins Eastman, Ecuador, present

Licenses/Registration:

Ecuador

New York

NCARB Certified

Selected Publications and Recent Research:

Selected projects in South America:

Almacén Discount Center, Guayaquil, Ecuador

Almacén Juan Eljuri, Guayaquil, Ecuador

APROFE Headquarters, Guayaquil, Ecuador

APROFE Warehouse, Guayaquil, Ecuador

Carriol Prototype, Guayaquil, Ecuador

Clinica Pasteur, Quito, Ecuador

Discount Center Prototype, Guayaquil, Ecuador

ExpoPlaza Exhibition Center, Guayaquil, Ecuador

Falconi Law Offices, Guayaquil, Ecuador

Garden De Entre Rios, Guayaquil, Ecuador

Haack Residence, Guayaquil, Ecuador

Hilton Colon Renovation, Guayaquil, Ecuador

Hilton Colon Renovation, Guayaquil, Ecuador

INTACO Training Center, Guayaquil, Ecuador

Monte Sinai Hospital, Cuenca, Ecuador

Plaza Lagos Town Center, Samborondón, Ecuador

Teatro Sanchez Aguilar, Samborondón, Ecuador

Teremark Bogota, Bogota, Colombia

Teremark Bogota, Bogota, Colombia

Toni Dairy, Guayaquil, Ecuador

Mens Hospice, Guayaquil, Ecuador

Nudos Store, Guayaquil, Ecuador

Plaza Vendome Prototype, Guayaquil, Ecuador

SOLCA Outpatient Clinic, Guayaquil, Ecuador

Spurrier House, Guayaquil, Ecuador

Collegio Torremar High School Gym, Guayaquil, Ecuador

Collegio Torremar Master Plan, Guayaquil, Ecuador

El Juri Headquarters, Guayaquil, Ecuador
Italica Prototype, Guayaquil, Ecuador
Konanz- Baquerizo House, Guayaquil, Ecuador
Residence, Bucay, Ecuador
Rovayo Law Offices, Guayaquil, Ecuador
St. Terica Chapple, Samborandon, Ecuador

Selected projects in North America:

112 W. 34th Street, New York
55 Henry Street, Greenwich, Connecticut
70 Farmersville Road (with Lee/Timchula Architects), New Jersey
839 6th Avenue, New York
Clinton Housing, New York
Coughlin Residence (with Lee/Timchula Architects), Portland, Connecticut
Curtis Office Building (with Lee/Timchula Architects), Mount Kisco, New York
Harrison Hotel & Conference Center, Plainsboro, New Jersey
International Place, Shelton, Connecticut
JetBlue, GSE Hanger 15 JFK, Jamaica, New York
Mall Del Norte, Laredo, Texas
Mann Library, Cornell University (with Lee/Timchula Architects), Ithaca, New York
PricewaterhouseCoopers, New York
Queens Theater in the Park (With Lee/Timchula Architects), Queens, New York
Renaissance Apartment Building, Shelton, Connecticut
Rubin Gallery, New York
Rubin Museum of Art, New York
SRDR Enterprises Private Gallery, New York

Professional Memberships:

Affiliate, International Code Council
Member, The American Institute of Architects

Name: Kurt Forster

Courses Taught (Four semesters prior to current visit):

ARCH 3011 Modern Architecture and Society
ARCH 3228 Autobiographical House
ARCH 3248 Schinkel and the European City
ARCH 5012 Ph.D. Seminar II
ARCH 551 Ph.D. Seminar I
ARCH 552 Ph.D. Seminar II

Educational Credentials:

Graduate Studies, Zürich University
Graduate Studies, Free University of Berlin
Graduate Studies, Munich University
Graduate Studies, Warburg Institute
Ph.D., Zürich University, 1961
Honorary Ph.D., New School for Social Research, 1988

Teaching Experience:

Professor, Yale School of Architecture, New Haven, Connecticut, 1960-1967
Professor, University of California at Berkeley, Berkeley, California, 1965
Professor, Stanford University, Stanford, California, 1967-1982
Professor, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1982-1984
Professor, Federal Institute of Technology, Zurich, Switzerland, 1992-1999
Visiting Professor, Federal Institute of Technology, Zurich, Switzerland, 1999-present
Gropius-Professor, Bauhaus University, Weimar, Germany, 2002

Previous academic position at Yale School of Architecture:

Vincent Scully Visiting Professor of Architectural History, Yale School of Architecture, New Haven, Connecticut, 2005-2009

Current academic position at Yale School of Architecture:

Professor Emeritus (Visiting), Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Director, Swiss Institute in Rome, Rome, Italy, 1975-1978
Director, Stanford Study Center, Berlin, Germany, 1980
Founding Director, Getty Center for the History of Art and the Humanities, Santa Monica, California, 1984
President, Alberto Giacometti Foundation, Zurich, Switzerland, 1992
Director, Canadian Centre for Architecture, Montreal, Canada, 1998
Director, 9th International Exhibition of Architecture at the Venice Biennale, Italy, 2004

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Monographs on:

Aldo Rossi	Giulio Romano	Le Corbusier
Andrea Palladio	Giuseppe Terragni	Mies van der Rohe
Benedetto Antelami	Herzog & de Meuron	Peter Eisenman
Carlo Scarpa	Hodgetts & Fung	Pontorno
Daniel Libeskind	Josep Luis Mateo	
Frank O. Gehry	Karl Friedrich Schinkel	

Books:

- Karl Friedrich Schinkel 1781-1841. The Drama of Architecture.* J. Zukowsky, K. W. Forster, B. Verwiebe. Wasmuth Verlag; 1995.
- Josep Lluís Mateo. Ideen und Bauten 1992-1995 | Ideas and Buildings 1992-1995.* J. L. Mateo, K. W. Forster. Birkhäuser Verlag; 1996.
- Radix - Matrix. Daniel Libeskind.* K. W. Forster, J. Derrida, M. C. Taylor, B. Schneider. Prestel Verlag; 1997.
- Frank O. Gehry, Guggenheim Bilbao Museoa.* F. O. Gehry, K. W. Forster, R. Richter. Edition Axel Menges; 1998.
- Frank O. Gehry. Das Gesamtwerk.* F. Dal Co, K. W. Forster, H. Soutter Arnold. DVA; 1998.
- Frank O. Gehry, Kurt W. Forster.* F. O. Gehry, K. W. Forster, C. Bechtler. cantz Verlag (Hatje); 1999.
- Frank O. Gehry. The Complete Works.* F. O. Gehry, F. Dal Co, K. W. Forster, H. Soutter Arnold. Monacelli Press; 1999.
- Palladio and Northern Europe. Books, Travellers, Architects.* W. Oechslin, K. W. Forster, H. Burns, C. Thoenes, G. Beltrami, Centro Internazionale di Studi di Architettura »Andrea Palladio« di VI. Skira Editore; 1999.
- WYSIWYG. Sauerbruch Hutton Architects.* M. Sauerbruch, L. Hutton, K. W. Forster, M. Mostafavi. Architectural Association Publications; 1999.
- Frank O. Gehry. The Complete Works.* F. Dal Co, K. W. Forster. Electa; 2003.
- Herzog & de Meuron. Natural History.* P. Lambert, J. Herzog, P. de Meuron, K. W. Forster, P. Ursprung. Lars Müller Verlag; 2003.

Professional Memberships:

Member, Aby Warburg International Editorial Committee

Member, *Consiglio scientifico* of the Centro Internazionale di Studi di Architettura Andrea Palladio

Name: Daisy Froud

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

ARCH 3247 People Making Places: An Anatomy of Nonprofessional Participation in Architecture

Educational Credentials:

B.A. Modern and Medieval Languages, University of Cambridge, 1997

Professional Diploma in Translation, Institute of Linguists Educational Trust, 1998

M.A. Cultural Memory, University of London, 2002

Teaching Experience:

Design Studio Tutor, London Metropolitan University, London, United Kingdom, 2006-2007

Group Tutor and Lecturer, University College London Bartlett School of Architecture, London, United Kingdom, 2007-present

Diploma Thesis Tutor, University College London Bartlett School of Architecture, London, United Kingdom, 2010-present

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Arts Associate and Researcher, Oikos:Change Leadership for Sustainable Development, 1997-2000

Educational Tour Manager, American Council for International Studies, 1997-2002

Business Arts Forum Manager, London International Festival of Theatre, 1999

Project Manager, Central London Partnership, 1999-2001

Community Projects Coordinator, Groundwork Camden & Islington, 2002-2004

Co-Founder and Head of Participation, AOC Architecture Ltd, London, United Kingdom, 2003-present

Exemplar Manager, Open City (formerly Open House), 2005-2010

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Publications:

A Suggestive Proposal: Public Nookie. In *MADE*, the WSA Journal, Issue 2. 2005.

Countryside Properties and The Shape of Time. In *Home Cultures*, Vol. 1, Issue 3, pp211-233. 2005.

Both Similar and Different. In *Building Design*, 29 Jul. 2006.

Has Modernism had its day? In *Building Design*, 31 Mar. 2006.

The Potential to be Made and Remade on a Daily Basis. In *Lift News*, Sept. 2006.

My Building of the Year. In *Building Design*, 21 Dec. 2007.

The Planning System & The London Exemplar. In *The Urban Regeneration Toolbox*, Book 3 (London: Wordsearch Communications). 2007.

The Williams Report: Small firm innovation. In *Building Design*, 18 May. 2007.

Lectures:

A Better Conversation, Central St. Martins School of Art & Design, 2010

A moving train, Central St. Martins School of Art & Design, 2006

Agents Of Change, COAC, Las Palmas, Gran Canaria, 2006

AOC: 3 Projects, Architecture Foundation, London, 2005

Constructing Realities, or, How To Design Six Impossible Things Before Breakfast, Technical University, Berlin, 2009

Cultural Approaches, The British School at Rome, 2008

New Architects: London_Rome MaO in Conversation with AOC, Architecture Foundation, London, 2010

Pessac, Polypods & The Plastic Pig, University of Cambridge, 2006

Public Nookie, London Metropolitan University, 2006

Questions for Architects, Arch-Moscow NEXT!, Moscow, 2011

The Supreme Illusion: Architecture, Architects and Identity, European Architecture Students Assembly, 2010

Why We Believe in Public Participation, The Future Cities Project, 2005

Professional Memberships:

Enabler, Design Council CABE (formerly Commission for Architecture & The Built Environment), 2008-present

Steering Group Member, The Royal Institute of British Architects Building Futures Group, 2010-present

Enabler, The Glasshouse Community-Led Design, 2010-present

Name: Bryan Fuermann

Courses Taught (Four semesters prior to current visit):

ARCH 1291 Rome: Continuity and Change (Summer 2013)

ARCH 4222 History of Landscape Architecture: Antiquity to 1700 in Western Europe

ARCH 4223 History of British Landscape Architecture: 1600-1900

Educational Credentials:

B.A. Engl. Lit., Northwestern University, 1966

M.A. Engl. Lit., University of Illinois, 1968

Ph.D. Engl. Lit., University of Illinois, 1973

M.A. Art Hist., New York University, 1974

M. Design Studies, Harvard University, 2000

Teaching Experience:

Instructor, Columbia College, Chicago, Illinois, 1974-1980

Instructor, Newberry Library, Chicago, Illinois, 1980-1988

Adjunct Professor, Department of Art and Architecture, University of Illinois, Chicago, 1988-1992

Instructor, The New School, New York, 2002

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2001-present

Professional Experience:

Partner, A.J. Horan & Co, 1974-1995

Senior Vice President, AON Risk Services, 1995-1998

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Fuermann, Bryan. "The Novels of George Eliot: a Critical Commentary." *PhD. Dissertation*, University of Illinois (1974).

Rose, Phyllis, and Bryan Fuermann, assistant. *Parallel Lives: Five Victorian Marriages*. New York: Vintage, 1983.

Fuermann, Bryan. "Castle Howard and Pastoralism." *Country Life* (2001): 89.

Fuermann, Bryan, ed. *Groundswell: Constructing the Contemporary Landscape*. Basel: Birkhäuser Architecture, 2005.

Professional Memberships:

Current not-for-profit board, academic societies, and council membership:

Cane Society, Middlebury College, Middlebury, Vermont

Dean's Council, School of Architecture, Yale University, New Haven, Connecticut

Josep Lluís Sert Society, Harvard University, Cambridge, Massachusetts

The Poetry Foundation, Chicago, Illinois

Yale Legacy Partners, Yale University, New Haven, Connecticut

Name: Mark Gage

Courses Taught (Four semesters prior to current visit):

ARCH 1021 Architectural Design
ARCH 1228 Disheveled Geometries
ARCH 1234 Design Reconnaissance (Fall 2012)
ARCH 1299 Independent Study

Educational Credentials:

B.Arch., University of Notre Dame, 1997
M.Arch., Yale University, 2001

Teaching Experience:

Instructor, Institute for the Study of Classical Architecture, New York, 2002
Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2002-2004
Visiting Masterclass Professor, The Royal Danish Academy: Center for Information, Technology and Architecture, Copenhagen, 2007

Previous academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2001-2004
Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 2005-2009
Acting Assistant Dean of Student Affairs, Yale School of Architecture, New Haven, Connecticut, 2009-2010

Current academic position at Yale School of Architecture:

Associate Professor of Architecture, Yale School of Architecture, New Haven, Connecticut, 2010-present
Chair of Admissions and Assistant Dean of External Communications, Yale School of Architecture, New Haven, Connecticut, 2012-present

Professional Experience:

Designer, Robert A.M. Stern Architects, New York, 1997-1999
Designer, Yale Urban Design Workshop, New Haven, Connecticut, 1999-2000
Designer, Takenaka Corporation / Takenaka Komuten, Osaka, 2000
Designer, Robert A.M. Stern Architects, New York, 2001-2002
Principal, Gage/Clemenceau Architects LLC, New York, 2002-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Books as author or editor:

Gage, Mark Foster, and Michael Lykoudis, eds. *Building Cities: Towards a Civil Society and Sustainable Environment*. London: Artmedia, 1999.
Gage, Mark Foster, Peggy Deamer, and Nina Rappaport, eds. *The Millennium House Studio: Final Projects*. New York: The Monacelli Press, 2004.
Gage, Mark Foster, and Florencia Pita. *Log: Observations on Architecture and The Contemporary City: Issue 17*. New York: Anyone Corporation, 2009.
Gage, Mark Foster. *Fluidities of Form: Parametric Aggregation Strategies for Complex Architectural Surfaces*. Online, 2009.
Gage, Mark Foster, and Cody Davis. *Disheveled Geometries: Towards a New Rustication in Architecture: Volume I*. New Haven: Lulu Press, 2010.

Gage, Mark Foster, and Greg Lynn. *Composites, Surfaces, and Software: High Performance Architecture*. New York: W. W. Norton, 2010.

Gage, Mark Foster. *Aesthetic Theory: Essential Texts for Architecture and Design*. New York: W. W. Norton, 2011.

Gage, Mark Foster. *Disheveled Geometries: Towards a New Rustication in Architecture: Volume II*. New Haven: Lulu Press, 2012.

Gage, Mark Foster. *Theories of the Spatial Unknown*. Cambridge: MIT Press, 2013.

Articles:

Gage, Mark Foster. "Deus Ex Machina: From Semiology to the Elegance of Aesthetics." *AD Architectural Design*, 77.1 (2007): 82-85.

Gage, Mark Foster. "Book Reviews: Disappearing Architecture: From Real to Virtual to Quantum." *Journal of Architectural Education*, 60.3 (2007): 49-50.

Gage, Mark Foster. "Etiologies of Beauty: Architecture and the New Physics of Appearances." *Perspecta 40: Monster* (2008): 90-95.

Gage, Mark Foster. "Automotive and Architectural Design." *A+U Architecture and Urbanism* (2009): 84-87.

Gage, Mark Foster. "Mark Foster Gage." *Young Architects 10: Resonance* (2009): 72-97.

Gage, Mark Foster. "In Defense of Design." *Log 15* (2009): 39-46.

Gage, Mark Foster, and Florencia Pita. "The Zero Degree of Ideology." *Log 17* (2009): 7-8.

Gage, Mark Foster, and Greg Lynn. "Software Monocultures." *Composites, Surfaces, and Software: High Performance Architecture* (2010): 107-120.

Gage, Mark Foster. "The Aesthetics of Sustainability." *ArchiSTORM*, 41 (2010): 74-75.

Gage, Mark Foster. "Along Utopian Lines: American Architecture in the Age of Apollo." *Volume*, 25 (2010): 64-69.

Gage, Mark Foster. "Project Mayhem: Architecture in the Age of Dissensus." *Fulcrum* (2011).

Gage, Mark Foster. "Architectural Form and the Subjugation of Concepts." *Pulsation in Architecture*. (2012): 160-63.

Gage, Mark Foster. "Roughness: Fractal Logics for Sustainable Landscapes." *Cycles: Technology and the Environment* (2013).

Gage, Mark Foster. "The Economics of Aesthetics" *Perspecta: Money* (2013).

Professional Memberships:

Member, The American Institute of Architects

Name: Deborah Gans

Courses Taught (Four semesters prior to current visit):

ARCH 3244 Le Corbusier

Educational Credentials:

B.A., Harvard University, 1977

M.Arch., Princeton University, 1981

Teaching Experience:

Associate Professor and Undergraduate Chair, Pratt Institute, Brooklyn, New York

Visiting Guest Professor of Architectural Design, Syracuse University, Syracuse, New York

Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York

Critic, Institute for Architecture and Urban Studies, New York, 2006

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2002-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Principal, Gans & Jelacic Architects, 1995-2005

Principal, Gans Studio, 2005-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Books and articles in periodicals:

The Le Corbusier Guide, Princeton Architectural Press, New York, First edition 1986, second edition 1999, third edition 2006.

Bridging the Gap, with Building Arts Forum, Van Nostrand/Reinhold, New York, 1991. Honored by the AIA International Book Awards 1992.

The Organic Approach, with Zehra Kuz, Wiley/Academy. Editions, London, 2003.

Extreme Sites: Greening the Brownfield, with Claire Weisz, AD Journal, Wiley/Academy Editions, London, 3. 2004.

Awards and honors:

New York State Council on the Arts Grant for the exhibit, "Pedestrian Connections in the City", 1990.

AIA International Book Award, Honorable Mention, Bridging the Gap, 1991.

Tau Sigma Delta Medal of Catholic University, 1992.

New York State Council on the Arts Grant for the exhibit "Housing the Spectacle" 1996.

Second Prize "Classroom of the Future Competition", School Construction Authority of New York City, 1997.

Second Prize, "School Commons of the Future" Competition, School Construction Authority of New York City, 1997.

Winner, "Transitional Housing Competition", Architecture for Humanity, 1999.

Graham Foundation Grant for "The Organic Approach", 2000.

Honorable Mention, "Under the Gowanus", Van Alen Institute, New York City, 2000.

Solo Exhibition 'First Step Housing', Van Alen Institute, New York City 2000.

Johnny Walker 'Keep walking' Foundation Grant (\$100,000 for Disaster Housing) 2002.

"Workbox" desk acquired by Museum of the City of New York for their Permanent collection 2002.

Group Exhibition "Cities Without Citizens: 2", Rosenbach Museum, Philadelphia, 2003.
Nomination, National Design Awards, Cooper-Hewitt, National Design Museum, 2003.
Solo Exhibition "Cities without Citizens: 1," SloughtNetwork Gallery, Philadelphia, 2003.
Invited Competition, Gardens of Chaumont, France, 2004.
HUD Grant (\$270,000) for rebuilding in New Orleans East, 2006.
Third Prize, 'High Density for High Ground: Architectural Record International Competition, 2006.

Professional Memberships:

Member, The American Institute of Architects

Name: Alexander Garvin

Courses Taught (Four semesters prior to current visit):

ARCH 1119 Advanced Studio (Spring 2013)
ARCH 4021 Introduction to Planning and Development
ARCH 4211 Intermediate Planning & Development

Educational Credentials:

B.A., Yale University, 1962
M.Arch. and Urb. Studies, Yale University, 1967

Teaching Experience:

Previous academic positions at Yale School of Architecture:

Instructor, Yale School of Architecture, New Haven, Connecticut, 1967-1968
Assistant Professor of City Planning, Yale School of Architecture, New Haven, Connecticut, 1968-1970
Associate Professor of City Planning, Yale School of Architecture, New Haven, Connecticut, 1970-1972
Instructor, Yale School of Architecture, New Haven, Connecticut, 1973-1996

Current academic position at Yale School of Architecture:

Professor of Urban Planning & Management (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1997-present

Professional Experience:

Designer, Louis de Marien, Paris, France 1963–1964
Designer, Bureau d'Etudes Korsakoff, Saint-Forget, France, 1963-1964
Designer, Pomerance & Breines, Paris, France, 1965-1966
Architect-Planner, Philip Johnson & John Burgee Architects, New York, 1967–1968
Design Partner, Roy & Millard Architects, New York, 1968–1970
Architect-Planner, New York Urban Coalition, New York, 1969–1970
Director, Housing & Community Development, New York City Planning Department, New York, 1970–1974
Deputy Commissioner, New York City Housing & Development Administration, New York, 1974–1978
Director of Comprehensive Planning, New York City Planning Commission, New York, 1978–1980
President and CEO, AGA Urban Realm Strategists (and predecessors), 1980–Present
Developer and Property Manager of New York City Real Estate, Octagon Corporation, New York, 1984–1994
Commissioner, New York City Planning Commission, New York, 1995–2005
Vice President for Planning, Design, and Development, Lower Manhattan Development Corporation, New York, 2002–2003
Managing Director of Planning & Design, NYC2012, 1998–2001, 2003–2005

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

The American City: What Works, What Doesn't, McGraw-Hill, New York, First Edition 1996.
Urban Parks and Open Space, Urban Land Institute, Washington, DC, 1997.
Parks, Recreation, and Open Space: A 21st Century Agenda, American Planning Association, 2001.
The American City: What Works, What Doesn't, McGraw-Hill, New York, Second Edition 2002.
Public Parks: The Key To Livable Communities, W. W. Norton & Co., New York, 2011.
The Planning Game: Lessons from Great Cities, W. W. Norton & Co., New York, 2012.

Articles in periodicals:

- "The Three Faces of Harlem," *World Order*, vol. 2, No. 2, Wilmette, Illinois, Winter 1967–1968, pp. 20–25.
- "Vincent Scully's Invitations to a Country," *The New Journal*, December 14, 1969, New Haven, p. 3.
- "City Housing Crisis," *New York Law Journal*, NYC, October 20, 1971.
- "More Housing Will Not Solve New York's Housing Problems," *City Notes*, Bulletin of the Institution for Social & Policy Studies, Yale University, New Haven, December 1971, pp. 11–13.
- "Reducing the Cost of Housing," *City Notes*, Bulletin of the Institution for Social & Policy Studies, Yale University, New Haven, March 1971, pp. 8–12.
- "Welfare Island—the Island Everybody Wants," *City Notes*, Bulletin of the Institution for Social & Policy Studies, Yale University, New Haven, April 1971, pp. 15–19.
- The Waterfront, NYC Planning Dept., 1971.
- "Could Robert Moses Do It in the 70's," *World Order*, vol. 9, No. 1, Wilmette, Illinois, Fall, 1974, pp. 16–28.
- "HDA's Loan Participation Program," *Bronx Realtor Review*, Vol. 50, No. 2, New York, 1976, pp. 8 and 33.
- "New York City's J-51: The Program that Restored 700,000 apartments," *Tax Incentives for Historic Preservation*, Gregory Andrews, editor, Preservation Press, Washington, DC, 1980, pp. 137–146.
- "Recycling New York," *Perspecta #16*, Journal of the Yale School of Architecture, MIT Press, Cambridge, 1980, pp. 73–86.
- "Helping Adam Smith's Invisible Hand," *Bulletin of the Association for Preservation Technology*, Vol. XIII, No. 2, International Preservationists, Washington, DC, Spring 1981, pp. 27–30.
- "What We Have Learned from the Housing Allowance Experiment," *Book News*, Citizens Housing & Planning Council, New York, January 1981, pp. 8–9.
- "We Can Solve Urban Problems," *World Order*, vol. 17, No. 2, Wilmette, Illinois, Winter 1982–1983, pp. 31–42.
- "The City of Tomorrow," *World Order*, vol. 21, No. 3 + 4, Wilmette, Illinois, Spring-Summer, 1989, pp. 25–46.
- "A Conversation with Alexander Garvin," *Oculus*, Volume 58, No. 8, April, 1996, NYC, pp. 8–10.
- "Creating a Vibrant Area," *Los Angeles Times*, June 9, 1996, Los Angeles, p. M1 and M.
- "For Spacious Skies," *New York Times Book Review*, November 17, 1996, NYC.
- "Enhancing the Public Realm" in *ULI on the Future—Creating More Livable Metropolitan Areas*, Urban Land Institute, Washington, DC, 1997, pp. 28–37.
- "Fellows Forum," *Urban Land*, Volume 56, No. 10, Urban Land Institute, Washington, DC, October 1997, P. 114.
- "Ground Zero" and "City of Angels," *Biz*, Volume 64, No. 10, Summer, 1997, Ontario, pp. 11–19.
- "Up Close," *Planning*, Volume 63, No. 5, May, 1997, American Planning Assoc., Chicago, p. 33.
- "Are Garden Cities Still Relevant?" in *Revolutionary Ideas in Planning—Proceedings of the 1988 National Planning Conference*, AICP Press, Boston, 1998, pp. 571–574.
- "Is the New Urbanism Passé?" (with commentary by Andres Duany), *Lusk Review*, Volume IV, No 1, Spring–Summer 1998, Berkeley, California, pp. 12–32.
- "Make No Little Plans" in *Unbuilt Cincinnati*, David R. Scheer and J.A. Chewning editors, The Cincinnati Forum for Architecture and Urbanism, Cincinnati, 1998, pp. 20–25.
- "Plan Baton Rouge," *Planning*, Volume 64, No. 10, October, 1998, American Planning Association, Chicago, pp. 18–20.
- "A Clearing in the Distance—Frederick Law Olmsted and America in the Nineteenth Century, A Biography by Witold Rybczynski," *Urban Land*, October 1999.
- "A Park's Agenda for the 21st Century," *The Millennium Vision: A Supplement to Parks & Recreation Magazine*, National Recreation and Park Association, Washington, DC, 1999.
- "Baton Rouge Presses Ahead to Implement Downtown Plan," *Planning*, Volume 65, No. 9, September, 1999, American Planning Association, Chicago.
- "The Writings of Clarence S. Stein: Architect of the Planned Community," *CHPC Book News*, Citizens Housing and Planning Council of New York, New York, February 1999.
- "An Insider's View—How the Planning Game Works in the Big Apple," *PLANNING*, Volume 66, No. 3, March, 2000, American Planning Association, Chicago, pp. 4–9.
- "Philadelphia's Planner: A Conversation with Edmund Bacon," *Journal of Planning History*, Volume 1, No. 1, February, 2002, Sage Publications, Thousand Oaks, pp. 58–78.

- "The Art of Creating Communities," Great Planned Communities, Urban Land Institute, Washington, DC, 2002.
- "Foreword," in Designing Public Consensus, Barbara Faga, John Wiley & Sons, Inc., Hoboken, 2006, pp. vii-xiii.
- "Introduction: Planning Now for the Twenty-first Century," in Urban Planning Today, William S. Saunders (editor), University of Minnesota Press, Minneapolis, 2006, pp. xi-xx.
- "on Sprawl: A Compact History," Urban Design Review, 2006, New York, pp. 4-6.
- "Central Park South," Planning Magazine, 2008, Chicago, pp. 46-48.
- "Greening Cities: A Public Realm Approach," in Growing Greener Cities, Eugenie L. Birch and Susan M. Wachter (editors), University of Philadelphia Press, Philadelphia, 2008, pp. 60-83.
- "Negotiating the Mega-Rebuilding Deal at the World Trade Center: The Historical Context," Transactions: The Tennessee Journal of Business Law, 2008, Knoxville, pp. 15-26.
- "Planners as Leaders," in Local Planning: contemporary Principles and Practice, Gary Hack, Eugenie L. Birch, Paul H. Sedway, Mitchell J. Silver (editors), University of Philadelphia Press, Philadelphia, 2008, pp. 25-33.
- "Planning for the Public Realm," in Planetizen Contemporary Debates in Urban Planning, Abhijeet Chavan, Christian Peralta, Christopher Steins (editors), Island Press, Washington, 2008, pp. 75-79.
- "The Lindsay Years," Architects Newspaper, July 26-27, 2010, New York.

Professional Memberships:

Honorary Member, The American Institute of Architects
 Member, Forum for Urban Design, President and Board of Directors
 Member, Rose Center Advisory Board
 Member, Trust for Public Land, National Advisory Council

Name: Frank Gehry, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 1114 Advanced Studio

Educational Credentials:

B.Arch., University of Southern California, 1954

Harvard University

Honorary Ph.D.:

California College of Arts and Crafts, California

California Institute of Arts, Valencia, California

Harvard University, Cambridge, Massachusetts

Occidental College, Los Angeles, California

Otis Art Institute at the Parsons School of Design, New York

Rhode Island School of Design, Providence, Rhode Island

Southern California Institute of Architecture, Los Angeles, California

Technical University of Nova Scotia, Halifax, Canada

University of Edinburgh, Edinburgh, Scotland, United Kingdom

University of Southern California, Los Angeles, California

University of Toronto, Toronto, Canada

Whittier College, Whittier, California

Yale University, New Haven, Connecticut

Teaching Experience:

Previous teaching positions:

Harvard Graduate School of Design, Cambridge, Massachusetts

University of Southern California, Los Angeles, California

University of California, Los Angeles, California

Southern California Institute of Architecture, Los Angeles, California

University of Toronto, Toronto, Canada

Columbia University, New York

Federal Institute of Technology, Zurich

Previous academic position at Yale School of Architecture:

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1979

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 1982, 1985, 1988, 1989, 1999

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2002, 2004, 2006, 2010

Eero Saarinen Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2008, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Founder, Gehry Partners, LLP, Los Angeles, California

Licenses/Registration:

California

Selected Publications and Recent Research:

Selected awards:

Arnold W. Brunner Memorial Prize in Architecture, 1977
Pritzker Architecture Prize, 1989
Wolf Prize in Art, 1992
Praemium Imperiale Award, 1992
Dorothy and Lillian Gish Award, 1994
National Medal of Arts, 1998
Friedrich Kiesler Prize, 1998
Lotos Medal of Merit, 1999
American Institute of Architects Gold Medal, 1999
Royal Institute of British Architects Gold Medal, 2000
Americans for the Arts Lifetime Achievement Award, 2000
American Academy of Arts and Letters Gold Medal, 2002
Ordre National de Legion d'honneur Chevalier, 2005
California Hall of Fame Induction, 2006
Venice Biennale Golden Lion Lifetime Achievement Award, 2008
John Singleton Copley Award, 2010
Cooper Union Award for the Advancement of Science and Art, 2010

Selected projects:

Art Gallery of Ontario Renovation, Toronto, Ontario
DZ Bank, Berlin, Germany
Eight Spruce Street Residential Tower, New York
Foundation Louis Vuitton Museum, Paris, France
Frederick R. Weisman Art Museum Expansion, St. Paul, Minnesota
Guggenheim Abu Dhabi, Abu Dhabi, United Arab Emirates
Guggenheim Museum, Bilbao, Spain
Hotel Marques de Riscal, El Ciego, Spain
Jay Pritzker Pavilion and BP Bridge, Chicago, Illinois
Lou Ruvo Brain Institute, Las Vegas, Nevada
LUMA Foundation, Arles, France
Maggie's Centre, Dundee, Scotland
Make it Right Foundation, New Orleans, Louisiana
Nationale-Nederlanden Building, Prague, Czech Republic
New World Symphony, Miami, Florida
Ohr O'Keefe Museums, Biloxi, Mississippi
Princeton University Peter B. Lewis Science Library, Princeton, New Jersey
Puente de Vida Museum of Biodiversity, Panama
Signature Theatre, New York
University of Technology, Sydney, Australia
Walt Disney Concert Hall, Los Angeles, California

Professional Memberships:

College of Fellows, The American Institute of Architects
Companion to the Order of Canada
Fellow, American Academy of Arts and Letters
Fellow, American Academy of Arts and Sciences
Honorary Academician, Royal Academy of Arts
Member, European Academy of Sciences and Arts
Trustee, American Academy in Rome

Name: Kevin Gray, FRICS

Courses Taught (Four semesters prior to current visit):

ARCH 1119 Advanced Studio (Spring 2013)

ARCH 4221 Commercial Real Estate Principles & Practices

ARCH 4227 Ownership/Clientship: A Global Review of Real Estate

Educational Credentials:

M.Arch., University of Pennsylvania

M.B.A., Yale University

Teaching Experience:

Lecturer, Yale School of Management, New Haven, Connecticut, 1999-present

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2009-present

Professional Experience:

Former Managing Director, PricewaterhouseCoopers Securities

Editor, Shopping Centers and Other Retail Properties

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Selected commercial property transactions:

Exclusive Advisor, BI-LO Portfolio

Exclusive Advisor, Chapman Commons

Exclusive Advisor, DC Portfolio

Exclusive Advisor, Gettysburg Marketplace

Exclusive Advisor, Giant of Carlisle Portfolio

Exclusive Advisor, Shaw's Net Lease Portfolio

Exclusive Advisor, Somerset Marketplace

Exclusive Advisor, Super Stop & Shop Plaza

Exclusive Advisor, Trophy Power Center

Selected consulting assignments:

Crown American Corporation, various locations

Debt/Equity Placement, New Town Development and Mass Transit, Dhaka, Bangladesh

Ivanhoe, Inc., Quebec, Canada

Kan Am International, various locations

MSII Loan Portfolio, various locations

Retail Office MXD Property Analysis, Beijing, China

R. H. Macy Co., various locations

The Related Companies, various locations

Professional Memberships:

Fellow, Royal Institution of Chartered Surveyors

Member, International Council of Shopping Centers

Name: Stephen Harby

Courses Taught (Four semesters prior to current visit):

ARCH 1291 Rome: Continuity and Change

Educational Credentials:

B.A., Yale University, 1976

M.Arch., Yale University, 1980

Teaching Experience:

Urban Innovations Group, University of California, Los Angeles School of Architecture and Urban Planning, 1980-1984

Instructor, Institute of Classical Architecture, New York, 2002-present

Previous academic position at Yale School of Architecture:

Visiting Critic, Yale School of Architecture, New Haven, Connecticut, 1980

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2002-present

Professional Experience:

Project Manager and Designer, Charles W. Moore, Inc., 1980-1993

Project Architect and Associate, Moore Ruble Yudell Architects & Planners, Santa Monica, California, 1984-1997

Licenses/Registration:

California

Selected Publications and Recent Research:

Harby, Stephen. *Norwich, Connecticut, A Guide to Its Architecture*. Culver City: CIRCA, 1974.

Harby, Stephen, ed. *Perspecta 18*. New Haven: Yale School of Architecture, 1980.

Harby, Stephen. "Using New Buildings to Solve Old Problems." *Places Vol. 7*, no. 4 (1992).

Harby, Stephen. "Sailing to Byzantium...Ionia and Anatolia". *Society of Architectural Historians Newsletter* (1993).

Harby, Stephen. "The Architect is Listening." *Off Ramp 7, The Journal of SCI-Arc* (1999).

Harby, Stephen. "Fusion along the Silk Route: On the road with SAH in Anatolia." *Society of Architectural Historians Newsletter* (2002).

Harby, Stephen. "Classical Architectural Elements: the 'Orders.'" *Architectural Graphic Standards, 11th Edition* (2005).

Professional Memberships:

Advisor, Southern California Chapter of the Society of Architectural Historians

Name: Steven Harris

Courses Taught (Four semesters prior to current visit):

ARCH 1226 Site + Building

Educational Credentials:

A.B. Phil., New College, 1972

B.F.A., Rhode Island School of Design, 1975

M.Arch., Princeton University, 1977

Teaching Experience:

Faculty, Institute for Architecture and Urban Studies, New York, 1978-1981

Lecturer, Princeton University School of Architecture, Princeton, New Jersey, 1979-1984

Visiting Critic, Harvard University Graduate School of Design, Cambridge, Massachusetts, 1985-1989

Previous academic position at Yale School of Architecture:

Visiting Critic, Yale School of Architecture, New Haven, Connecticut, 1985, 1987-1988

Critic, Yale School of Architecture, New Haven, Connecticut, 1989-1991

Associate Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1991-2003

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 2003-present

Professional Experience:

Draftsman, Gwathmey Siegel Architects, New York, 1977-1978

Associate, Michael Graves, Architect, 1978-1982

Director of Design, John Carl Warnecke & Associates, 1982-1984

Founding Partner, Steven Harris Architects LLP, New York, 1985-present

Licenses/Registration:

New Jersey

Mexico

New York

NCARB

Selected Publications and Recent Research:

Projects featured in:

Harris, Stephen, co-ed. *Architecture of the Everyday*. New York: Princeton Architectural Press, 1997.

The New American Swimming Pool: Innovations in Design and Construction. New York: Whitney Library of Design, 2001.

Barreneche, Raul, ed. *Tropical Modern*. New York: Rizzoli International Publications, 2003.

Brown, Coco, ed. *American Dream: The Houses at Sagaponic*. New York: Rizzoli International Publications, 2003.

Canizares, Ana, ed. *Waterfront Retreats*. New York: Paco Asensio, 2003.

Martinez, Mauricio, ed. *Houses by the Sea*. Jalisco: Amaroma Ediciones, 2003.

Phaidon Atlas of Contemporary World Architecture. London: Phaidon Press Limited, 2004.

Wattson, Louisa, ed. *International Beach Houses*. New York: Atrium Publications, 2004.

Barreneche, Raul, ed. *Modern House Three*. London: Phaidon Press Limited, 2005.

Broto, Carles, ed. *Houses on Difficult Sites*. Barcelona: Carles Broto, 2005.

Gordon, Alastair. *Romantic Modernist: The Life and Work of Norman Jaffe*. New York: Monacelli Press, 2005.

Phaidon Atlas of Contemporary World Architecture: Travel Edition. London: Phaidon Press Limited, 2005.

Viladas, Pilar, ed. *Domesticities*. New York: Bullfinch Press, 2005.

Geiger, Liesl. *Essence of Home: Elements of Timeless Design*. New York: Monacelli Press, 2007.

Russell, Margaret, ed. *So Chic*. New York: Filipacchi, 2007.

Abramovitch, Ingrid. *Restoring A House in the City*. New York: Artisan, 2009.
Harris, Stephen. *True Life: Steven Harris Architects*. New York: Princeton Architectural Press, 2010.
Hofer, Veronica. *New York City Gardens*. Munich: Hermer Verlag, 2010.
Frances, Scott. *Monovision*. New York: Pond Press, 2011.
Hettinger, Glenn. *Distinctive Homes: Ponte Vedra Beach Florida*. China: Toppan, 2011.
Interior Design Best of Year 2011. Sandow Media, 2011.

Professional Memberships:

Member, The American Institute of Architects

Name: Andrei Harwell

Courses Taught (Four semesters prior to current visit):

ARCH 1104 Advanced Studio
ARCH 1106 Advanced Studio
ARCH 1108 Advanced Studio (Fall 2012)
ARCH 1113 Advanced Studio
ARCH 4011 Introduction to Urban Design

Educational Credentials:

B.Arch., Carnegie Mellon University, 1998
M.Arch., Yale University, 2006

Teaching Experience:

Instructor, AutoCAD Architectural Desktop Microsol Resources, New York, 1999-2002

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2007-present

Professional Experience:

Intern Architect, Beeson, Lusk and Street, Architects, Johnson City, Tennessee, 1995-1996
Intern Architect, Damianos+Anthony, PC, Pittsburgh, Pennsylvania, 1997-1998
Intern Architect, Project Architect, Project Manager, Hardy Holzman Pfeiffer Associates, LLP, New York, 1998-2004
Principal, Andrei Harwell Architect, New Haven, Connecticut, 2003-present
Intern, Takenaka Corporation, Osaka, Japan, 2005
Assistant Director and Project Manager, Yale Urban Design Workshop, New Haven, Connecticut, 2006-present

Licenses/Registration:

Connecticut
New York

LEED Accredited
NCARB Certified

Selected Publications and Recent Research:

Books:

Manchester: A Neighborhood Sketchbook. McFadden, Dennis and Paul Rosenblatt, eds. Pittsburgh, PA: Heinz Architectural Center, Carnegie Museum of Art, 1998.
Urban Integrations: Bishopsgate Goodsynd. Rappaport, Nina, Andrei Harwell, and Lydia Miller, eds. New York: W.W. Norton, 2010.

Articles in periodicals:

"Architectural Malapropisms." Harwell, Andrei, *Portfolio*, Volume V, Carnegie Mellon University (1995).
"The Masque." Symposium Proceedings of *Meeting of the Minds: Carnegie Mellon Research Symposium*, Pittsburgh, PA (1998).
"Trumping Trump: Gaudy at Ground Zero." Letter to the Editor in *New York Post* (May 13, 2005): p. 34.
"A Russian Village in Connecticut." Harwell, Andrei, *Russian Life*, Vol. 50, No. 4 (July/Aug 2007): 52-58.
"Jordan River Peace Park" Harwell, Andrei, *Yale Constructs*, Fall 2008.
"Restoration and the Politics of the Heroic." Harwell, Andrei, *mu*dot*, No. 1 (May 2008): 4-9.

Professional Memberships:

Member, The American Institute of Architects

Name: Erleen Hatfield

Courses Taught (Four semesters prior to current visit):

ARCH 2011 Structures I

ARCH 2012 Structures II

ARCH 2022 Systems Integration and Development in Design

Educational Credentials:

B.S. Arch. Studies, University of Nebraska Lincoln, 1991

M.S. Civil Engr., University of Nebraska Lincoln, 1996

Teaching Experience:

Lecturer, Pratt University, New York, 2001-present

Guest Lecturer, New York University, New York, 2001-2003

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Structural Designer, Davis Design, Lincoln, Nebraska, 1991-1992

Project Engineer, Clark Enersen, Lincoln, Nebraska, 1992-1997

Engineer II, Perkins and Will, Chicago, Illinois, 1997-1998

Principal, Thornton Tomasetti, New York, 1998-2009

Partner and Director of Structural Engineering for North America, Buro Happold, New York, 2009-present

Licenses/Registration:

New York (Professional Engineer)

LEED Accredited

Selected Publications and Recent Research:

Publications and presentations:

"High Strength Columns Subjected to Seismic Loading," presented at the American Concrete Institute Convention in Dallas, Texas, 1991.

"Ductility of High-Strength Concrete Columns Subjected to Seismic Loading," presented at the American Concrete Institute Convention in Washington, D.C., 1992.

"Effects of Transverse Reinforcement Types on the Performance of High Strength Concrete Columns Subjected to Seismic Loading," presented at the American Society of Civil Engineers Structures Congress in Irvine, California, 1993.

"Seismic Behavior of Square High-Strength Concrete Columns," ACI Structural Journal, pp. 336, May-June 1994.

"Minimum Stirrup Requirements for Tension Splices in High Strength Concrete," presented at the 4th International Symposium on Utilization of High-Strength/High Performance Concrete in Paris, France, April, 1996.

"Behavior of Lap-Spliced Reinforcing Bars Embedded in High Strength Concrete," American Concrete Institute, Structural Journal, September-October 1999.

"The Structural Design of the Omaha Convention Center and Arena" presented to the Nebraska Section of the American Society of Civil Engineers, Omaha, NE. October 2002.

"Qwest for Excellence", Modern Steel Construction Magazine, January 2005.

"BIM Improves Quality" presented at American Consulting Engineering Companies (ACEC) Fall Conference, Charleston, SC. September 2006.

"Changing Processes" presentation and roundtable discussion at AIA Technology in Architectural Practice, New York, NY. July 2006.

"Computer Aided Design and Digital Technologies" presented at Construction Users Roundtable, New York, NY. February 1, 2006.

"Automation and Integration for the Brooklyn Arena" Structural Institute of Engineering 2007 Compendium.
 "Introduction to Structural Information Modeling (SIM)" presented at Construction Technology (Con-Tech), New York, NY. July 2007.
 "3-D Modeling Improves Delivery" presented at Construction Technology Conference (ConTech), New York, NY. July 2008.
 "Beyond Collaboration: Setting the Stage for "Integrated BIM" American Institute of Architects National Convention, Boston, MA. May 2008.
 "Changing the Way We Deliver Stadiums" Structural Engineering Magazine, August 2008.
 "Concept of BIM" – Structural Engineers Building Conference, Atlanta, GA. October, 2008.
 "Coordinating and Sharing Information with Revit Architecture and Revit Structure" presented at Autodesk University, Las Vegas, NV. November 2007.
 "Structural Information Modeling" University of Massachusetts BIM Symposium, Amherst, MA. June 2008.
 "The Benefits of Building Information Modeling (BIM)" American Iron and Steel Institute, Industry Code Forum, Washington D.C. October, 2008.
 "What is BIM" - Strategic Development Council, Concrete ACI, Tampa, FL. October, 2008.
 Autodesk University – Pecha Kucha Night speaker, Las Vegas, NV. December 2008.
 "Improving Processes" - 100% BIM Panel Discussion, AIA New York, New York, NY. February 2009.
 "Leveraging Technology" – AIA New York Technology in Architectural Practice, New York, NY. January 2009.
 Autodesk University – speaker "Sharing Revit Models, Best Practices" Las Vegas, NV. December 2009.
 McGraw Hill – speaker "Integrated Project Delivery: Enhanced BIM Collaboration." New York, NY. September 2009.
 "BIM and IPD: Changing Design and Delivery" Oculus Magazine, Spring 2010.
 ACI Convention – speaker "The Concrete Benefits of BIM" Chicago, IL. March 2010.
 AIA Changing Times – Improving Process with BIM, Chicago, IL. June 2010.
 AIA National BIM Awards – Jury member 2010.
 AIA New York State - Improve Your Project with Integrated Project Delivery - Troy, NY. September 2010.
 Yale BIM Symposium – speaker "BIM: Implications for Architectural Pedagogy." April 2010.
 Ground Breaking Women In Construction – McGraw Hill May 9, 2011- New York, NY.

Professional Memberships:

Chair, American Institute of Architects NY, Technology in Architectural Practice Committee
 Leader, ATC-75 IFCs for Structural Components, Project Management Committee
 Member, ACI-131 Concrete BIM Committee
 Member, Applied Technology Council, Executive Board
 Member, ASCE Committee on the Design of Steel Building Structures
 Member, ATC-81 IFCs for Concrete, Project Management Committee
 Member, CTBUH–Seismic Committee

Name: Dolores Hayden

Courses Taught (Four semesters prior to current visit):

ARCH 4212 American Cultural Landscapes: Intro to History of Built Environment in US
ARCH 4214 Built Environments and the Politics of Place
ARCH 4217 Suburbs

Educational Credentials:

B.A., English and Fine Arts, Mount Holyoke College, 1966
Graduate Diploma in English Studies, Cambridge University, 1967
M.Arch., Harvard University, 1972
Honorary Degrees:
Doctor of Humane Letters, Mount Holyoke College, 1987
M.Arts, Yale University, 1991

Teaching Experience:

Teaching Fellow (Expository Writing) and Tutor (Visual and Environmental Studies), Harvard University, Cambridge, Massachusetts, 1969-1971
Farrand Research Fellow, Landscape Architecture, University of California, Berkeley, California, 1972-1973
Assistant Professor, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1973-1976
Lecturer in Architecture, University of California, Berkeley, California, 1973
Fellow, Radcliffe Institute, Cambridge, Massachusetts, 1976-1977
Associate Professor of Architecture and History, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1977-1978
Visiting Professor, Graduate School of Architecture and Urban Planning, University of California, Los Angeles, California, 1978
Associate Professor, Graduate School of Architecture and Urban Planning, University of California, Los Angeles, California, 1979-1982
Professor of Urban Planning, Graduate School of Architecture and Urban Planning, University of California, Los Angeles, California, 1982-1991
Fellow, Center for Advanced Study in the Behavioral Sciences, Stanford University, California, 2006-2007

Current academic position at Yale School of Architecture:
Professor of Architecture and Urbanism, Professor of American Studies, Yale University, New Haven, Connecticut, 1991-present

Professional Experience:

Founder and President, The Power of Place, 1982-1992
Private Practice as a Consultant, Boston, Massachusetts; Los Angeles, California; New Haven, Connecticut, 1972-2010

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Books:

Seven American Utopias: The Architecture of Communitarian Socialism, 1790-1975, (Cambridge, Mass.: MIT Press, 1976). Paperback, 1979. MIT Press Classics, 2005.
The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities, (Cambridge, Mass.: MIT Press, 1981). Paperback 1983.
Redesigning the American Dream: The Future of Housing, Work, and Family Life, (New York: W.W. Norton, 1984). Paperback, 1986. Revised and expanded edition, 2002.

The Power of Place: Urban Landscapes as Public History, (Cambridge, MIT Press, 1995). Paperback, 1997.

Building Suburbia: Green Fields and Urban Growth, 1820-2000 (New York: Pantheon Books, 2003). Paperback, Vintage, November 2004.

A Field Guide to Sprawl. With photographs by Jim Wark. (New York: W.W. Norton, 2004). Paperback, 2006.

Chapters in books:

"Catharine Beecher and the Politics of Housework," in Susana Torre, ed., *Women in American Architecture: An Historic and Contemporary Perspective*, (New York: Whitney Library of Design, 1977), 40-49.

"Challenging the American Domestic Ideal," in Susana Torre, ed., *Women in American Architecture: An Historic and Contemporary Perspective*, (New York: Whitney Library of Design, 1977), 32-39.

"Capitalism, Socialism, and the Built Environment," in Stephen Shalom, ed., *Socialist Visions*, (Boston: South End Press, 1983, 59-81.

"Women and Housing," in *The Unsheltered Woman*, Eugenie Birch, ed., (New Brunswick, N.J.: Center for Urban Policy Research, 1985), 143-152.

"Charlotte Perkins Gilman," in Linda K. Kerber and Jane DeHart-Matthews, eds., *Women's America: Refocusing the Past*, (New York: Oxford University Press, 1986), 294-297. (Excerpt from *The Grand Domestic Revolution*.)

"Redesigning the American Dream," in *The Urban Caldron*, Joseph di Mento, ed., (Beverly Hills: Sage Publications, 1986). (Excerpted from book of same title.)

"The American Sense of Place and the Politics of Space," in Robert A.M. Stern, David de Long and Helen Searing, eds., *American Architecture: Innovation and Tradition*, (New York: Rizzoli, 1986), 184-197.

"Model Houses for the Millions: Architects' Dreams, Builders' Boasts, Residents' Dilemmas," in Elizabeth Smith, ed., *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, (Cambridge: MIT Press, 1989), 197-211.

"Communitarian Settlements and Feminist Experiments," in Lisa Taylor, ed., *Housing*, (New York: Cooper Hewitt Museum, 1990). (Expanded version of "Redesigning the Domestic Workplace," 1977.)

"An American Sense of Place," in Harriet F. Senie and Sally Webster, eds., *Critical Issues in Public Art* (New York: Icon, 1992), 261-269.

"Advertisements, Public Space, and Pornography," in Sylvan Barnet and Marcia Stubbs, *The Little Brown Reader*, 7th ed., (New York: Harper Collins, 1995). (Excerpt from *Redesigning the American Dream*.)

"From Ideal City to Dream House," in Jay M. Stein, ed., *Classic Readings in Real Estate and Development* (Washington, D.C.: Urban Land Institute, 1995), 390-401. (Excerpt from *Redesigning the American Dream*)

"Housing and American Life," in *Space, Gender, Knowledge*, eds. Linda McDowell and Joanne P. Sharp, (London and New York: Arnold, 1997), 269-276. (Excerpt from *Redesigning the American Dream*)

"Urban Landscape History: The Sense of Place and the Politics of Space," in Paul Groth and Todd Bressi, eds., *Understanding Ordinary Landscapes*, (New Haven: Yale University Press, 1997).

"Landscapes of Loss: Little Tokyo in Los Angeles," in *War and Remembrance*, eds. Emmanuel Sivan and Jay Winter, (Cambridge, England: Cambridge University Press, 1999), 142-160.

"What Is Suburbia? Naming the Layers in the Landscape, 1820-2000" in *Smart Growth: Form and Consequences*, Terry S. Szold and Armando Carbonell, eds., (Cambridge: Lincoln Institute of Land Policy, 2002): 16-45.

"The Shapes of Suburbia," in *Urban and Regional Planning Reader*, Eugenie M. Birch, ed., (New York: Routledge, 2004). (excerpt from *Building Suburbia*)

"Home, Mom, and Apple Pie," in *Readings in Planning Theory*, Susan Fainstein and Scott Campbell. eds., (Oxford, England, and New York: Blackwell Publishers, 2005). (Excerpt from *Redesigning the American Dream*).

"Building the American Way: Public Subsidy, Private Space," in *The Politics of Public Space*, Setha M. Low and Neil Smith, eds., (New York: Routledge, 2006), 35-48.

Book awards:

Redesigning the American Dream, National Endowment for the Arts, Design Arts Program, Exemplary Design Research Award, 1983

The Grand Domestic Revolution, National Endowment for the Arts, Design Arts Program, Exemplary Design Research Award, 1983

Redesigning the American Dream, American Library Association Notable Book Award, 1984

Redesigning the American Dream, Paul Davidoff Book Prize, Association of Collegiate Schools of Planning, co-winner, 1986

"Who Plans the U.S.A.?", Best Feature, 1994, *Journal of the American Planning Association*

The Power of Place, Best Book, Sociology and Anthropology, Association of American Publishers (AAP), Professional and Scholarly Publishing Division, the MIT Press, 1996

The Power of Place, Robert Park Award, Community and Urban Sociology, American Sociological Association, finalist, 1996

Building Suburbia, PLANETizen.com. Ten best books in Urban Studies, 2003

A Field Guide to Sprawl, *Discover* magazine. Twenty best books in science, 2004

A Field Guide to Sprawl. PLANETizen.com. Ten best books in Urban Studies, 2004

Poetry awards:

Robert Winner Award, Poetry Society of America, runner-up, 1988

The Writer/Emily Dickinson Award, Poetry Society of America, 2000

Boyle/Farber Award, New England Poetry Club, 2004, 2007, 2010

Connecticut Performing Artist, selected by CT Arts Commission, 2005

Motton Award, best book, New England Poetry Club, runner-up, 2005

New England States Touring Artist (NEST) 2005

Bradley Award, New England Poetry Club, 2009

The Best American Poetry, 2009

Virginia Center for the Creative Arts, poetry fellow, 2010

Djerassi Resident Artist Program, residency in poetry, 2012

Fellowships:

Bardwell Memorial Fellowship, Cambridge University, 1966-1967

A.I.A. Scholastic Award and Fellowship, Harvard GSD, 1970

Beatrix Farrand Fellowship, U.C. Berkeley, 1972-1973

National Endowment for the Humanities Fellowship, 1976-1977

Rockefeller Humanities Fellowship, 1980

Guggenheim Fellowship, 1981

National Endowment for the Arts Fellowships, 1982, 1986-1987

American Council of Learned Societies/Ford Fellowship, 1988

Whitney Humanities Center, Yale University, 1994-1996

Graham Foundation for Advanced Study in the Fine Arts, 1998

Lincoln Institute of Land Policy, Cambridge, 1999-2001

Center for Advanced Study in the Behavioral Sciences, Stanford University, 2006-2007

Professional Memberships:

Member, American Studies Association

Member, Society for American City and Regional Planning History

Member, Urban History Association (President, 2012)

Name: Roisin Heneghan

Courses Taught (Four semesters prior to current visit):

ARCH 1103 Advanced Studio

Educational Credentials:

B.Arch., University College Dublin, 1987

M.Arch., Harvard University, 1992

Teaching Experience:

Design Tutor, Cornell University, Ithaca, New York, 2005

Extern, WIT School of Architecture, Waterford, Ireland, 2007-2010

Lecturer, Massachusetts Institute of Technology, Cambridge, Massachusetts, 2010

Lecturer, Harvard University Graduate School of Design, Cambridge, Massachusetts, 2011

Previous academic position at Yale School of Architecture:

N/A

Current academic position at Yale School of Architecture:

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Project Director, Heneghan Peng Architects, Dublin, Ireland, 1999-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Selected projects:

Arabsat Headquarters, Riyadh, Kingdom of Saudi Arabia

Art Storage and Conservation Centre, Weimar, Germany

Central Park Bridges, London Olympics 2012

Giant's Causeway Visitor Centre

Grand Museum of Egypt

Kildare County Council Offices

Kilternan Hotel & Leisure Campus

National Gallery of Ireland, Refurbishment of Historic Buildings

National University of Ireland, Maynooth, Student Housing

University of Greenwich, School of Architecture, London

Professional Memberships:

Member, Royal Institute of British Architects

Member, Royal Institute of the Architects of Ireland

Name: Mimi Hoang

Courses Taught (Four semesters prior to current visit):

ARCH 1021 Architectural Design

Educational Credentials:

B.S., Massachusetts Institute of Technology

M.Arch., Harvard University

Teaching Experience:

Instructor, Career Discovery, Harvard Graduate School of Design, Cambridge, Massachusetts, 1998

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2004-present

Professional Experience:

Founder, nARCHITECTS, New York, 1999-present

Architect, Steven Holl Architects, New York, 1999-2001

Licenses/Registration:

Illinois

New York

Selected Publications and Recent Research:

Periodicals:

A+U

Metropolis

Architectural Record

Newsday

Architecture

Ottogono

Frame

Praxis

L'Architecture d'Aujourd'hui

The Globe & Mail

Lotus

The NY Times

Projects featured in:

City Limits. New York: Princeton Architectural Press, 2001.

Earth Buildings. Thames & Hudson, 2003.

New Hotels for Global Nomads. Merrell Publishers, 2003.

Activity Diagrams. Damdi Press, 2010.

Awards and honors:

Young Architects Forum Prize, 2001

New York Foundation for the Arts Grant, 2002

MoMNP.S.1 Young Architects Program Prize, 2004

AIA NY Design Honor Award, 2005

Canadian Professional Rome Prize, 2005

Architectural League of NY's Emerging Voices Award, 2006

Professional Memberships:

Member, The American Institute of Architects

Name: Adam Hopfner

Courses Taught (Four semesters prior to current visit):

ARCH 1013 Building Project

ARCH 2015 Building Technology

Educational Credentials:

M.Arch., Yale University, 1999

B.A. Phil. And Class., Bowdoin College, 1993

Teaching Experience:

Latin Teacher, Fryeburg Academy, Maine, 1993–1994

Current academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2002-present

Director of Vlock Building Project, Yale School of Architecture, New Haven, Connecticut, 2007-present

Professional Experience:

Carpenter and Cabinet Maker, Starnes Builders, Chapel Hill, North Carolina, 1994-1996

Project Architect, Gray Organschi Architecture, New Haven, Connecticut, 1999-2007

Founder and Principal, Hopfner Studio, New Haven, Connecticut, 2007-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Projects featured in:

New York Times (2007).

Architectural Record (2008).

Metropolis Magazine (2009).

Connecticut Cottages & Gardens (2010).

Architectural Record (2011).

Builder Magazine (2011).

WNPR: "Where We Live" (2011).

Dwell Magazine (2012).

Recent awards:

Connecticut AIA Design Award (2005).

Connecticut AIA Design Award (2006).

New England AIA Design Award (2004).

Wood Design Award (2008).

Professional Memberships:

none

Name: Joyce Hsiang

Courses Taught (Four semesters prior to current visit):

ARCH 1001 Visualization I: Observation and Representation
ARCH 1011 Architectural Design

Educational Credentials:

B.A. Arch., Yale University, 1999
M.Arch., Yale University, 2003

Teaching Experience:

Visiting Instructor in Art, Wesleyan University, Middletown, Connecticut, 2011

Previous academic positions at Yale School of Architecture:

Assistant to Director of Undergraduate Studies, Yale College, New Haven, Connecticut, 2001–2003
Teaching Fellow, Yale College, New Haven, Connecticut, 2002
Lecturer, Yale College, New Haven, Connecticut, 2009

Current academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2008-present
Critic, Yale College, New Haven, Connecticut, 2008-present

Professional Experience:

Intern, J.J. Pan & Partners, Taipei, Taiwan, 1997
Designer and Project Manager, Gary Paul Company, New York, 1999-2000
Project Architect and Design Team Leader, Pelli Clarke Pelli Architects, New Haven, Connecticut, 2001-2006
Project Manager, Office for Metropolitan Architecture Rotterdam, Netherlands 2006-2008
Principal and Cofounder, Plan B Architecture & Urbanism LLC, New Haven, Connecticut, 2007-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Constructs 2001 – 2002, Editorial Assistant.
Retrospecta 2001 - 2002, 2002 – 2003. P. Eisenman Studio, G. Lynn Studio & Urbanism Studio Student Work Featured, New Haven: Yale School of Architecture.
Sections Through a Practice: Cesar Pelli & Associates 2004. Book Production Team Leader, Contributing Writer & Editor, Ostfildern-Ruit: Hatje Cantz. (editor: Raul Barreneche; graphic design: Bruce Mau)
Curtain Walls: Recent Developments by Cesar Pelli & Associates 2005. Contributor, Basel: Birkhauser. (editor: M. J. Crosbie)
Volume 12: Al Manakh 2007. Contributing Editor, Netherlands: Stichting Archis. (editors: Rem Koolhaas, Ole Bouman & Mark Wigley)
“KSA on Message - Muna Abu-Sulayman” 2010. Interviewer, Volume 23: Al Manakh 2 Gulf Continued, Netherlands: Stichting Archis. (authors: AMO + C-Lab + Pink Tank + NAI)
“The Doxiadis Effect: A Master Plan for Riyadh” 2010. Article Author, Volume 23: Al Manakh 2 Gulf Continued, Netherlands: Stichting Archis. (authors: AMO + C-Lab + Pink Tank + NAI)
“About the Designer: Plan B Architecture & Urbanism” December 2011. Interviewee regarding Office & Chengdu Biennale, AXD Spatial Arts, Chengdu.
“Building around the Environment” March 20, 2011. Subject of Feature Article, The Sunday Times, Colombo Sri Lanka: Wijeya Newspapers Ltd. (author: Megara Tegal)
“Indexing Sustainability: Defining, Measuring and Managing the Performance of Urban Development” 2011. Joint First Author, AIA Upjohn Research Publication. (joint first author: B. Mendis; joint second authors: D. Markiewicz & R. Welch)

"Measuring Sustainability: Indexing Urbanization" Spring 2011. Co-Interviewee regarding Current Research, Constructs, New Haven: Yale School of Architecture. (interviewer: N. Rappaport; Co-Interviewee: B. Mendis)

"Worldindexer: A Project on Global Development" October 2011. Exhibition Catalogue, Holistic Realm International Architecture Exhibition, Shanghai.

"Worldindexer" December 2011. Project Featured, AXD Spatial Arts, Chengdu.

"The Media of Architecture" Spring 2012. Roundtable Discussant, Constructs, New Haven: Yale School of Architecture. (interviewer: N. Rappaport; discussants: B. Buck, J. Leung & B. Mendis)

"Worldindexer" pending 2012. Project Featured, Time + Architecture, Shanghai.

"Worldindexer" pending 2012. Project Featured, Urban China, Shanghai.

Professional Memberships:

Associate, The American Institute of Architects

Name: Nathan Hume

Courses Taught (Four semesters prior to current visit):

ARCH 1107 Advanced Studio
ARCH 1236 Meta-Assemblies

Educational Credentials:

B.S. Arch., Ohio State University, 2003
M.Arch., Yale University, 2006

Teaching Experience:

Instructor, Royal Danish Academy of Fine Arts, Copenhagen, Denmark, 2007
Adjunct Professor, New Jersey Institute of Technology, Newark, New Jersey, 2011-present
Visiting Assistant Professor, Pratt Institute, New York, 2011-present

Previous academic position at Yale School of Architecture:

Teaching Assistant, Yale School of Architecture, New Haven, Connecticut, 2005-2006

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Project Manager, Columbus Neighborhood Design Assistance Center, Columbus, Ohio, 2001-2003
Project Manager, Gage/Clemenceau Architects, New York, 2005-2008
Founder and Editor, suckerPUNCH, 2007-present
Founding Partner, Hume Coover Studio, New York, 2008-present

Licenses/Registration:

none

Selected Publications and Recent Research:

"Desserting the City," ACADIA Exhibition, 2003
Retrospecta, Pentagram, 2004-2006
Palimpsest, Yale University Press, 2005, 2006
"In the Ring," Tarp: Coding Parameters, 2010

Professional Memberships:

none

Name: Bjarke Ingels

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

Royal Academy of Arts, 1999

Barcelona School of Architecture (ETSAB)

Teaching Experience:

Visiting Professor, The Royal Academy of Arts, Copenhagen, Denmark, 2001

Visiting Professor, Rice University, Houston, Texas, 2005

Visiting Professor, Harvard Graduate School of Design, Cambridge, Massachusetts, 2007

Visiting Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2009

Visiting Professor, Harvard Graduate School of Design, Cambridge, Massachusetts, 2010

Honorary Professor, The Royal Academy of Arts, Copenhagen, Denmark, 2011

Previous academic position at Yale School of Architecture:

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic positions at Yale School of Architecture:

N/A

Professional Experience:

Designer, Office for Metropolitan Architecture, Rotterdam, Netherlands

Co-Founder, PLOT Architects, 2001

Founder, Bjarke Ingels Group, Copenhagen, Denmark, 2006-present

Licenses/Registration:

Denmark

United Kingdom

Selected Publications and Recent Research:

Awards:

Henning Larsen's Prize, 2001.

The State Art Fund Scholarship, 2001.

Nykredits Architecture Prize, 2002.

Young Architect of the Year Award, Second Prize, 2002.

AR+D Award, 2004.

Copenhagen Award for Architecture, 2004.

Copenhagen Collaboration Award 2004.

European Prize for Urban Public Space, 2004.

Scanorama Design Award, 2004.

Venice Biennale Golden Lion, 2004.

Young Architect of the Year Award Second Prize, 2004.

Forum Award, 2005.

His Royal Highness Prince Henrik of Denmark's Scholarship, 2005.

Mies Van Der Rohe Award 2005.

The Royal Academy of Arts Eckersberg's Medal, 2005.

IOC Award, 2007.

Mies Van Der Rohe Award Special Mention, 2007.

Contract World, Best Education Interior, 2008.

International Architecture Awards, Best New Global Design, 2008.
Wood Award, 2008.
World Architecture Festival, 2008.
Forum Award, Best Nordic Architecture, 2009.
MIPIM, Residential Development Award, 2009.
Nominated for Mies Van Der Rohe, 2009.
ULI Award for Excellence, 2009.
Scandinavian Green Roof Award, 2010.
The State Art Fund Working Scholarship, 2010
Architectural Innovator of the Year Award, Wall Street Journal, 2011.
Crown Prince Culture Prize, Danish Culture Fund, 2011.
Prix Delarue Award, French Academy of Architecture, 2011.
Prize of Honor, The Dreyer Foundation Grant, 2011.
Utzon-Statuette, 2011.

Professional Memberships:

Fellow, America's Business Council Foundation
Member, Arkitektens Forlags Editorial Committee
Member, Copenhagen X Architectural Council
Member, Danish Cultural Ministry Educational Council
Member, European 8 Norway and Cyprus Jury
Member, Henning Larsen Prize Committee
Member, MAA Danish Architecture Association

Name: John Jacobson

Courses Taught (Four semesters prior to current visit):

ARCH 2022 Systems Integration and Development in Design

Educational Credentials:

B.A., University of California Los Angeles, 1966

M.Arch., Yale University, 1970

Teaching Experience:

Previous academic positions at Yale School of Architecture:

Visiting Critic, Yale School of Architecture, New Haven, Connecticut, 1970-1972

Instructor, Yale School of Architecture, New Haven, Connecticut, 1972-1975

Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 1975-1981

Associate Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1981-2002

Current academic positions at Yale School of Architecture:

Associate Dean, Yale School of Architecture, New Haven, Connecticut, 1997-present

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 2003-present

Professional Experience:

Designer, Pfister, Tor & Associates, New Haven, Connecticut, 1970-1973

Project Manager, W.J. Megin, Inc., Naugatuck, Connecticut, 1973-1976

Project Manager, Cesar Pelli & Associates, New Haven, Connecticut, 1977

President and Owner, Colossus Corporation Product Design and Manufacturers, 1977-1997

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Awards:

A.I.A. School Medal, Yale University, 1970

Judith M. Capen Teaching Award, 1984

Professional Memberships:

none

Name: Kathleen John-Alder

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design

ARCH 2014 Climate and Site

ARCH 4225 Learning from Landscape

Educational Credentials:

B.A., Oberlin College, 1975

M.S. Botany, Pennsylvania State University, 1978

B.S. Land. Arch., Rutgers University, 1991

M.Env. Des., Yale University, 2008

Teaching Experience:

Adjunct Professor, Rutgers University, New Jersey, 1991-1992, 1996-1999

Guest Lecturer, University of Pennsylvania Department of Landscape Architecture, Philadelphia, Pennsylvania, 1996, 1999, 2003

Adjunct Design Critic, University of Pennsylvania Department of Landscape Architecture, Philadelphia, Pennsylvania, 2003-2005

Lecturer, Harvard Graduate School of Design, Cambridge, Massachusetts, 2003

Assistant Professor, Rutgers University Department of Landscape Architecture, New Jersey, 2011

Previous academic positions at Yale School of Architecture:

Teaching Assistant, Yale School of Architecture, New Haven, Connecticut, 2006

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2007-2008

Critic, Yale School of Architecture, New Haven, Connecticut, 2009-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Landscape Designer, Miceli, Kulik, Williams Associates, 1991-1992

Landscape Designer, Deborah Nevins Associates, 1992-1993

Landscape Architect, Hanna Olin, Ltd., 1993-1995

Principal, March Associates, 1995-2001

Associate Partner, Olin Partnership, 2001-2005

Principal, Kathleen John-Alder Landscape Architecture, 2006-present

Licenses/Registration:

Landscape Architect:

Connecticut

New Jersey

New York

Pennsylvania

Selected Publications and Recent Research:

Book chapters:

The Garden, the Greenhouse and the Picturesque View, in *Kevin Roche: Architecture as Environment* 2011. Ed. Eeva-Liisa Pelkonen (New Haven: Yale University Press, 2011).

Reviews and essays:

Retrospecta: "The Nature of Design," 2008.

Design and Culture: The Journal of the Design Studies Forum Exhibition Review "Buckminster Fuller: Starting with the Universe," The Whitney Museum, New York, 2009.

The Architects Newspaper Exhibition Review *Manahatta/Manhattan*, Museum of the City of New York
"Through Virgin Eyes," 2009.

Turning Urban Symposium Web Essay: "Sao Paulo: Two Case Studies of Land and Water Dynamics in the Peri-Urban Metropolitan District," 2011.

Peer reviewed abstracts:

CELA Annual Meeting History and Theory Section: "The Garden, & Greenhouse: The Imaginative Landscapes of Kevin Roche," 2011.

CELA History and Theory: "Toward a New Landscape: The Evolution of Ian McHarg's Court House Concept," 2011.

CELA History and Theory: A Natural History of Form: Lawrence Halprin and the Sea Ranch Ecoscore, 2012.

SAH Landscape Chapter Symposium: Landscapes in Time, "Processing Time: Lawrence Halprin and The Sea Ranch Ecoscore," 2012.

Peer reviewed manuscripts:

Journal of Planning History: "Toward a New Landscape: The Evolution of Ian McHarg's Court House Concept," 2012.

Landscape Journal Special Edition on Lawrence Halprin: "Sea Ranch: A Natural History of Form," 2012.

SAH Landscape Chapter Proceedings: "Processing Time: Lawrence Halprin and The Sea Ranch Ecoscore," 2012.

Site/Lines: Foundation for Landscape Studies, "California Dreaming: The Sea Ranch Saga," 2012.

Landscape planning projects:

Bay Meadows Park, San Francisco, California

Cadwalader Park Landscape Master Plan, Trenton, New Jersey

Capitol Master Plan, Canberra, Australia

Chinatown Design Charette, New York City, New York

Fordham Plaza, New York City, New York

Greenwich Street Open Space Plan, New York City, New York

Milan Fair Competition, Milan, Italy

Mill River Park and Stream Restoration, Stamford, Connecticut

Mission Bay Park, San Francisco, California

National Capitol Urban Design and Security Plan, Washington, DC

North Park Master Plan, Lower Makefield Township, Pennsylvania

Stony Brook Millstone Watershed Association Open Space Plan, Hopewell, New Jersey

Tewksberry Township Open Space Plan, Tewksberry Township, New Jersey

Town Center Open Space Design Standards, Washington Township, New Jersey

Washington Monument Security Plan, Washington, DC

Corporate projects:

Bristol Meyers Squibb Landscape Master Plan, Hopewell, New Jersey

Crown Cork and Seal Corporate Headquarters, Philadelphia, Pennsylvania

Metro Park Train Station Schematic Design, Edison, New Jersey

Newark Airport Monorail Parking Study, Port Authority of New York and New Jersey

Philadelphia Eagles Training Camp, Philadelphia, Pennsylvania

Silvercup Studios, Queens, New York

Institutional projects:

J. Paul Getty Center, Los Angeles, California

Main Campus Entry Study, University of California, Davis, California

Mondavi Institute, University of California, Davis, California

National D-Day Museum, New Orleans, Louisiana

New Jersey City University, Central Campus Design, Jersey City, New Jersey

Olana Visitor's Center, Hudson, New York

Princeton Theological Seminary, Miller Chapel, Princeton, New Jersey

Quianlong's Garden, Beijing, China
Rutgers University, Busch Campus Landscape Master Plan, New Brunswick, New Jersey
Stavros Niarchos Cultural Center, Athens, Greece
The College of New Jersey Open Space Consultant, Ewing, New Jersey
The Institute for Advanced Study, Bloomberg Hall and Fuld Hall, Princeton, New Jersey
U.S. Federal Courthouse, Boston, Massachusetts
US Embassy in Berlin, Berlin, Germany

Professional Memberships:

Fellow, Society of Architectural Historians
Member, American Society of Landscape Architecture

Name: Paul Katz, FAIA, HKIA

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

B.Arch. and Town Planning, Technion-Israel Institute of Technology, 1982

M.Arch., Princeton University, 1984

Teaching Experience:

Instructor, Harvard Graduate School of Design, Cambridge, Massachusetts

Previous academic position at Yale School of Architecture:

Eero Saarinen Visiting Professor of Architecture, Yale University, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

President, Kohn Pedersen Fox Associates, 1984-present

Licenses/Registration:

New York (Registered Architect)

Singapore (Qualified Professional)

Selected Publications and Recent Research:

Book:

Katz, Paul, and A. Eugene Kohn. *Building Type Basics for Office Buildings*. Wiley, 2002.

Projects participated in:

505 Fifth Avenue, New York

Clifford Chance Headquarters, London, United Kingdom

Hudson Yards Special Economic District Planning and Redevelopment, New York

International Commerce Centre, Hong Kong, China

JR Central Towers, Nagoya, Japan

KPMG Headquarters, London, United Kingdom

Marina Bay Financial Center, Singapore

Midfield Terminal Concourse, Abu Dhabi, United Arab Emirates

Plaza 66 Towers, Shanghai, China

RBC Centre, Toronto, Canada

Shanghai World Financial Center, Shanghai, China

State Street Headquarters, London, United Kingdom

Awards for the Shanghai World Financial Center:

Council on Tall Buildings and Urban Habitat's Best Tall Building Worldwide Award, 2008

Society of American Registered Architects' Design Award for Excellence, 2009

American Council of Engineering Companies National Engineering Excellence Awards Honor Award, 2009

MIPIM Asia Awards' Participants' Choice Award, 2009

Professional Memberships:

Fellow, The American Institute of Architects

Member, Hong Kong Institute of Architects

Name: Yoko Kawai

Courses Taught (Four semesters prior to current visit):

ARCH 3240 Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism
ARCH 4228 Old and New: Landscape and Urbanism of East Asia

Educational Credentials:

B.Engr. in Arch., Kyoto University, 1987
M.Arch. Urban Design, Harvard University, 1992
Ph.D. Arch. and Urban Planning, Kobe University, 2005

Teaching Experience:

Adjunct Lecturer, St. Agnes' College, Osaka, 1997-2002
Adjunct Lecturer, Doshisha Women's College of Liberal Arts, Kyoto, 1999-2002
Adjunct Lecturer, Setsunan University, Osaka, 2001-2002
Adjunct Assistant Professor, New York Institute of Technology, New York, 2008-2010

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Architect, Agrest and Gandelsonas Architects, New York, 1992
Project Architect, Konoike Co. Ltd. Design Department, Japan, 1987-2000
Principal Architect, Penguin Environmental Design, Hamden, Connecticut, 2000-present

Licenses/Registration:

Japan (Architect)

Selected Publications and Recent Research:

Books:

Kawai, Yoko, et al. *Grass-roots City Planning by Women*. Kamogawa Publication, 1999.
Kawai, Yoko. *Sustainable Community by Telework*. Forthcoming.

Peer-reviewed papers:

Kawai, Yoko, et al. "Physical Environment of Connecticut State Government Teleworkers." *Journal of Asian Architecture and Building Engineering* Vol.3, no. 2 (2004).
Kawai, Yoko. "Neighborhood Profile of Teleworkers' Residential Area." *Journal of City Planning Institute of Japan*, no. 40-2 (2005).
Kawai, Yoko. "Work/Life Community by Telework – Possibility and Issue in Loma Linda Case." *Journal of Green Building* Vol. 3, no. 2 (2008).
Kawai, Yoko, et al. "Fiber Optic Communities in the U.S. – Their Deployment, Application and Spatial Planning Strategies for Suburban and Rural America." *Journal of Housing Research Foundation*, no. 36 (2009).

Articles:

Kawai, Yoko. "Fiber Optic Community in the US." *Journal of Japan Housing Council*, no. 65 (2005).
Kawai, Yoko. "How is Telework Changing the Cities?" *Journal of Japan Housing Council*, no. 72 (2008): 8-12.

Translation:

Tung, Anthony. *Preserving the World's Great Cities (Japanese Edition)*. Kaiji-shobo, 2006.

Professional Memberships:

International Associate Member, The American Institute of Architects

Member, Architectural Institute of Japan
Member, Association of Collegiate Schools of Architecture
Member, City Planning Institute of Japan
Member, Japan Society of Fairfield County
Member, Japan Telework Society

Name: George Knight

Courses Taught (Four semesters prior to current visit):

ARCH 1001 Visualization I: Observation and Representation
ARCH 1017 Visualization IV: Processing and Presentation
ARCH 1114 Advanced Studio
ARCH 1115 Advanced Studio

Educational Credentials:

B.A. Relig. and Amer. Studies, Princeton University, 1989
M.Arch., Yale University, 1995

Teaching Experience:

Current academic position at Yale School of Architecture:
Critic, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Intern, Shope Reno Wharton, South Norwalk, Connecticut, 1991-1992
Senior Associate, Cesar Pelli & Associates, New Haven, Connecticut, 1995-2005
Founder and Principal, Knight Architecture LLC, New Haven, Connecticut, 2004-present
Commissioner, New Haven Historic District Commission, New Haven, Connecticut, 2005-2011

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Recent projects:

Art Collector's House, New Haven, Connecticut
Bark New York, Brooklyn, New York
Chapel Street Studio, New Haven, Connecticut
East Rock Residence, New Haven, Connecticut
Grand Avenue Lofts, New Haven, Connecticut
NoHo Loft, New York City
Saint Thomas More Chapel at Yale University, New Haven, Connecticut
Scroll and Key Hall, New Haven, Connecticut
The Johnson Simons Building, New Haven, Connecticut
The Owl Shop, New Haven, Connecticut
Wooster Square Loft, New Haven, Connecticut

Professional Memberships:

Board of Directors for the International Festival of Arts and Ideas, New Haven
Board of Directors of the Foote School, New Haven
Fellow, Yale University's Timothy Dwight College
Member, New Haven's Historic District Commission
Member, The American Institute of Architects

Name: Fred Koetter, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 1061 Post-Professional Design Studio
ARCH 3071 Issues in Architecture and Urbanism

Educational Credentials:

B.Arch., University of Oregon, 1962
M.Arch., Cornell University, 1966

Teaching Experience:

Previous Professor of Architecture positions:

Cornell University, Ithaca, New York
Harvard Graduate School of Design, Cambridge, Massachusetts
University of Kentucky, Lexington, Kentucky

Previous academic position at Yale School of Architecture:

Dean, Yale School of Architecture, New Haven, Connecticut, 1993-1998

Current academic position at Yale School of Architecture:

Professor (Adjunct) of Architecture, Yale School of Architecture, New Haven, Connecticut, 1998-present

Professional Experience:

Founder and Principal, Koetter Kim & Associates Inc., Boston, Massachusetts, 1978-present

Licenses/Registration:

Connecticut
Illinois
Massachusetts
New Hampshire
New York
Tennessee
Texas
Washington
United Kingdom

NCARB Certified

Selected Publications and Recent Research:

Books and articles:

"Convent Garden Area of London Design Studies and Commentary." *Architectural Design* (1972).

"Housing at Kingston, New York with Discussion of Historical Precedents." *Progressive Architecture* (1974).

Koetter, Fred, and Colin Rowe. "Collage City." *Architectural Review* (1975).

Koetter, Fred, and Colin Rowe. *Collage City*. MIT Press, 1979.

"Notes on the In-between." *Harvard Architecture Review I* (1980).

Koetter, Fred, and Colin Rowe. "The Crisis of the Object." *Yale Perspecta*, no.16 (1980).

"Le Corbusier at Work." *Oppositions 19/20* (1981).

"Monumentalism in the American City." *Harvard Architectural Review IV* (1984).

"The Boston Plan." *Modulus 16* (1984).

"The Cororate Villa." *Design Quarterly* (1986).

"The Architect as Coordinator." *Lotus International* (1992).
Koetter Kim & Associates: Place/Time. Rizzoli Monographs, 1997.

Awards:

Design Award Citation, 1988
Harleston Parker Award, 1988
National Honor Award, 1989
Urban Design Award, 1991
National Honor Award, 1992
AIA/American Library Award of Excellence, 1993
Design Award for Institutional Architecture, 1993
National Honor Award, 1996
Honor Award, 1998
Urban Design Award, 1999

Professional Memberships:

Fellow, American Institute of Architecture
Member, Architects Registration Board
Member, Boston Society of Architects Massachusetts
Member, Cranbrook Academy of Art President's Design Advisory Council
Member, Royal Institute of British Architects
Member, Yorkshire Forward Urban Renaissance Panel

Name: Keith Krumwiede

Courses Taught (Four semesters prior to current visit):

ARCH 1021 Architectural Design

ARCH 3215 Gross Domestic Product: A Research Seminar on the House

ARCH 3221 Performance Criticism: Reyner Banham

Educational Credentials:

B.A. Arch., University of California at Berkeley, 1986

M.Arch., Southern California Institute of Architecture, 1994

Teaching Experience:

Instructor and Teaching Assistant, Southern California Institute of Architecture, Los Angeles, California, 1992-1993

Studio Instructor, Otis College of Art and Design, Los Angeles, California, 1995-1996

Gus Sessions Wortham Fellow, Rice University School of Architecture, Houston, Texas, 1996-1997

Caudill Visiting Lecturer, Rice University School of Architecture, Houston, Texas, 1997-1999

Gus Sessions Wortham Assistant Professor, Rice University School of Architecture, Houston, Texas, 1999-2003

Visiting Assistant Professor, Konstfack College of Art and Design, Stockholm, Sweden, 1999

Previous academic position at Yale School of Architecture:

Assistant Professor, Yale University School of Architecture, New Haven, Connecticut, 2003-2009

Assistant Dean, Yale University School of Architecture, New Haven, Connecticut, 2004-2012

Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2009-2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Co-Founder and Principal, Standard Architecture, Los Angeles, California, 1992

Licenses/Registration:

not available

Selected Publications and Recent Research:

"Civic Innovations," Architecture California, Vol. 17, No. 1 (May 1995): 78.

"Improving our Streetscapes: LA's Civic Innovations Design Competition," Competitions (Summer 1995).

"Los Angeles: Destination Urbanism," with Jeffrey Allsbrook, Offramp, No. 6 (1996): 8-15.

"Off the Shelf and Into Play: Poe Elementary School," Constructing Identity: Proceedings of the Annual Conference of the Association of Collegiate Schools of Architecture, ACSA Press (1998): 174-175.

ArtLies 19, guest editor and designer with Brett Davidson, No. 19 (Summer 1998).

Review of "Organization Space" by Keller Easterling, Cite: The Architecture and Design Review of Houston, No.49 (Fall 2000): 34-35.

"Lone Star: Territorial Transformations in North Texas," video stills from animation of same title in Mutations, (Tokyo: TN Probe, Vol. 9 2001), p. 203.

"play>time," in Working 02 (Houston: Rice School of Architecture, 2001), pp. 114-121.

"Supermodel Homes," Cite: The Architecture and Design Review of Houston, No. 54 (Summer 2002): 28-30.

"Texas Houses (Again)," in Working 03 (Houston: Rice School of Architecture, 2002): 196-211.

"The Shape of Sprawl," Cite: The Architecture and Design Review of Houston, No. 53 (Spring 2002): 18-21.

Consulting Editor, Cite: The Architecture and Design Review of Houston, No. 58 (Summer 2003).

"Standard Products House," in *16 Houses: Owning a House in the City*, edited by Michael Bell (New York: Monacelli Press, 2004).

Interviewed by Nina Rappaport, *Constructs*, Volume 6, Number 2 (Spring 2004): 22.

"Tactical Urbanism," *Domus: Monthly Review of Architecture, Design, Art, and Information*, Number 880 (April 2005): 108-117.

Review of "The Charged Void: Urbanism" by Alison and Peter Smithson, *Constructs*, Volume 8, Number 1 (Fall 2005): 16.

Review of "Recombinant Urbanism" by David Grahame Shane, *Constructs*, Volume 9, Number 1 (Fall 2006): 18.

"A Question about Thesis," in *Everything Must Move*, edited by Luke Bulman and Jessica Young (Houston: RSA, 2009).

"Bayouniverse," in *Everything Must Move*, edited by Luke Bulman and Jessica Young (Houston: RSA, 2009).

"Sustainable Urbanism," a roundtable discussion, *Constructs*, Volume 12, Number 1 (Fall 2009): 12-13.

"[A]Typical Plan[s]," in *Perspecta 43: Taboo*, edited by Jack Brough, Seher Erdogan and Parsa Khalili (Cambridge, MA: The MIT Press, Fall 2010): 54-60.

"Bauhaus Tweets," in *LOG 22* (New York: Anyone Corp., June 2011).

"Freedomland," in *306090: Making a Case*, edited by Jonathan Solomon, Emily Abruzzo and Gerald Bodziak (New York: Princeton Architectural Press, Summer 2011).

Professional Memberships:

Affiliations:

Board of Directors, VP Facilities, Diverse Works, 1999-2003

Editorial Board, *Cite Magazine*, 2000-2003

Board of Directors, Rice Design Alliance, 2002-2003

Faculty Associate, Yale Urban Design Workshop, 2004-present

Name: Vincent Lacovara

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

ARCH 3247 People Making Places: An Anatomy of Nonprofessional Participation in Architecture

Educational Credentials:

M.A. Arch., University of Cambridge, 1999

M.A. Arch. and Interiors, Royal College of Art, 2002

Professional Practice, London Metropolitan University, 2004

Teaching Experience:

Design Studio Tutor, London Metropolitan University, London, United Kingdom, 2007-present

Diploma Thesis Tutor, Bartlett School, University College London, United Kingdom, 2009

Urban Design Training Facilitator, Urban Design London, United Kingdom, 2009-2010

Lecturer, London Metropolitan University, London, United Kingdom, 2010-present

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architectural Assistant, Tomei and Mackley Architects, London, United Kingdom, 1997-1998

Architectural Assistant, Levitt Bernstein Associates, London, United Kingdom, 1999-2000

Project Producer, Cullinan and Buck Architects Ltd, London, United Kingdom, 2002-2003

Co-Founder, AOC Architecture Ltd, London, United Kingdom, 2003-2005

Senior Urban Designer, Croydon Council, Croydon, United Kingdom, 2003-2010

Director, AOC Architecture Ltd, London, United Kingdom, 2005-present

Placemaking Team Leader, Croydon Council, Croydon, United Kingdom, 2011-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Articles in periodicals:

Note of a Meeting. P.E.A.R Volume 3. May 2011.

Curtain Calls- Review of 'Inside Outside, the work of Petra Blaisse.' RIBA Journal. March 2010.

Review of 2009. BD Magazine. December 2009.

Croydon: The English Everytown. BD Magazine. November 2009.

The Sound of Things to Come. Coelacanth Journal No.3: The Moderns. Summer 2009.

The Seven Hills of Croydon. Coelacanth Journal No.1: The Order of Things. Summer 2008.

On Shadows and Neon. Architectural Research Quarterly. March 2008.

Bring Back Borough Architects. Building Design. December 2008.

Any Old Contents. Towards...(Edited by Will Alsop). September 2007.

The Williams Report: Small firm innovation. BD Magazine. May 2007.

Guest Editor. London Architecture Diary. April 2007.

Has Modernism had its day? Building Design. March 2006.

Croydon: My Great Town. Building Design. February 2006.

Babylondon. RCA Architecture Summer Annual. 2006.

Awards:

AJ Small Projects, Shortlisted, 2010
Architects' Journal '40 Under 40,' Runner Up, 2005
Armouries, The Street Redevelopment, First Prize, 2007
Crown Terrace Housing, First Prize, 2006
Europan 8, International Housing Competition, First Prize, 2006
New Centre for Architecture, Winner, 2005
RCA Masters Dissertation, Third Prize, 2005
Regeneration & Restoration - The Royal, Second Prize, 2008
Rodney Road Housing, First Prize, 2006
Schools for the Future Birnbeck Pier, Winning Consortium, 2008
Young Architect of the Year Southwark, Runner Up, 2008

Professional Memberships:

Member, Royal Institute of British Architects

Advisory roles:

Design Panel Member, Southwark Design Review Panel, 2006-2007
Advisory Panel Member, RIBA Building Futures, 2007-present
Policy Advisor, RIBA London, 2009-present
Editorial Board, At Abrahams, 2010-present

Name: Steven Lauritano

Courses Taught (Four semesters prior to current visit):

ARCH 1001 Visualization I: Observation and Representation
ARCH 3021 Architectural Theory I: 1750-1968

Educational Credentials:

B.A. Arch. and Urban Planning, Princeton University, 2005
M.Arch., Princeton University, 2009
Ph.D. History of Art, Yale University, 2014

Teaching Experience:

Assistant in Instruction, Princeton University, Princeton, New Jersey, 2007-2009
Teaching Fellow, Yale History of Art Department, New Haven, Connecticut, 2010-present

Current academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2011-present

Professional Experience:

Student Apprentice Architekturburo Gresser, Wiesbaden, Germany, 2004
Curatorial Intern, Whitney Museum of American Art, New York, 2006
Designer, Reiser + Umemoto, New York, 2005-2008

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Essays in books and periodicals:

Lauritano, Steven. "Transformations of structural systems in the roof of S. R. Crown Hall." *Decoration*, no. 10 (2006): 143.
Lauritano, Steven. "Media Blow-Up: Haus-Rucker-Co and the Mind Expanding Program." *Pidgin*, no. 6 (2008): 70-79.
Lauritano, Steven. "Charlotte Hallberg, Painter." *Yale University School of Art – MFA 2010 Painting + Printmaking*. New Haven: Yale University School of Art, 2010.
Lauritano, Steven. "Espacio Absorbente de Energía (Energy Absorbent Space)." *Circo* (2010).
Lauritano, Steven. " $\lim X^r : r \rightarrow \infty$, Research on Architecture and Infinite Space." *WORK BOOK – 2009/10*. Princeton: Princeton University School of Architecture, 2010.
Lauritano, Steven. "A Recurrent Lesson." *Lo que aprendí del Professor Luis M. Mansilla*. Madrid: E.T.S.A.M., 2012.

Translations:

Von Meyenburg, Konrad. "Culture of Plants, Animals, Humans." *Pidgin*, no. 3 (2007): 42-55.
Kelp, Gunter. "The Skin as Mediator." *Pidgin*, no. 6 (2008): 49-64.
Semper, Gottfried. "On the leaden Projectiles of the Ancients." *AA Publications* (forthcoming).

Professional Memberships:

none

Name: Amy Lelyveld

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design (Spring 2013)

ARCH 4230 Topics in Chinese Landscape, Architecture, and Urbanism (Fall 2012)

Educational Credentials:

B.A. Far Eastern Languages and Civilizations, with Special Honors, University of Chicago, 1985

M.Arch., Yale University, 1989

Teaching Experience:

Instructor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1999

Advanced Visiting Scholar and Associate Professor, Tsinghua University School of Architecture, 2009-present

Instructor, Yale College / Peking University, 2011-present

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2001-present

Critic and Instructor, Yale College, New Haven, Connecticut, 2006-present

Professional Experience:

Intern, Richard Gluckman Architects, New York, 1988

Construction Manager, Yale Construction Management, New Haven, Connecticut, 1989

Project Manager, Siris/Coombs Architects, New York, 1989-1992

Associate and Design Architect, The Miller/Hull Partnership, Seattle, Washington, 1993-1998

Project Manager, Deborah Berke Architect, New York, 1999-2000

Principal, Amy Lelyveld Architect PLLC, New York, 2000-present

Collaborating Consultant, Joel Sanders Architect, New York, 2007-2008

Licenses/Registration:

New York

Washington

Selected Publications and Recent Research:

"Camarda Residence." *Sunset Magazine*, Interior Design Awards, Award of Excellence Oct, 1996.

"Vintage Modernism." *Camarda Residence*, *Seattle Magazine* Jan, 1996.

"Architectural Fizz on Beer Budgets." *The New York Times*, Home Section Mar, 1997.

"Camarda Residence." *Hauser Magazine* Jan, 1997.

"Camarda Residence." *Sunset Magazine*, Western Home Awards, Merit Award Oct, 1997.

"Camarda Residence." *Decors* Oct, 1999.

"Fresh Northwest Vision." *Roddy Bale Residence*, *The Seattle Times Magazine*, '99 Fall Home Design Oct, 1999.

Ten Houses: The Miller/Hull Partnership. Rockport Publishers, Inc. 1999.

"Feature House." *Architectural Record* July 2000.

Architects On Stage: Stage and Exhibition Design In The 90's. Editorial Gustavo Gili, SA 2000.

"A Brave New Home: Breuer's House in the Museum Garden," 2G (N.17), Marcel Breuer, *American Houses*, 2001

"The Brown and the Contradictory: An Interview with Renzo Piano," *AD* (Vol 74, No 2) *Extreme Sites*, 2004

"Tenting on Terra Nullius: The Work of Glenn Murcutt," *AD* (Vol 74, No 2) *Extreme Sites*, 2004

"Xu Bing in Characters and Letters," *SEGD design*, 2006

"A Conversation with Will Bruder," *Constructs*, Volume 8, Number 2, 2006

"The Modern American House by Sandy Isenstadt," *Constructs*, Volume 9, Number 2, 2007

“Standing Apart: Recycling Structure As Critique,” New York Conference on Asian Studies, 2012
“Glossary of Chinese Architectural Terms (建筑学名词),” with He Congrong, Li Luke (Tsinghua IAHC),
2012
“Architecture and Material: Sustainability.” U and A, 6.2012, No. 93 June, 2012.

Professional Memberships:

Member, New York Conference on Asian Studies

Name: Jennifer Leung

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design
ARCH 1012 Architectural Design
ARCH 1022 Architectural Design (Spring 2013)
ARCH 1103 Advanced Studio (Fall 2012)
ARCH 1105 Advanced Studio

Educational Credentials:

B.S. Biochem., University of California, Los Angeles, 1997
M.Arch., Princeton University, 2004

Teaching Experience:

Assistant in Instruction, Princeton University School of Architecture, Princeton, New Jersey, 2003
Adjunct Associate Professor, New Jersey Institute of Technology, Newark, New Jersey, 2004
Lecturer, University of Pennsylvania Department of Architecture, Philadelphia, Pennsylvania, 2006-2007
Adjunct Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2010-present

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2007-present

Professional Experience:

Intern, Laura Kurgan Design, New York, 2003
Intern, Stan Allen Architect, Princeton, New Jersey, 2004
Designer and Draftsman, Office for Metropolitan Architecture, New York, 2004-2005
Project Architect, Diller Scofidio + Renfro, New York, 2005-2006
Project Architect, Gluckman Mayner Architects, New York, 2007-2008
Owner, LCD Studio LLC, Brooklyn, 2008-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Essays in books:

Barron, P., and M. Mariani, eds. *Terrain Vague: The Interstitial as Site, Concept, Intervention*. University of Massachusetts Press.
Choi, Esther, and Marikka Trotter, eds. *Architecture Is All Over*. Work Books / MIT Press, 2012.

Essays in periodicals:

Leung, Jennifer. "The Strategic City." *MONU*, no. 13 (2010).
Leung, Jennifer. "Maurizio Cattelan, DESTE Project Space, Hydra, Greece." *ArtUS* (2010).
Leung, Jennifer. "Growing Profit in the War on Error." *Bracket*, no. 1 (2010).
Leung, Jennifer. "Tranche de Vie – Landscapes of Risk Distribution." *MONU*, no. 16 (2012).

Reviews:

Leung, Jennifer. "Hollow Land: Israel's Architecture of Occupation by Eyal Weizman." *Modern Painters* (2007).
Leung, Jennifer. "Written into the Void, Selected Writings 1990-2004 by Peter Eisenman." *Modern Painters* (2007).
Leung, Jennifer. "53rd Venice Biennale, Venice, Italy." *ArtUS* (2009).
Leung, Jennifer. "Architecture in Uniform: Designing and Building for the Second World War." *Constructs* (2011).
Leung, Jennifer. "Allora & Calzadilla, U.S. Pavilion, The 54th Venice Biennale." *ArtUS* (2012).

Professional Memberships:

Member, Design Committee, Open Space Alliance, Brooklyn, 2011-2012

Member, Education and Outreach Committee, Hudson River Powerhouse Group, New York, 2010-2011

Member, Fundraising Committee, Neighbors Allied for Good Growth, Brooklyn, 2010-2011

Name: Maider Llaguno

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

Educational Credentials:

Diploma in Architecture, Escuela Tecnica Superior de Arquitectura de San Sebastian, 2006

M.S. Advanced Arch., Columbia University, 2010

Ph.D., Eidgenössische Technische Hochschule, present

Teaching Experience:

Teaching Assistant and Studio Assistant, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2009-2010

Teaching Assistant, Escuela Tecnica Superior de Arquitectura, San Sebastian, Spain, 2011

Master Program Workshop Instructor, Architectural Association, London, United Kingdom, 2012

Teaching Assistant, Eidgenössische Technische Hochschule, Zürich, Switzerland, 2012

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2010

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Designer, Juanjo Arrizabalaga, San Sebastian, Spain, 2003-2006

Designer, Manuel Iniguez and Alberto Ustarroz, San Sebastian, Spain, 2003-2006

Designer, Viar, Gakoa and Inforlur, Bilbao, Spain, 2003-2006

Designer, Lombera & PiChevrot, 2006

Computational Consultant, Inforlur s.l and Egoi Construction, Bilbao, Spain, 2009-2011

Designer, Foreign Office Architects, 2009-2011

Designer, Asturias Housing Project, 2009-present

Designer, Gurrutxaga Winery, 2009-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Research projects:

Block Stacking

Coupling Geometries

Figure Rotation Variables

Impact Responsive Surface

Paired Up Units, On Connections

Real Time Responsive Shelter

Searching for an Endless Loop

Stabilizing Solids

Unstable Landscape Test

Wrinkling Figures Series

Awards and honors:

ETSASS/ETSAB Graduation Project Honors

First prize in Antondegi Masterplan competition

Graduation Project exhibited in Vitra exhibition in Bilbao

Second Prize in Cemex Stand competition

Special Award Mention, Venice City Competition

Professional Memberships:

Member, Architects Registration Board

Member, Colegio de Arquitectos Vasco Navarro

Name: Vincent Lo

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

University of New South Wales, 1969

Teaching Experience:

Previous academic position at Yale School of Architecture:

The Edward P. Bass Distinguished Visiting Architecture Fellow, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Founder and Chairman, Shui On Group, Hong Kong, China, 1971-present

Founder and Chairman, Shui On Construction and Materials Limited, Hong Kong, China, present

Founder and Chairman, Shui On Land Limited, Hong Kong, China, present

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Awards:

Gold Bauhinia Star, 1998

Justice of the Peace, Hong Kong Special Administrative Region, 1999

Honorary Citizen of Shanghai, 1999

Businessman of the Year Award, 2002

Chevalier des Arts et des Lettres, 2005

Ernst & Young Entrepreneur of The Year, 2009

Professional Memberships:

Economic Advisor, Chongqing Municipal Government

Hong Kong Representative, Asia Pacific Economic Cooperation Business Advisory Council

Honorary Life President, Business and Professionals Federation of Hong Kong

Member, Eleventh National Committee of Chinese People's Political Consultative Conference

President, Shanghai-Hong Kong Council for the Promotion and Development of Yangtze

Name: MJ Long

Courses Taught (Four semesters prior to current visit):

ARCH 1021 Architectural Design

Educational Credentials:

B.A., Smith College, 1960

M.Arch., Yale University, 1964

Teaching Experience:

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut

Professional Experience:

Architect, Colin St. John Wilson & Partners, London, 1965-1996

Architect, James Stirling Architect, New York, 1968

Partner, Colin St. John Wilson & Partners, London, 1974-1996

Principal, Long & Kentish Architects, London, United Kingdom, 1994-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Books:

Long, M.J. *The Architect's Story*. Long & Kentish Architects, 2002.

Long, M.J. *Artists' Studios*. Black Dog Architecture, 2010.

Selected architectural awards:

Awards from the RIBA

Civic Trust

Grand Award for Architectural Design at the Royal Academy

Gulbenkian Museum of the Year

Prime Minister's Better Building Award

Royal Town Planning Institute

Stirling Prize Nominee

Awards and decorations:

Honorary Doctorates from the University of Brighton and the University of Plymouth

Officer of the Order of the British Empire for Services to Architecture

Selected projects:

British Library, London, United Kingdom, 1967-1996

Pallant House Gallery, Chichester, United Kingdom, 1994-2007

National Maritime Museum, Cornwall, United Kingdom, 1998-2002

Professional Memberships:

Chairman, National Design Review Panel

Commissioner, Commission for Architecture and the Built Environment

Vice Chairman, The Southwest Design Review Panel

Name: Ariane Lourie Harrison

Courses Taught (Four semesters prior to current visit):

ARCH 1299 Independent Study

ARCH 3022 Architectural Theory II: 1968-Present

ARCH 3218 Sustainability for Post-Humans: Architectural Theories of Environment

Educational Credentials:

A.B. Arch. Hist., Princeton University, 1993

M.A., New York University, 1995

M.Arch., Columbia University, 2006

Ph.D., New York University, 2008

Teaching Experience:

Teaching Assistant, Columbia University Graduate School of Architecture, Planning and Preservation,
New York, 2004-2006

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Associate and Partner, Triago SA, Paris, France, 1997-2001

Founder, ABL Consulting LLC, New York, 2002-2003

Intern Architect, Voorsanger Architects and Associates, New York, 2005

Designer and Editor, Peter Eisenman Architects, New York, 2006-2008

Principal and Co-Founder, Harrison Atelier, New York, 2009-present

Licenses/Registration:

LEED Accredited

Selected Publications and Recent Research:

Essays in books:

Cohen, Jean-Louis, ed. *Les Années 30: L'architecture et les arts de l'espace entre industrie et nostalgie*.

Paris: Editions de la Patrimoine, 1997.

MacNair, Andrew. *Zapp Urbanism 7*. New York: Not Not Architecture, 2006.

Imagined Spaces. Barcelona/Madrid: Picasso-Mio Galleries, 2006.

Something about Rooms and Walls. New York: Superfront, 2008.

McMorrough, John, ed. *A Matter of Opinion: The Qualification of Contemporary Architectural Criticism*.

Ohio State University, 2009.

Choi, Changhak. *Global Crisis and Design: between Anxiety and Desire*. Seoul: IMAAD, 2012.

Lourie Harrison, Ariane, ed. *Architectural Theories of the Environment: Posthuman Territory*. Routledge, 2012.

Falconer, Iben, Ian Mills and Kurt Evans, eds. *Perspecta 45*. MIT Press, 2012.

Editor:

Peter Eisenman. *Ten Canonical Buildings*. Rizzoli, 2008.

Essays in periodicals:

Lourie Harrison, Ariane. "On Neighbors." *Log 12* (2008): 26.

Lourie Harrison, Ariane. "On Resistance." *Log Observations* (2010).

Lourie Harrison, Ariane. "On Surfaces." *Log 18* (2010): 14.

Lourie Harrison, Ariane. "The Discrete Charm of the Dinner Plate: a review of the YSOA Swid Powell Conference." *Constructs* (2010): 9-10.

Lourie Harrison, Ariane, and Seth Harrison. "A New Anchises and the Ecology of Aging." *Speciale Z* (2011): 146-153.

Lourie Harrison, Ariane. "Learning from Laboratories: an interview with Novartis planner Marco Serra." *Log 21* (2011): 53-61.
Lourie Harrison, Ariane. "Parking Garage by Herzog and De Meuron." *Arkitekten* (2011).
Lourie Harrison, Ariane, and Seth Harrison. "The Ecology of Aging." *New Aging and Design* (forthcoming).

Professional Memberships:

Member, Association of Collegiate Schools of Architecture

Name: Greg Lynn

Courses Taught (Four semesters prior to current visit):

ARCH 1111 Advanced Studio

Educational Credentials:

B.Phil., Miami University of Ohio, 1986

B. E.D., Miami University of Ohio, 1986

M.Arch., Princeton University, 1988

Teaching Experience:

Adjunct Assistant Professor, University of Illinois, Chicago, Illinois, 1991 and 1992

Visiting Adjunct Assistant Professor, Ohio State University, Columbus, Ohio, 1993 and 1994

Adjunct Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1992-1999

Studio Professor, University of California Graduate School of Architecture, Los Angeles, California, 1997-present

Professor of Spatial Conception and Exploration, Eidgenössische Technische Hochschule, Zürich, Switzerland, 1999-2002

Professor, University for Applied Arts, Vienna, Austria, 2002-present

Masterclass Professor, Berlage Institute, Rotterdam, Netherlands, 2003 and 2005

Current academic position at Yale School of Architecture:

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2000-2003, 2005-present

Professional Experience:

Founder and Principal, Greg Lynn FORM, 1992-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Books:

Lynn, Greg, and John Rajchman, eds. *LIGHTNESS: DIFFERENTIAL GRAVITIES, ANY MAGAZINE NO. 5*. New York: ANY Co., 1993.

Lynn, Greg, and Kenneth Powell, eds. *FOLDING IN ARCHITECTURE, AD NO. 102*. London: Academy Editions, 1993.

Lynn, Greg. *FOLDS, BODIES & BLOBS: COLLECTED ESSAYS*. Bruxelles: Encore Books by Architects, 1998.

Lynn, Greg. *ANIMATE FORM*. New York: Princeton Architectural Press, 1999.

Lynn, Greg, and Hani Rashid. *ARCHITECTURAL LABORATORIES: GREG LYNN & HANI RASHID*. Rotterdam: NAI Publishers, 2002.

Lynn, Greg, and Claudia Gould. *INTRICACY*. Philadelphia: ICA, 2003.

Noever, Peter. *PETER EISENMAN: BAREFOOT ON WHITE HOT WALLS*. Germany: Hatje Cantz Verlag, 2004.

Celant, Germano. *ARCHITECTURE & ARTS 1900-2004: A CENTURY OF CREATIVE PROJECTS IN BUILDING, DESIGN, CINEMA, PAINTING, PHOTOGRAPHY, SCULPTURE*. New York: Skira, 2005.

Schulman, Richard. *PORTRAITS OF THE NEW ARCHITECTURE*. New York: Assouline, 2005.

Lynn, Greg. *GREG LYNN FORM*. Beijing: AADCU Publication, 2006.

Lynn, Greg, and Mark Rappolt. *GREG LYNN FORM*. London: Rizzoli, 2008.

Lynn, Greg, Mark Gage, and Nina Rappaport. *COMPOSITES, SURFACES AND SOFTWARE*. New Haven: Yale School of Architecture Press, 2010.

Professional Memberships:

not available

Name: Tina Manis

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design

Educational Credentials:

B.F.A. Interior Arch., California College of the Arts

M.Arch., Columbia University

Teaching Experience:

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2011

Professional Experience:

Designer, Office for Metropolitan Architecture

Designer, Richard Rogers Partners

Founder and President, Tina Manis Associates, Brooklyn, New York, 2000-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Selected residential projects:

St. Luke's, Manhattan, New York, 2001

Sullivan Street, Manhattan, New York, 2004

13th Street, Brooklyn, New York, 2005

5th Street, Brooklyn, New York, 2005

Butler Street, Brooklyn, New York, 2005

Cheever Place, Brooklyn, New York, 2006

W. 36th Street, Manhattan, New York, 2007

Garfield Place, Brooklyn, New York, 2008

W. 66th Street, Manhattan, New York, 2008

5th Avenue, Manhattan, New York, 2009

Prospect Place, Brooklyn, New York, 2011

Selected commercial projects:

Potsdamer Platz, Berlin, Germany, 1991

IIT/MTCC, Chicago, Illinois, 2002

Murakami Studio, Long Island City, New York, 2006

TED, Manhattan, New York, 2008

Professional Memberships:

not available

Name: William Martin

Courses Taught (Four semesters prior to current visit):

ARCH 2226 Design Computation

Educational Credentials:

B.Arch., Yale University, 2001

M.Arch., Yale University, 2006

Teaching Experience:

Adjunct Professor of Structures, New York Institute of Technology School of Architecture, New York, 2007

Assistant Professor of Structures and Structures Curriculum Coordinator, New York Institute of Technology School of Architecture, New York, 2007-2012

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2009-present

Professional Experience:

Designer, Cesar Pelli & Associates (Pelli Clarke Pelli Architects), New Haven, Connecticut, 2000-2002

Editor in Chief, Yale School of Architecture Retrospecta 2004-2005, New Haven, Connecticut, 2004-2005

Programmer and Graphic Designer, Palimpsest 3, Yale University, New Haven, Connecticut, 2004-2005

Independent Designer and Web Developer, various locations, 2006-2007

Project Engineer and Production Specialist, Evision Studios, Knoxville, Tennessee, 2007

Urban Planner, Alex Garvin & Associates, Inc., New York, 2007-2008

Co-Creator, Addimus Financial Web Application, 2008

Co-Founder, Anomalus Design Studio, 2008

Consultant, Open9Design, New York, 2008

Senior Interaction Designer and Front-End Developer, Broad Street Analytics, New York, 2010-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Awards and honors:

AIA/AAF Scholarship

Herman Spiegel Scholarship

NYIT Exhibition of Student Work

Research projects:

Interactive Structural Tools

Metron

Professional Memberships:

none

Name: Shelley McNamara, FRIAI

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio

Educational Credentials:

University College Dublin, 1974

Teaching Experience:

Instructor, University College Dublin School of Architecture, 1976-present

Visiting Professor, Accademia di Architettura, Mendrisio, Switzerland, 2008-2011

Kenzo Tange Chair, Harvard Graduate School of Design, Cambridge, Massachusetts, 2010

Visiting Professor, École Polytechnique Fédérale de Lausanne, Lausanne, Switzerland, 2010-2011

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Founder and Director, Grafton Architects, Dublin, Ireland, 1978-present

Licenses/Registration:

Ireland

Selected Publications and Recent Research:

O'Regan, John. *Grafton Architects (Architecture Profile)*. Eblana Editions, 1999.

Recent civic projects:

Drogheda Fire and Rescue Service, Ireland

Solstice Arts Centre, Navan, County Meath, Ireland

Temple Bar Square [with Group 91], Dublin, Ireland

Recent university projects:

Department of Mechanical Engineering Trinity College Dublin, Ireland

Extension to Department of Mechanical and Manufacturing Engineering, Trinity College Dublin, Ireland

Loreto Community School, Milford, County Donegal, Ireland

Universita Luigi Bocconi, Milan, Italy

Recent housing projects:

Mews Houses, Clyde Lane, Dublin, Ireland

Mews Houses, Waterloo Lane, Dublin, Ireland

North King Street Mixed Use Building, Dublin, Ireland

Recent office projects:

Office Accommodation and Shop, Dublin City University, Ireland

Department of Finance, Merrion Row, Dublin, Ireland

Screening Room, Denzille Lane, Dublin, Ireland

Recent infrastructure project:

M4 Airport Interchange Bridges, Dublin, Ireland

Professional Memberships:

Elected Member, Aosdána

Fellow, The Royal Institute of the Architects of Ireland

International Honorary Fellow, Royal Institute of British Architects

Name: Bimal Mendis

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design

ARCH 1291 Rome: Continuity and Change

Educational Credentials:

B.A. Arch., Yale University, 1998

M.Arch., Yale University, 2002

Teaching Experience:

Previous academic position at Yale School of Architecture:

Lecturer, Yale College, New Haven, Connecticut, 2004-2005

Current academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2005, 2008-present

Assistant Dean, Yale School of Architecture, New Haven, Connecticut, 2008-present

Director of Undergraduate Studies, Yale College, New Haven, Connecticut, 2009-present

Professional Experience:

Intern, Pearce Partnership Harare, Zimbabwe, 1997

Project Architect and Design Team Leader, Pelli Clarke Pelli Architects, New Haven, Connecticut, 1998-1999, 2002-2006

Project Manager and Design Team Leader, Office for Metropolitan Architecture Rotterdam, Netherlands 2006-2008

Principal and Cofounder, Plan B Architecture & Urbanism LLC, New Haven, Connecticut, 2007-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Retrospecta 2001 – 2002. Student Work Featured, New Haven: Yale School of Architecture.

"Modernists Anonymous" Spring 2002. Article Author, Critique on symposium and exhibition in *Constructs*, Yale School of Architecture News Magazine.

Perspecta 35. 2004. Contributing Editor, *Building Codes*, Journal of the Yale School of Architecture.

"Coming Ashore in Buzzard's Bay - The Bridge Park Competition" Fall 2005. Feature in Competitions Magazine.

"Branding Qatar" 2007. Article Author, *Volume 12: Al Manakh*, Netherlands: Stichting Archis (editors: Rem Koolhaas, Ole Bouman & Mark Wigley).

"Educational Entrepreneurship" 2010. Article Author, *Volume 23: Al Manakh 2 Gulf Continued*, Netherlands: Stichting Archis (editors: AMO + C-Lab + Pink Tank + NAI).

"About the Designer: Plan B Architecture & Urbanism" December 2011. Interviewee regarding Office & Chengdu Biennale, *AXD Spatial Arts*, Chengdu.

"Building Around the Environment" March 20, 2011. Subject of Feature Article, *The Sunday Times*, Colombo Sri Lanka: Wijeya Newspapers Ltd. (author: Megara Tegal).

"Indexing Sustainability: Defining, Measuring and Managing the Performance of Urban Development". Joint First Author, *AIA Upjohn Research Publication* (joint first author: B. Mendis; joint second authors: D. Markiewicz & R. Welch).

"Measuring Sustainability: Indexing Urbanization" Spring 2011. Co-Interviewee regarding Current Research, *Constructs*, New Haven: Yale School of Architecture (interviewer: N. Rappaport; Co-Interviewee: J. Hsiang).

"The Media of Architecture" Spring 2012. Roundtable Discussant, *Constructs*, New Haven: Yale School of Architecture (interviewer: N. Rappaport; discussants: B. Buck, J. Leung & B. Mendis).

"Worldindexer: A Project on Global Development" October 2011. Exhibition Catalogue, *Holistic Realm International Architecture Exhibition*, Shanghai.

"Worldindexer" December 2011. Project Featured, *AXD Spatial Arts*, Chengdu.

"Imperfect States: Projects by Plan B Architecture & Urbanism: June 2012. Feature in *Modern Atlanta Design is Human 12*, Atlanta, USA, Editor Bernard McCoy.

"Worldindexer" pending 2012. Project Featured, *Time + Architecture*, Shanghai.

"Worldindexer" pending 2012. Project Featured, *Urban China*, Shanghai.

"Gadeokdo Masterplan, Busan" pending Spring 2013. Project & Article selected for *Bracket 3: At Extremes*, Editors: Lola Sheppard & Maya Przybylski.

"Worldindexer" pending Spring 2013. Project & Article selected for *Bracket 3: At Extremes*, Editors: Lola Sheppard & Maya Przybylski.

Professional Memberships:

Associate, The American Institute of Architects

Name: Edward Mitchell

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design

ARCH 1061 Post-Professional Design Studio

ARCH 1214 Architectural Form

ARCH 4229 Disurbanism: Critical Readings on the Contemporary City

Educational Credentials:

B.A. Art and Art Hist., Brown University, 1983

M.Arch., Princeton University, 1989

Teaching Experience:

Teaching Assistant, Cooper Union, New York, 1992

Adjunct Assistant Professor of Architecture, Barnard College, Columbia University, New York, 1993-1998

Adjunct Assistant Professor, Visiting Assistant Professor of Architecture, Thesis Coordinator, Faculty Advisor and Editor, Pratt Institute, New York, 1993-1998

Critic, Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 1993-present

Visiting Assistant Professor of Architecture, Illinois Institute of Technology, Chicago, Illinois, 1997, 1998

Visiting Critic, Der Hochschule Wismar, Germany, 1998

Design Professor, Columbia University Graduate School of Architecture, Planning, and Preservation, New York, 2010

Current academic positions at Yale School of Architecture:

Director of M. Arch II Program, Assistant Professor (Adjunct), Studio Coordinator, Yale School of Architecture, New Haven, Connecticut, 1998-present

Professional Experience:

Project Design Team, Antoine Predock Architect, Albuquerque, New Mexico, 1988

Project Architect, Eisenman Architects, New York, 1989-1993

Principal, Edward Mitchell Architects, New Haven, Connecticut, and New York, New York, 1998-present

Licenses/Registration:

Connecticut

New York

Selected Publications and Recent Research:

"Defining a Void: The Architecture of Wiel Arets," *Forum International*. Vol. III, no. 15. Belgium, Nov./Dec. 1992.

"Duel Readings," *Architecti*. Spring 1992.

"Calculi for Waste Lines," *Architecturally Speaking. Architecture and Urbanism*, No. 276. Tokyo, Japan. September 1993.

Fetish: The Princeton University School of Architecture Journal. Volume IV. Editor and Designer. The Princeton Architectural Press, 1993.

"The Nature Theater of John Hejduk," *Hejduk's Chronotope*, The Canadian Center for Architecture, Montreal. Princeton Architectural Press, 1996.

"White Wedding," Book Review. *The Village Voice Literary Supplement*. May 1996.

Project Review, *Public Space in the New American City / Atlanta* 1996.

Project Review, "City School," *Surface, the Journal of the University of California at Los Angeles*, 1997.

"Perambulations of the Polis Desk," Recent projects. *Open City: Alphabet City* 6, Toronto, 1998.

"Test Patterns," *ANY* magazine, special issue on IIT competition. Spring 1999.

Young Architects 1999. Princeton Architectural Press. Spring 2000.

"Review: Lust for Lifestyle," *Assemblage*. 39. Spring/Summer 2000.

"Lust for Lifestyle," *Sturm der Ruhe: What is Architecture?* Architekturzentrum Wien. 2001.
"All Gone," *Perspecta* 34. Yale University. 2002.
"Anti-Monument," *Building at Ground Zero: High and Dense Architecture after September 11*. Pratt Institute. Fall 2004.
"Fear Factors," *Perspecta* 36. Yale University. Fall 2004.
"The Guerilla Farmer's Almanac," *Log* 5. Spring 2005.
Book Review: "Giuseppe Terragni: Transformations Decompositions Critiques," *Journal of Architectural Education*. 2005.
Urban Design Management Workshops, Helsinki University of Technology, DECOMB Research Project. 2007.
Book Review: "The New Architectural Pragmatism," *Journal of Architectural Education*, Vol. 62 Issue 3. 2008.
"Up in the Air," *Flip Your Field*, University of Illinois at Chicago, School of Architecture, 2010.
Fast Forward. EMA project work. Princeton Architectural Press. 2011.
"Pits and Piles," *Formerly Urban: Rust Belt Futures*, Syracuse University and Princeton Architectural Press forthcoming 2012.
This Train of Cities, (working title) Yale School of Architecture Post Professional Studios, forthcoming 2012.

Professional Memberships:

Member, The American Institute of Architects

Name: Kyoung Sun Moon

Courses Taught (Four semesters prior to current visit):

ARCH 2011 Structures I
ARCH 2012 Structures II
ARCH 2022 Systems Integration
ARCH 2211 Structures and Facades for Tall Buildings

Educational Credentials:

B.S. Arch., Seoul National University, 1992
M.Arch., University of Illinois at Urbana-Champaign, 2000
M.S. Civil & Env. Eng., University of Illinois at Urbana-Champaign, 2000
Ph.D. in Build. Tech., Massachusetts Institute of Technology, 2005

Teaching Experience:

Teaching Assistant, University of Illinois at Urbana-Champaign School of Architecture, Urbana-Champaign, Illinois, 1998-2000
Teaching Assistant, Massachusetts Institute of Technology Department of Architecture, Cambridge, Massachusetts, 2001 and 2004
Research Assistant, Massachusetts Institute of Technology Department of Architecture, Cambridge, Massachusetts, 2002-2003
Assistant Professor, University of Illinois at Urbana-Champaign School of Architecture, Urbana-Champaign, Illinois, 2005-2008

Current academic position at Yale School of Architecture:

Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Construction Supervisor and Architect, Republic of Korea Navy, 1992-1995
Architect, MAC Architects & Consultants, Seoul, Korea, 1995-1997
Architect, Skidmore, Owings & Merrill, Chicago, Illinois, 2000-2001

Licenses/Registration:

Connecticut (Registered Architect)
Korea (Architectural Engineer)

NCARB Certified

Selected Publications and Recent Research:

Articles in Journals:

Moon, K., J. J. Connor, and J. E. Fernandez. "Diagrid Structural Systems for Tall Buildings: Characteristics and Methodology for Preliminary Design." *The Structural Design of Tall and Special Buildings*, Vol. 16.2 (2007): 205-230.
Ali, M. M., and K. Moon. "Structural Developments in Tall Buildings: Current Trends and Future Prospects." *Architectural Science Review*, Vol. 50.3 (2007): 205-223.
Moon, K.. "Optimal Grid Geometry of Diagrid Structures for Tall Buildings." *Architectural Science Review*, Vol. 51.3 (2008): 239-251.
Moon, K.. "Sustainable Structural Engineering Strategies for Tall Buildings." *The Structural Design of Tall and Special Buildings: CTBUH 2nd Annual Special Edition*, Vol. 17 (2008): 895-914.
Moon, K.. "Tall Building Motion Control Using Double Skin Facades." *ASCE Journal of Architectural Engineering*, Vol. 15-3 (2009): 84-90.
Moon, K.. "Vertically Distributed Multiple Tuned Mass Dampers in Tall Buildings: Performance Analysis and Preliminary Design." *The Structural Design of Tall and Special Buildings*, Vol. 19 (2010): 347-366.

Aminmansour, A., and K. Moon. "Integrated Design and Construction of Tall Buildings." *ASCE Journal of Architectural Engineering*, Vol. 16.2 (2010): 47-53.

Moon, K.. "Stiffness-Based Design Methodology for Steel Braced Tube Structures: A Sustainable Approach." *Engineering Structures*, Vol. 32 (2010): 3163-3170.

Moon, K.. "Sustainable Design of Diagrid Structural Systems for Tall Buildings." *International Journal of Sustainable Building Technology and Urban Development*, Vol. 2.1 (2011): 37-42.

Moon, K.. "Outrigger Structures for Twisted Tall Buildings." *Advanced Materials Research: Advances in Civil Engineering*, Vols. 255-260 (2011): 737-741.

Moon, K.. "Sustainable Design of Braced Tube Systems for Tall Buildings." *International Journal of Sustainable Building Technology and Urban Development*, Vol. 2.3 (2011): 229-236.

Moon, K.. "Diagrid Structures for Complex-Shaped Tall Buildings." *Advanced Materials Research: Trends in Building Materials Research*, Vols. 450-451 (2012): 1489-1492.

Moon, K.. "Braced Tube Structures for Complex-Shaped Tall Buildings." *Advanced Materials Research: Trends in Building Materials Research*, Vols. 450-451 (2012): 1584-1587.

Professional Memberships:

Member, American Institute of Steel Construction
Member, American Society of Civil Engineers
Member, Architectural Engineering Institute
Member, Connecticut Society of Civil Engineers
Member, Council on Tall Buildings and Urban Habitats
Member, Structural Engineering Institute
Member, The American Institute of Architects

Name: Joeb Moore

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design

Educational Credentials:

B.S. Arch. Design, Clemson University, 1983

M.Arch., Clemson University, 1985

Teaching Experience:

Visiting Professor, Catholic University School of Architecture, Washington D.C., 1992-1993

Assistant Director of Undergraduate Architectural Program and Department Coordinator of the History/Theory Track, Barnard / Columbia Colleges Undergraduate Department of Architecture, Columbia University, New York, 1996-2006

Adjunct Assistant Professor, Barnard / Columbia Colleges Undergraduate Department of Architecture, Columbia University, New York, 1992-2010

Adjunct Professor of Architecture, Barnard / Columbia Colleges Undergraduate Department of Architecture, Columbia University, New York, 2010-present

Previous academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 1996-1997

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2008-present

Professional Experience:

Associate, Shope Reno Wharton Architects, Greenwich, Connecticut, 1986–1993

Principal, Kaehler/Moore Architects, Greenwich, Connecticut, 1993–2008

Principal, Joeb Moore + Partners, Architects, Greenwich, Connecticut, 2008–present

Licenses/Registration:

Connecticut

Florida

New York

South Carolina

Selected Publications and Recent Research:

Projects featured in:

Interior Architectural Details. New York: Rizzoli Books, 1990.

Bouknight, Joanne. *The Kitchen Idea Book*. Newtown: Taunton Press, 1998.

Bouknight, Joanne. *The Storage Idea Book*. Newtown: Taunton Press, 2001.

Bouknight, Joanne. *Kitchen and Bath Idea Book*. Newtown: Taunton Press, 2005.

Bouknight, Joanne. *All New Kitchen Idea Book*. Newtown: Taunton Press, 2009.

2008-2009 Wood Design Awards Book. Ottawa: Canadian Wood Council, 2010.

Jodidio, Philip. *Architecture Now! 4 (25)*. Cologne: Taschen, 2010.

White, Samuel. *Nice House 2010*. New York: Monacelli Press, 2010.

2011 Wood Design Awards Book. Ottawa: Canadian Wood Council, 2012.

Professional Memberships:

Member, National Council of Architectural Registration Boards

Member, The American Institute of Architects

Name: Herbert Newman, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 1013 Building Project

Educational Credentials:

B.Arch., Brown University, 1955

M.Arch., Yale University, 1959

Teaching Experience:

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 1965-present

Vlock Building Project Coordinator, Yale School of Architecture, New Haven, Connecticut

Professional Experience:

Designer, I.M. Pei & Partners, 1959-1964

Planner, E.L. Barnes, Planning Associate, 1964-1974

President, Herbert S. Newman and Partners, New Haven, Connecticut, 1964-present

Licenses/Registration:

Connecticut

Florida

Illinois

Maryland

Massachusetts

New Hampshire

New Jersey

New York

North Carolina

Ohio

Oklahoma

Pennsylvania

Rhode Island

Tennessee

Vermont

Virginia

Washington DC

NCARB Certified

Selected Publications and Recent Research:

Herbert, Newman. *Herbert S Newman and Partners: Current and Selected Works*. Victoria: Images Publishing, 2000.

Recent projects:

Battell Chapel Restoration, Yale University, New Haven, Connecticut

Duracell World Headquarters, Bethel, Connecticut

East Wheelock Residential Cluster, Dartmouth College, Hanover, New Hampshire

Engleman Hall, Southern Connecticut State University, New Haven, Connecticut

Fairgate Charter Oak Communities, Stamford, Connecticut

Jewett House, Vassar College, Poughkeepsie, New York

Jonathan Edwards College Renovation, Yale University, New Haven, Connecticut

Kahn Hall, Oberlin College, Oberlin, Ohio

New Experimental Theater and Kirby Theatre, Amherst, Massachusetts

Ninth Square District Revitalization, New Haven, Connecticut

Old Campus Dormitories Restoration, Yale University, New Haven, Connecticut

Trumbull on the Park, Hartford, Connecticut

Union Station Restoration, New Haven, Connecticut

Wallace Performing Arts Center, Greenwich, Connecticut

William H. Hall High School, West Hartford, Connecticut

Professional Memberships:

Fellow, The American Institute of Architects
Member, AIA Regional & Urban Design Assistance Team Program
Member, Connecticut Academy of Arts and Sciences
Member, Cultural Affairs Commission
Member, Habitat for Humanity New Haven
Member, National Council of Architectural Registration Boards

Name: Timothy Newton

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio
ARCH 1102 Advanced Studio
ARCH 1105 Advanced Studio (Fall 2012)
ARCH 1112 Advanced Studio
ARCH 1115 Advanced Studio
ARCH 1224 The Chair (Fall 2012)

Educational Credentials:

B.A., University of British Columbia, 1990
B.Arch., University of British Columbia, 1995
M.Arch., Yale University, 2007

Teaching Experience:

Current academic position at Yale School of Architecture:
Critic, Yale School of Architecture, 2007-present

Professional Experience:

Designer, Patkau Architects, Vancouver 1990-1995 and 1996-2000
Designer, James Cheng Architects, Vancouver, 2000-2003
Principal, Superkul Inc. Architects, Toronto, 2004-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Projects featured in:

Bateman, Jeff. "City Scene." *Western Living* (2000).
McCrack, John. "Time Machine." *Vancouver Magazine* (2003).
Ditmars, Hadani. "Breathing Space." *Elm Street* (2003).
Carter, Brian. "Delight." *The Architectural Review* (2004).

Recent projects with Superkul Inc. Architects:

Adelaar Residence
Fouks Residence
Harkema Residence
Pavilion for Millennial Time Machine

Projects with Artist Rodney Graham:

Camera Obscura Mobile-Collection Trafic-Frac Haute Normandie, France, 1996
Millennial Project for an Urban Plaza, University of British Columbia, Canada, 1999-2000
Millennial Time Machine, University of British Columbia, Canada, 1999-2003
A Reverie Interrupted by Police, Vancouver, Canada, 2003
Lobbing Potatoes at a Gong, Vancouver, Canada, 2006

Projects with Artist Ken Lum:

Mirror Project, Liden The Netherlands, 1999
12 Signs of Depression Mirror Maze, 2002
Pi, Permanent installation, Karlsplatz, Vienna, Austria, 2007

Professional Memberships:

not available

Name: Alan Organschi

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design

ARCH 2015 Building Technology

ARCH 2229 Timber and High-Performance Wood Technology (Fall 2012)

Educational Credentials:

B. Arts, Brown University, 1984

M.Arch., Yale University, 1988

Teaching Experience:

Federal Chancellor's Fellowship Researcher, Alexander von Humboldt Foundation, Bonn, Germany, 1992-1993

Visiting Assistant Professor of Art, Wesleyan University, Middletown, Connecticut, 1994–1996

Visiting Professor and Master Thesis Advisor, Roger Williams University School of Architecture, Bristol, Rhode Island, 2010-present

Previous academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 1989-1990

Instructor, Yale School of Architecture, New Haven, Connecticut, 1996-1997

Area Coordinator in Materials and Production, Yale School of Architecture, New Haven, Connecticut, 2005-2007

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2001-present

First Year Graduate Studio Coordinator, Yale School of Architecture, New Haven, Connecticut, 2004-present

Professional Experience:

Design Principal and Partner, Gray Organschi Architecture, New Haven, Connecticut, 1996-present

Founding Principal, JIG Design Build, New Haven, Connecticut, present.

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Projects featured in:

"A Guest House and Tennis Pavilion Designed by Gray Organschi Hews to a Former Quarry Site." *Architectural Record* (2000).

"Material, Work, and Resistance." *Perspecta* (2000).

"Guilford Train Station Design Links the Old with the New." *New Haven Register* (2001).

"The Wood Design Awards 2001." *Wood Design & Building* (2001).

"Town Versus the State: Guilford Designs Its Own Station." *Guilford Courier* (2001).

"Bulldozer Tales: A Second Look." *The New Haven Advocate* (2004).

"Designers Win an Award For County Bridge." *The Litchfield County Times* (2005).

"Set in Stone." *House & Garden* (2005).

"In a Fire House, Life with Art and Music." *The New York Times* (2007).

"Encore, Encore: Shell Game." *Residential Architect* (2008).

"Firehouse Adaptive Re-Use." *Connecticut Home and Gardens* (2008).

"Making Space." *Connecticut Cottages and Gardens* (2008).

"Pastoral Manner." *Dwell* (2008).

"Siren Song." *Connecticut Cottages and Gardens* (2008).

"3 Questions for 8 Emerging Voices." *Architect* (2009).

"Award, Entry #129: Storage Barn, WORK Infrastructure and Transportation, Annual Design Review." *Architect* (2009).

"Building; Storage Barn." *Architect* (2009).
"Firehouse 12: Music Studio and Bar." *PUU Wood Holz Bois* (2009).
"Guest House Kelley." *PUU Wood Holz Bois* (2009).
"One-Stop Hub for Avant-Guard Jazz." *The New York Times* (2009).
"Storage Barn." *Kitrio Architecture + Design* (2009).
"Light Motif– Guilford Cottage; Gray Organschi Architecture." *Dwell Magazine* (2010).
"Rising Star: Gray Organschi Architecture." *Residential Architect Magazine* (2011).
"Bridgework-Connecticut Footbridge: Gray Organschi Architecture." *Dwell* (2012).
"Guilford Cottage; Gray Organschi Architecture." *Dwell* (2012).
"True to Form." *Architectural Digest* (2012).

Professional Memberships:

not available

Name: Gregg Pasquarelli

Courses Taught (Four semesters prior to current visit):

ARCH 1104 Advanced Studio

Educational Credentials:

B.S., Villanova University, 1987

M.Arch., Columbia University, 1994

Teaching Experience:

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2004

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2009

Current academic position at Yale School of Architecture:

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Project Manager and Construction Supervisor, Greg Lynn FORM, New York, 1993-1996

Principal, SHoP, New York, 1996-present

Licenses/Registration:

Louisiana

New York

Rhode Island

NCARB Certified

Selected Publications and Recent Research:

Recent projects:

Barclay's Center

Botswana Innovation Hub Government Complex

East River Waterfront Esplanade

Projects for Google

South Street Seaport Redevelopment

Professional Memberships:

Board Member, Architecture League

Name: John Patkau, FRAIC

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio (Fall 2012)

ARCH 1115 Advanced Studio

Educational Credentials:

B.A., University of Manitoba, 1969

B. Env. Studies, University of Manitoba, 1969

M.Arch., University of Manitoba, 1972

Teaching Experience:

William Lyon Somerville Visiting Lectureship, University of Calgary, Alberta, 1994

Eliot Noyes Professor of Architecture, Harvard University Graduate School of Design, Cambridge, Massachusetts, 1995

Raymond E. Moritz Distinguished Visiting Professor, Washington University, St. Louis, Missouri, 1998

Previous academic position at Yale School of Architecture:

Eero Saarinen Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2009

Current academic position at Yale School of Architecture:

Norman R. Foster Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011-present

Professional Experience:

Founder and Design Leader, Patkau Architects, Vancouver, 1978.

Licenses/Registration:

British Columbia

New York

Ontario

Pennsylvania

Washington

LEED Accredited

NCARB Certified

Selected Publications and Recent Research:

Patkau Architects. *Investigations into the Particular: The 1995 John Dinkeloo Memorial Lecture*. Ann

Arbor: University of Michigan College of Architecture Business Office, 1995.

Patkau Architects. *Patkau Architects*. New York: The Monacelli Press, 2006.

Recent projects:

Agosta House, San Juan Island, Washington, 2000

Central Valley Greenway Bridge, Burnaby, British Columbia, 2009

Cocoons, Tokyo, Japan, 2012

Gleneagles Community Centre, West Vancouver, British Columbia, 2003

La Grande Bibliothèque du Québec, Montréal, Québec, 2004

Linear House, Salt Spring Island, British Columbia, 2009

Oakdale Community Centre, North York, Ontario, 1999

School of Art, University of Manitoba, Winnipeg, Manitoba, 2011

Winnipeg Skating Shelters, Winnipeg, Manitoba, 2011

Professional Memberships:

Fellow, Royal Architectural Institute of Canada

Honorary Fellow, Royal Institute of British Architects

Honorary Fellow, The American Institute of Architects

Member, Royal Canadian Academy of Arts

Name: Michelle Paul

Courses Taught (Four semesters prior to current visit):

ARCH 1117 Advanced Studio

Educational Credentials:

B.S. History, Northwestern University, 2006

M.Arch., Southern California Institute of Architecture, 2010

Teaching Experience:

Assistant Instructor, Southern California Institute of Architecture, Los Angeles, California, 2011

Adjunct Faculty, Woodbury University, Burbank, California, 2011-present

Previous academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Assistant, Ball-Nogues Studio, Los Angeles, California, 2008

Assistant, Greg Lynn Form, Venice, California, 2008

Designer, Deegan Day, Los Angeles, California, 2009-2011

Freelance Contributor, WIRED Magazine, New York, 2011-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Interviewed:

Alessandro Mendini

Andrea Branzi

Antonio Citterio

Cini and Stefano Boeri

Enzo Mari

Gehry Partners

Italo Rota

Mario Bellini

Piero Lissoni

Thomas Pritzker

Linguistic working knowledge:

Danish

French

Italian

Professional Memberships:

none

Name: Eeva-Liisa Pelkonen

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design
ARCH 3091 Methods and Research Colloquium
ARCH 3092 Independent Research
ARCH 3220 Contemporary Architectural Discourse Colloquium
ARCH 3249 Exhibit Architecture

Educational Credentials:

M.Arch., Tampere Technical University, 1990
M.E.D., Yale University, 1994
Ph.D., Columbia University, 2003

Teaching Experience:

Teaching Assistant, Haus der Architektur, Graz, Austria, 1992
Critic, Catholic University of America, Washington, D.C., 1994
Teaching Assistant, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1996

Previous academic position at Yale School of Architecture:

Teaching Assistant, Yale College, New Haven, Connecticut, 1993-1994
Critic, Yale School of Architecture, New Haven, Connecticut, 1994-1998
Assistant Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 1998-2003
Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 2003-2008

Current academic position at Yale School of Architecture:

Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2009-present

Professional Experience:

Intern, Reima and Raili Pietilä Architects, Helsinki, 1984-1985
Designer, Suunnittelurengas, OY, Helsinki, 1986-1987
Intern, Robert Obrist und Partner, St. Moritz, Switzerland, 1987
Draftswoman, A-Consultants, Helsinki, 1987-1988
Project Architect, Senior Design Team member and Publications Coordinator, Volker Giencke & Co, Graz, Austria, 1988-1992
Founder and Principal, Eeva-Liisa Pelkonen Architect, 1990-present
Design Collaborator, Turner Brooks Architects, New Haven, Connecticut, 1994-present

Licenses/Registration:

Finland

Selected Publications and Recent Research:

Authored books:

Pelkonen, Eeva-Liisa. *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture*. Cambridge: MIT Press, 1996.
Pelkonen, Eeva-Liisa. *Alvar Aalto: Architecture, Modernity and Geopolitics*. New Haven: Yale University Press, 2009.

Co-authored and edited books:

Pelkonen, Eeva-Liisa, and Donald Albrecht, eds. *Eero Saarinen: Shaping the Future*. New Haven: Yale University Press, 2006.
Pelkonen, Eeva-Liisa, and Esa Laaksonen, eds. *Architecture + Art. New Visions, New Strategies*. Helsinki: Alvar Aalto Academy, 2007.

Pelkonen, Eeva-Liisa, ed. *In Pursuit of Modern Form*. New Haven: Yale School of Architecture, 2010.
Pelkonen, Eeva-Liisa, ed. *Kevin Roche: Architecture as Environment*. New Haven: Yale University Press, 2011.

Journal articles:

- Pelkonen, Eeva-Liisa. "About the Concept of Meaning in Architectural Discourse." *Finnish Architectural Review* (1986): 79.
- Pelkonen, Eeva-Liisa. "Architecture – Now." *Muoto* (1987): 28-29.
- Pelkonen, Eeva-Liisa. "The New Wave and the Ecstasy of Experience." *Muoto* (1987): 40-41.
- Pelkonen, Eeva-Liisa. "Vicious Games." *Finnish Architectural Review* (1988): 80.
- Pelkonen, Eeva-Liisa. "Architecture and Resistance; How to Capture Innocence." *Finnish Architectural Review* (1989).
- Pelkonen, Eeva-Liisa. "No Return. Günter Domenig: Das Steinhaus." *Finnish Architectural Review* (1989): 23.
- Pelkonen, Eeva-Liisa. "Architectural Education in the Technical University of Graz." *Finnish Architectural Review* (1990): 72.
- Pelkonen, Eeva-Liisa. "On Contemporary European Architecture; Towards the Aesthetics of the Incomplete." *Finnish Architectural Review* (1994): 76-77.
- Pelkonen, Eeva-Liisa. "Lessons in Lateral Thinking." *Architektur Forum*, no. 178 (1995): 64-65.
- Pelkonen, Eeva-Liisa. "On Light Construction." *Columbia Newsline* (1995).
- Pelkonen, Eeva-Liisa. "On Light Construction." *Columbia Newsline* (1996).
- Pelkonen, Eeva-Liisa. "On Light Construction." *Columbia Documents*, vol. 6 (1997): 2124.
- Pelkonen, Eeva-Liisa. "Bernard Tschumi's Event Spaces." *Daidalos*, no. 67 (1998): 82-85.
- Pelkonen, Eeva-Liisa. "Aalto's Unfolding Imagination." *Daidalos*, no. 71 (1999): 22-26.
- Pelkonen, Eeva-Liisa. "Bernard Tschumi's Event Spaces." *Praxis*, no. 0 (1999): 82-87.
- Pelkonen, Eeva-Liisa. "Living in Real Time." *Yale Constructs*, (1999).
- Pelkonen, Eeva-Liisa. "Giedion's Aalto." *ptah*, no. 2 (2000): 3-7.
- Pelkonen, Eeva-Liisa. "On Material, Work and Resistance." *Perspecta*, no. 31 (2000): 113.
- Pelkonen, Eeva-Liisa. "Alvar Aalto and the Geopolitics of Fame." *Perspecta*, no. 36 (2005): 86-97.
- Pelkonen, Eeva-Liisa. "Eero Saarinen." *Hartford Courant* (2005).
- Pelkonen, Eeva-Liisa. "New Haven Veterans Memorial Coliseum: The Urban Sub-Text." *Perspecta*, no. 40 (2008).
- Pelkonen, Eeva-Liisa. "Alvar Aalto's Kaufmann Center." *PIN-UP Magazine for Architectural Entertainment* (2010).
- Pelkonen, Eeva-Liisa. "Architecture or Welfare." *Finnish Architectural Review* (2010).
- Pelkonen, Eeva-Liisa. "Project-based." *Nordic Architecture Journal* (2012).
- Pelkonen, Eeva-Liisa. "Saarinen vs. Roche: Two Models of Practice." *Perspecta*, no. 44 (2012).
- Pelkonen, Eeva-Liisa. "What about SPACE?" 306090 (2012).

Professional Memberships:

Fellow, Whitney Humanities Center, Yale University
Honorary Member, The Authors' Club, London
Member, Finnish Critics Association SARV
Member, Society of Architectural Historians

Name: Ben Pell

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design

ARCH 1016 Visualization III: Fabrication & Assembly

ARCH 1229 Display and Fabrication

ARCH 1235 Parts Is Parts: Component Production in Contemporary Architecture (Spring 2013)

ARCH 2221 Ornament and Technology

Educational Credentials:

B.Arch., Syracuse University, 1997

M.Arch., University of California Los Angeles, 2002

Teaching Experience:

Guest Juror, 2002-present:

Carnegie Mellon University, Pittsburgh, Pennsylvania

Catholic University of America, Washington, D.C.

Columbia University, New York

Cooper Union, New York

Cornell University, Ithaca, New York

Harvard University, Cambridge, Massachusetts

Massachusetts Institute of Technology, Cambridge, Massachusetts

New York Institute of Technology, New York

Parsons The New School of Design, New York

Rensselaer Polytechnic Institute, Troy, New York

University of Pennsylvania, Philadelphia, Pennsylvania

University of Tennessee, Knoxville, Tennessee

Assistant Professor, Syracuse University School of Architecture, Syracuse, New York, 2003-2005

Critic, Pratt Institute School of Architecture, Brooklyn, New York, 2005

Current academic position at Yale School of Architecture:

Critic and Studio Coordinator, Yale School of Architecture, New Haven, Connecticut, 2005-present

Professional Experience:

Project Architect, Audrey Matlock Architect, New York, 1999-2001

Project Architect, Robert A.M. Stern Architects, New York, 2002-2003

Founding Partner, PellOverton LLC, New York, 2003-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Publications:

Fred Bernstein, "Top of the Line." *Surface* magazine, issue #43, August 2003, pp.162-171.

"Looks that Kill: Monsters, Fiends, and Architecture's New Do." Ben Pell, in *IKEAGRAMS: Project on the Waterfront, Red Hook, Brooklyn*, pp.7-9.

IKEAGRAMS: Project on the Waterfront, Red Hook, Brooklyn. ed. Ben Pell and T.L. Brown, Syracuse University, Syracuse, NY (2004).

Mireille Hyde, "Wearing Your Wallpaper to Work." *Metropolis* magazine, August 2005, online feature: metropolismag.com.

Randi Greenberg, "No More Wire Hangers: Walldrobe / Wearpaper." *Architectural Record*, ArchRecord2, August 2005, p.49.

"Walldrobe / Wearpaper" in *Decoration*. Ben Pell, ed. E.Abruzzo and J.Solomon (306090 Books, 2006) vol.10, pp.114-122.

Eric Wilson, "Mixed-Culture Zoning." *The New York Times*, Style section, October 19, 2006.

Randi Greenberg, "Against the Grain." *Metropolis* magazine, February 2007, p.44.
"PellOverton" in *Resonance: Young Architects 10*. ed. L.Packard (Princeton Architectural Press, 2009), pp.150-175.
"On Productive Inefficiencies" in *Material Evidence: New Designs for Architectural Practice*. Ben Pell, ed. M.Burgermaster and R.Russo (NJIT College of Architecture and Design, 2010), pp.50-57.
"PellOverton" in *The Architects Portfolio: Planning Design Production*. ed. Andreas Luescher, (Routledge Press 2010), pp.128-133.
"The Presence of Surface: A Conversation with Alejandro Zaera-Polo." Ben Pell, *Architecture Today*, September 2010.
"What We Learned: Las Vegas Studio and the Work of Venturi Scott Brown & Associates." Ben Pell, *Journal of Architectural Education*, vol 64, issue 1, September 2010, pp.144-147.
Elaine Louie, "An East Village Apartment: Sleek and Childproof." *The New York Times*, Home section, April 29, 2010, p.D5.
The Articulate Surface: Ornament and Technology in Contemporary Architecture. Ben Pell, (Birkhauser Press, 2010).

Lectures and panels:

"Technology, Performance, Ornament" lecture, Education and Practice Lecture Series. NYIT Old Westbury, October 7, 2005.
"Decoration and Architecture" panelist. The Architectural League of New York, November 3, 2006.
"Graphic Behavior" lecture. The Architectural League of New York, May 15, 2008.
"Code Form Space" speaker and panelist. Carnegie Mellon University School of Architecture, February 3, 2009.
"Material Evidence" speaker and panelist. New Jersey School of Architecture, NJIT, October 28, 2009.
"Essential Excess" lecture, SOM PDC Lecture Series. Skidmore Owings and Merrill, New York, March 23, 2010.
"The Articulate Surface" lecture. New Jersey School of Architecture, NJIT, December 2, 2010.
"The Articulate Surface" lecture. Roger Williams University, November 17, 2010.
"The Articulate Surface" lecture. Harvard University Graduate School of Design, April 14, 2011.
"Hi-Tech: Technology and Technique in Contemporary Practice". Harvard University Graduate School of Design, April 5, 2012.

Professional Memberships:

Advisory committee memberships:

Syracuse University School of Architecture, 2004-2005:
 Graphic Identity and Publications Committee
 Technology and Curriculum Committee
Yale School of Architecture, 2005-present:
 Admissions Committee
 Awards Committee (Chair, Spring 2012)
 Curriculum Committee
The Architectural League of New York, 2008-2010:
 Off-Site Program Committee
 Young Architects Committee

Name: Shih-Fu Peng

Courses Taught (Four semesters prior to current visit):

ARCH 1103 Advanced Studio

Educational Credentials:

B.Arch., Cornell University, 1989

M.Arch., Harvard University, 1992

Teaching Experience:

Critic, Architectural Association, London, 2001

Design Tutor, Cornell University, Ithaca, New York, 2005

Visiting Critic, Columbia University, New York, 2007

Studio Critic, Dublin Institute of Technology, Dublin, 2010-present

Lecturer, Harvard University Graduate School of Design, Cambridge, Massachusetts, 2011

Lecturer, Massachusetts Institute of Technology, Cambridge, Massachusetts, 2011

Previous academic position at Yale School of Architecture:

N/A

Current academic position at Yale School of Architecture:

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Project Director, Heneghan Peng Architects, Dublin, Ireland, 1999-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Selected projects:

Arabsat Headquarters, Riyadh, Kingdom of Saudi Arabia

Art Storage and Conservation Centre, Weimar, Germany

Central Park Bridges, London Olympics 2012

Giant's Causeway Visitor Centre

Grand Museum of Egypt

Kildare County Council Offices

Kiltarnan Hotel & Leisure Campus

Mittelrheinbruecke, Rhine Valley, Germany

National Gallery of Ireland, Refurbishment of Historic Buildings

National University of Ireland, Maynooth, Student Housing

University of Greenwich, School of Architecture, London

Professional Memberships:

Member, Royal Institute of British Architects

Member, Royal Institute of the Architects of Ireland

Member, The American Institute of Architects

Name: Emmanuel Petit

Courses Taught (Four semesters prior to current visit):

ARCH 1118 Advanced Studio

ARCH 3021 Architectural Theory I: 1750-1968

ARCH 3219 Architectural Multiplications

ARCH 3224 Architecture: Fragment and the Absolute (Spring 2013)

ARCH 3251 Spheres: History and Theories of the Spherical Function in Architecture (Fall 2012)

Educational Credentials:

Architectural Diploma, Swiss Federal Institute of Technology, 1998

M.A., Princeton University, 2001

Ph.D., Princeton University, 2006

Teaching Experience:

Assistant in Instruction, Princeton University School of Architecture, Princeton, New Jersey, 1999-2001

Previous academic positions at Yale School of Architecture:

Studio Critic and Lecturer, Yale School of Architecture, New Haven, Connecticut, 2001-2005

Assistant Professor, Yale School of Architecture, New Haven, Connecticut, 2005-2010

Current academic position at Yale School of Architecture:

Associate Professor, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Intern, Büro Professor Josef P. Kleihues, Berlin, Germany, 1995

Intern, HDS & Gallagher Arch MC, Boston, Massachusetts, 1995

Architect, Peter Eisenman Architects, New York, 1997

Architect, Architectures Jean Nouvel, Paris, France, 1998-1999

Architect, Jean Petit Architectes, Luxembourg, 1999

Architect, Competition Projects with Ralitza Boteva, various locations, 2001-2007

Co-Organizer, Museum of Modern Art and Yale University "Philip Johnson and The Constancy of Change" Conference, New York and Connecticut, 2006

Exhibition Designer, Chamber of Architects, Sofia, Bulgaria, 2007

Architect, Jean Petit Architectes, 2008

Founder, Episteme LLC, New Haven, Connecticut, 2011-present

Licenses/Registration:

Luxembourg

Selected Publications and Recent Research:

Books:

Emmanuel Petit ed., *Philip Johnson: The Constancy of Change* (London, New Haven: Yale University Press, 2009).

Emmanuel Petit ed., Stanley Tigerman, *Schlepping Through Ambivalence: Essays on an American Architectural Condition* (New Haven: Yale Press, 2011).

Emmanuel Petit, *Irony, Or, The Self-Critical Opacity of Postmodern Architecture* (2012).

Emmanuel Petit ed., *In Relation to Colin Rowe: Eleven Architects Take Position* (forthcoming).

Publications:

"Shanghai; Renewal of a City!?" in: *A City of Culture* (Hong Kong University Press, Hong Kong, 1997).

"Oh, wie schön ist Panama. Eisenmans Transgression der normativen Form." *transFORM, Die Sprache der Architektur*. No.2 (ETH GTA Verlag, Zurich, January 1998).

- "Attention: Slippery Floors. An Architect's Thoughts on Real and Virtual Grounds." transReal: Wirklichkeit und andere Realitäten. Nr.7 (ETH GTA Verlag, Zurich, November 2000).
- "Interview with Robert Slutzky" in: Slutzky: Recent Work. The Cooper Union School of Architecture; Anthony Vidler ed. Exhibition Catalogue (New York, October 2002).
- "The Other Architectural Manifesto: Caricature" Thesis, Scientific Journal of the Bauhaus Univ. Weimar (Weimar, Heft 3/4, 2003).
- "Eisenman's Space Odyssey / Eisenmans Odyssee im Raum der Welt" in: Barfuss auf weissgluhenden Mauern (Wien: Hantje Verlag, December 2004). Exhibition catalogue of the Peter Eisenman retrospective at the Vienna Museum für angewandte Kunst.
- "Eisenman's Terragni: Father Gravitas and Mother Stability" Book Review: Peter Eisenman's Giuseppe Terragni: Transformations, Decompositions, Critiques, Log 3 (New York: ANY corporation, September 2004).
- "The Long Swerve: Terragni and Eisenman." Conference Review in: Yale Constructs (Spring 2004).
- "Art Bridges: Explorations in The Public Sphere." in: Sous les ponts, le long de la rivière II. Exhibition catalogue, Casino Luxembourg – Forum d'art contemporain (June 2005), pp. 14–25.
- "The Mid-life Crisis of Architecture. A Theory of the Creative Leap." Thresholds 29. Inversions (Cambridge: The MIT Press, February 2005), pp. 38–43.
- "Botox-ing Architecture's Hermeneutical Wrinkles: From Differential to Integrative Thinking in Architecture, 1965–2005." Perspecta 38 AfterAll, (Mai 2006), pp. 28–39.
- "Abject Architecture." Essay in: Hernan Diaz-Alonso, "Excessive Xefirotarch" (HUST Press: A ADCU Monograph, 2008).
- "Incubation and Decay: Arata Isozaki's Architectural Poetics: Metabolism's Dialogical Other." Perspecta 41 Monster (August 2008).
- "Architektur: Negatives Denken im Positiv" in: Ulf Meyer and Alain Linster eds., LX architecture – in the Heart of Europe: Contemporary Architecture in Luxembourg; edited by Fondation de l'Architecture et de l'Ingenierie, Luxembourg (Berlin: DOM Publishers, 2008).
- "New Architectural Grotesque Since 1990: From Form to Organism." trans-IT Nr.7, Zurich: ETH GTA Verlag, (October 2009).
- "The Architect's Satirical alter ego: Caricature as 'Embodied Critique' of Architecture in the 20th century." Essay in: Howard Burns & Guido Beltramini eds., "L'architetto: ruolo, volto, mito" (Venezia: Marsilio, 2009).
- "Ce qui importe, c'est la sincérité: Entretien avec Pierre Soulages" 14 aout 2000 E. Petit and M.-A. zu Salm-Salm in conversation with Pierre Soulages in: Marie-Amélie zu Salm-Salm, Échanges artistiques franco-allemands après 1945; recueil d'entretiens, préface de Serge Lemoine (Paris: L'Harmattan, 2009), 225–236.
- "An Architect's Legacy: James Stirling's Students at Yale, 1959–83," Exhibition pamphlet, Yale School of Architecture, October 2010.
- "L'extension contemporaine de la villa historique" Emmanuel Petit, Martine Vermast, Aloyse Achten Les 2 Musées de la Ville de Luxembourg, Collection Histoire Architecture, 2010.
- "On the Entrails of Architecture's Organism" Perspecta 43 The Real (April 2010).
- "The Architecture of Self-Reflection; Paul Rudolph's Art & Architecture Building at Yale" Archithese; Zeitschrift und Schriftenreihe für Architektur (3.2010).
- "Ich und Du" in Stanley Tigerman, Schlepping Through Ambivalence: Essays on An American Architectural Condition, ed. by Emmanuel Petit (New Haven: Yale Press, 2011).
- "Preface" to Stanley Tigerman, Designing Bridges to Burn: An Autobiography by Stanley Tigerman (Reyes Station, Calif.: ORO Editions, 2011).

Professional Memberships:

Member, Ordre des Architectes, Luxembourg

Name: Alan Plattus

Courses Taught (Four semesters prior to current visit):

ARCH 1022 Architectural Design
ARCH 1106 Advanced Studio
ARCH 1108 Advanced Studio
ARCH 4011 Introduction to Urban Design

Educational Credentials:

B.A. Hist. of Art, Yale University, 1976
M.Arch., Princeton University, 1979

Teaching Experience:

Lecturer, Princeton University School of Architecture, Princeton, New Jersey, 1979-1980
Assistant Professor, Princeton University School of Architecture, Princeton, New Jersey, 1980-1986

Previous academic positions at Yale School of Architecture:

Visiting Lecturer, Yale School of Architecture, New Haven, Connecticut, 1986-1987
Associate Professor, Yale School of Architecture, New Haven, Connecticut, 1987-1998
Associate Dean, Yale School of Architecture, New Haven, Connecticut, 1989-1999

Current academic positions at Yale School of Architecture:

Director, Yale Urban Design Workshop, New Haven, Connecticut, 1992-present
Professor of Architecture and Urbanism, Yale School of Architecture, New Haven, Connecticut, 1998-present

Professional Experience:

Intern, Institute for Architecture and Urban Studies, New York, New York, 1973-1974
Program Director, Kentucky Youth Development Foundation, Louisville, Kentucky, 1973-1975
Designer, Christopher Chadbourne, Architect, Lambertville, New Jersey, 1977
Designer, Alan Chimacoff, Architect, Princeton, New Jersey, 1978-1981
Independent consulting practice in urban and architectural design, 1980-present
Founder and Director, Yale Urban Design Workshop and Center for Urban Design Research, 1992-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Books edited and introduced:

Paul Rudolph: Drawings for the Art and Architecture Building at Yale, 1959-1963, Yale University School of Architecture, 1988.

The American Vitruvius: An Architect's Handbook of Civic Art, Werner Hegemann and Elbert Peets, edited and with an Introduction by Alan J. Plattus, Princeton Architectural Press, 1988.

Architecture and Urbanism: Proceedings of the 1987 ACSA Annual Meeting, edited by Alan J. Plattus and Thomas H. Beeby, 1989.

Time-Saver Standards for Urban Design, edited by Donald Watson, Alan Plattus, and Robert Shibley, McGraw-Hill, 2003.

Re-reading Perspecta, An anthology of the first thirty issues, edited by Peggy Deamer, Alan Plattus, and Robert A.M. Stern, MIT Press, 2006.

Report of the New Haven Civic Improvement Commission, edited and with an Introduction by Alan J. Plattus, Trinity University Press, 2012.

Essays and chapters in books:

- "Le Corbusier: A Dialectical Itinerary," in Deborah Gans, *The Le Corbusier Guide*, Princeton Architectural Press, 1987.
- "*The American Vitruvius* and the American Tradition of Civic Art," Introduction to *The American Vitruvius* (see above), Princeton Architectural Press, 1988.
- "Towards a Post-Analytic Architecture: Recent Work of Venturi, Rauch and Scott-Brown," in *Thinking the Present: Recent American Architecture*, Princeton Architectural Press, 1990.
- "The Architecture of Difference: Engagement and Representation in the Work of Scogin, Elam and Bray," in *Critical Architecture/ Architectural Criticism*, Rizzoli, 1992.
- "At the Edge of the Urban Millennium," in *The Edge of the Millennium*, Watson-Guptill, 1993.
- "The Persistence of Humanism," Introduction to *Koetter Kim & Associates: Place/Time*, Rizzoli, 1997.
- "The Philadelphia Navy Yard: Unbuilding the City," in *The Open City: Strategies of Transformation for the Conversion of the Philadelphia Navy Yard*, University of Pennsylvania, 1997.
- "Place-Making in the Global City: The Recent Work of Koetter Kim & Associates," in *Cities and Buildings*, New Haven, 2001.
- Introduction to *New Haven's Cultural Landscapes: Its Changing People and Places*, New Haven, 2001.
- "Campus Plans: Context and Community," *Eero Saarinen: Shaping the Future*, Eeva-Liisa Pelkonen and Donald Albrecht, eds., Yale University Press, 2006.
- "Celebrating the City," in *Writing Urbanism: A design Reader*, Douglas Kelbaugh and Kit Krankel McCulloch, eds., Routledge, 2008.
- "Citizenship and Architecture: Notes on the Order of the American City," in *Making the Metropolitan Landscape: Standing Firm on Middle Ground*, Jacqueline Tatom and Jennifer Stauber, eds., Routledge, 2009.
- "The Pack Donkey's Revenge: Sitte and Modernist Urbanism," *Sitte, Hegemann and the Metropolis: Modern Civic Art and International Exchanges*, Charles Bohl and Jean-Francois Lejeune, eds., Routledge, 2009.
- "1910 New Haven Civic Improvement Commission Report and the American City Planning Tradition," Introduction to *Report of the New Haven Civic Improvement Commission*, Trinity University Press, 2012.
- "The Book(s) on the Drafting Room Table," in *Architecture School: Three Centuries of Educating Architects in North America*, Joan Ockman and Rebecca Williamson, eds., MIT Press, 2012.
- "Shared Difference: Citizenship and Civility in American Architecture and Urbanism," (forthcoming from Washington State University).
- "The Flatbed Facades of Venturi and Scott Brown," in *After Las Vegas*, Stanislaus von Moos, ed. (forthcoming).

Articles:

- "Emblems of the City: Civic Pageantry and the Rhetoric of Urbanism," *Artforum*, September, 1981.
- "Learning From Venturi," (co-authored with Alan Chimacoff), *Architectural Record*, September, 1983.
- "Passages into the City: The Interpretive Function of the Roman Triumph," *The Princeton Journal: Thematic Studies in Architecture*, 1983.
- "The City 'en fete': Representations of Renaissance Paris," *Architecture and Urbanism: Proceedings of the 1987 ACSA Annual Meeting*, 1989.
- "Architectural Theory Without Names: Teaching the History of the Recent Past," *Proceedings of 1989 ACSA Annual Meeting*, 1990.
- "The Architecture of Architecture Schools," *Progressive Architecture*, April, 1990.
- "Kahn and the Order of Cities," *Design Book Review* (special issue on Louis I. Kahn), Fall, 1991.
- "The Sum of the Parts: Adding Onto Modernism," *Casabella*, September, 1992.
- "The Museum and the City: The Cultural Geography of Recent American Museums," *Casabella* (special double issue on America), January-February, 1992.
- "Beyond the Green," *The Hartford Courant*, April 6, 2003.
- "The Big Picture," *The Hartford Courant*, May 29, 2005.
- "Fort Trumbull," *The New London Day*, February 14, 2010.

Professional Memberships:

Advisory Board, Baltimore Conference on Architecture
Board of Directors, Connecticut Architectural Resources Consortium

Board of Directors, Eli Whitney Museum
Board of Directors, Neighborhood Partnerships Network
Board of Directors, New Haven Preservation Trust
Board of Referees, Journal of Architectural Education
Fellow, Forum for Urban Design
Fellow, Institute for Urban Design
Founding Member, ReVisions, A Study Group for Architectural Theory and Criticism
Member, American Planning Association
Member, Arts Council of Greater New Haven, and Alliance for Architecture
Member, Congress for the New Urbanism, Co-Chair, Education Task Force
Member, Connecticut Academy of Arts and Letters
Member, Connecticut Trust for Historic Preservation
Member, Docomomo
Member, Loan Advisory Committee, New Haven Livable Cities Initiative
Member, National Trust for Historic Preservation
Member, New Haven Colony Historical Society
Member, New Haven Green Restoration Committee
Member, Pace University School of Law Annual Land Use and Sustainable Development Conference
Member, Public Works Historical Society
Member, Publications Committee, Yale University Press
Member, Regional Plan Association, Committee on the Third Regional Plan of New York
Member, Society of American City and Regional Planning Historians
Member, Society of Architectural Historians
Panel Member, University Grants Council, Hong Kong
Trustee, Yale-China

Name: Demetri Porphyrios

Courses Taught (Four semesters prior to current visit):

ARCH 1114 Advanced Studio

ARCH 1115 Advanced Studio

Educational Credentials:

M.Arch., Princeton University

Ph.D. History and Theory, Princeton University

Honorary Ph.D., University of Notre Dame

Teaching Experience:

Previous teaching positions:

Architectural Association, London, United Kingdom

Polytechnic of Central London, London, United Kingdom

Royal College of Art, London, United Kingdom

Thomas Jefferson Professor, University of Virginia, Charlottesville, Virginia

Previous academic positions at Yale School of Architecture:

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 1989, 1991, 2001, 2006

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1999-2000, 2003, 2005, 2007-2009

Louis I. Kahn Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 2011-2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Principal, Porphyrios Associates, London, United Kingdom

Licenses/Registration:

not available

Selected Publications and Recent Research:

Books:

Porphyrios, Demetri, ed. *Classicism is Not a Style*. St. Martin's Press, 1982.

Porphyrios, Demetri. *On the Methodology of Architectural History*. St. Martin's Press, 1982.

Porphyrios, Demetri. *Sources of Modern Eclecticism*. London: Academy Editions, 1982.

Porphyrios, Demetri. *Selected Buildings & Writings (Architectural Monographs No 25)*. London: Academy Editions, 1993.

Porphyrios, Demetri, ed. *Building and Rational Architecture*. London: Academy Editions, 1995.

Porphyrios, Demetri. *Classical Architecture*. London: Andreas Papadakis Publishers, 1998.

Scully, Vincent. *Porphyrios Associates*. Papadakis Publisher, 2008.

Awards:

Arthur Ross Award for Excellence in the Classical Tradition

British Council for Offices Awards

Croydon Design Award

Driehaus International Prize in Architecture

MIPIM Hotels and Tourism Resorts Award

MIPIM Residential Development Award

Royal Borough of Kensington & Chelsea Award

Royal Fine Art Commission Award

Professional Memberships:

Archon, Ecumenical Patriarchate

Member, CABI Design Review Committee

Member, Council of the Greek Archaeological Committee

Member, Europa Nostra

Member, Society of Architectural Historians

Trustee, Saint Catherine Foundation

Name: Alexander Purves

Courses Taught (Four semesters prior to current visit):

ARCH 1291 Rome: Continuity and Change

Educational Credentials:

B.A., Yale University, 1958

M.Arch., Yale University, 1965

Teaching Experience:

Previous academic positions at Yale School of Architecture:

Associate Professor (Adjunct) of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1976–1985

Associate Dean, Yale School of Architecture, New Haven, Connecticut, 1984-1986, 1999-2001

Associate Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1985-1991

Professor of Architecture, Yale School of Architecture, New Haven, Connecticut, 1991-2004

Acting Dean, Yale School of Architecture, New Haven, Connecticut, 1992, 1998

Current academic position at Yale School of Architecture:

Professor Emeritus of Architecture, Yale School of Architecture, New Haven, Connecticut, 2004-present

Professional Experience:

Designer, Davis, Brody & Associates, New York, 1966-1976

Founder and Principal, Independent Practice, 1976-present

Licenses/Registration:

Connecticut

Selected Publications and Recent Research:

Publications:

"The Persistence of Formal Patterns", *Perspecta* 19, 1982

"This Goodly Frame, the Earth", *Perspecta* 25, 1989

Exhibitions:

Blue Mountain Gallery, New York City, 2006, 2010

Gurari Collections, Boston, Massachusetts, 2010

Leubsdorf Gallery, Hunter College, New York City, 2000

New Arts Gallery, Litchfield, Connecticut, 2004, 2006, 2007

New Haven, Connecticut, 1985, 1996, 2000, 2002

Union League Bar des Artistes, New Haven, Connecticut, 2010

Washington Art Association, Washington, Connecticut 1987, 1992, 1995, 2003, 2007, 2008

Woodbury Fine Arts, Woodbury, Connecticut, 2004

Awards:

American Institute of Architects Medal, Yale 1965

Judith M. Capen Award for Excellence in Teaching 1978

Kin Lui Wu Award for Excellence in Teaching 2009

New Haven Preservation Trust Merit Plaque - Jane Ellen Hope Building Renovation 1983

NY Society of Architects Award of Honor 1973

NY State Association of Architects Award 1973

W.W. Winchester Traveling Fellowship, Yale 1965

Professional Memberships:

Member, Connecticut Society of Architects

Member, Society of Architectural Historians

Member, The American Institute of Architects

Name: Kishwar Rizvi

Courses Taught (Four semesters prior to current visit):

ARCH 3299 Independent Study

Educational Credentials:

B.A., Wesleyan University

M.Arch., University of Pennsylvania

Ph.D., Massachusetts Institute of Technology, 2000

Teaching Experience:

Visiting Faculty, College of the Holy Cross, Worcester, Massachusetts, 1998

Lecturer, Yale University Department of the History of Art, New Haven, Connecticut, 2002-2003

Assistant Professor, Barnard College Department of Art History and Archeology, New York, 2004-2006

Assistant Professor, Yale University Department of the History of Art, New Haven, Connecticut, 2006-2012

Ph.D. Theses External Examiner, Lahore College for Women University Fine Arts Department, Lahore, Pakistan, 2008-present

Associate Professor, Yale University Department of the History of Art, New Haven, Connecticut, 2012-present

Professional Experience:

Fellowships:

Post-doctoral Fellowship, Yale Center for International and Area Studies and the History of Art Department, 2000-2002.

Alexander von Humboldt Foundation Research Fellowship for the project, "Representing Kingship in Early Safavid Iran: 'Abbas I and the 1605 *Shahnama* of Firdawsī," hosted by the Museum for Islamic Art, Berlin, 2007-2009.

Whitney Humanities Center Fellowship, Yale University, 2009-2010.

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Modernism and the Middle East: Architecture and Politics in the Twentieth Century, editor, Studies in Modernity and National identity Series (Seattle: University of Washington Press) 2008.

The Safavid Dynastic Shrine: Architecture, Religion and Power in Early Modern Iran (London: British Institute for Persian Studies, I. B. Tauris) 2011.

Articles and book chapters:

"Gendered Patronage: Women and Benevolence in Safavid Architecture," *Women, Patronage, and Self-Representation in Islamic Societies*, ed. D. F. Ruggles, (SUNY: New York), 2000.

"Its mortar mixed with the sweetness of life': Ritual and Architecture of the shrine of Shaykh Safi in Ardabil," *The Muslim World* (special issue on Saint and Shrine Formation in Medieval Islam), Fall 2000.

"The Imperial Setting: Shah 'Abbas I at the shrine of Shaykh Safi al-din Ishaq," *Safavid Art and Architecture*, ed. S. Canby, (British Museum Press: London), 2002.

"Religious Icon and National Symbol: The Tomb of Ayatollah Khomeini in Iran," *Muqarnas: Journal of Islamic Art and Architecture*, vol. 20, (2003).

"On Writing: Situating the discourse on calligraphy in contemporary Pakistan," in *Renaissance: New Voices in Islamic Calligraphy*, eds. A. Gulgee and S. Hussain (Karachi: Oxford University Press), 2006.

"Art History and the Nation: Arthur Upham Pope and the discourses on „Persian Art“ in the early 20th century," in proceedings of the symposium Historiography and Ideology: Writing the history of the

Ottoman architectural heritage, guest editors, Sibel Bozdogan and Gulru Necipoglu, *Muqarnas: Journal of Islamic Art and Architecture*, vol. 24, (2007).

"Modern Architecture and the Middle East: The burdens of representation," introductory chapter in *Modernism and the Middle East: Architecture and politics in the twentieth century*, eds. S. Isenstadt and K. Rizvi (University of Washington Press), 2008.

"Sites of Pilgrimage and Objects of Devotion," chapter on the great shrines at Ardabil, Qum and Mashhad, for *Shah 'Abbas: The Remaking of Iran*, ed. Sheila Canby, (London: British Museum Press), publication accompanying exhibition at the British Museum, 2009.

"Art," *Key Themes for the Study of Islam*, ed. Jamal Elias, (Oxford: One World Press), 2010.

"Persian Pictures: Artifice and authenticity in representations of Islam in the early 18th century," in *The First Global Vision of Religion: Bernard Picart's Religious Ceremonies and Customs of All the Peoples of the World*, eds. Lynn Hunt, Margaret Jacob and Wijnand Mijnhardt, (Getty Research Institute), 2010.

"Kings, Heroes, and the Divine: The 1605 *Shahnama* at the National Library in Berlin," (in German; forthcoming in English) in *Heroische Zeiten: Tausend Jahre persisches Buch der Könige*, eds. Julia Gonnella und Christoph Rausch, publication accompanying exhibition at Islamic Art Museum, (Berlin: Edition Minerva), 2011.

"Mosques and Commemorative Shrines: Piety, patronage, and performativity in religious architecture," *Treasures of the Aga Khan Museum: Arts of Islamic Architecture*, eds. M. Graves and B. Junod, accompanying the exhibition at the Hermitage Museum, St. Petersburg, Russia, December, 2011.

"Architecture and the Representations of Kingship during the reign of the Safavid Shah Abbas I," in *Every Inch a King: From Alexander to the King of Kings*, eds. Charles Melville and Lynette Mitchell (Leiden: Brill), in press, 2012.

"The Suggestive Portrait of Shah 'Abbas: Prayer and likeness in a 1605 Safavid *Shahnama* (Book of Kings)," *The Art Bulletin* 94/2, (June, 2012).

"The Incarnate Shrine: Commemorating the cult of Shi'i imams in Safavid Iran," in *Saints and Sacred Matter: The cult of relics in Byzantium and beyond*, edited by Cynthia Hahn and Holger Klein, (Washington, DC: Dumbarton Oaks), forthcoming.

"The United Arab Emirates: Modern and Contemporary Architecture in the Middle East," *A Companion to Islamic Art*, eds. Gulru Necipoglu and Finbarr B. Flood, (Malden, MA: Blackwell), forthcoming.

"Transnational Architecture, Ethics, and the Reification of History: Park51 Islamic Community Center in New York City" in *In the Wake of the Global Turn: Propositions for an 'Exploded' Art History without Borders*, edited by Aruna D'Souza and Jill Casid, (Williamstown, MA: Clark Art Institute), forthcoming.

Lectures and symposia:

"Aspects of National Identity in the Art and Architecture of Post-Revolutionary Iran," Committee on Iranian Studies, Center for Middle Eastern Studies, Harvard University, Cambridge, MA. April 1996.

"Transformations in early Safavid architecture at the Shrine of Shaykh Safi al-din Ishaq in Ardabil," at the conference, *Art and Architecture of Safavid Iran*, British Museum, London. March 1998.

"The Sufi and the Shah: 'Abbas I at the shrine of Shaykh Safi al-din Ardabili in Iran," Wesleyan University, Middletown, CT. November 2000.

"From Sufi Shrine to Imperial Icon: Safavid interventions at the mausoleum of Shaykh Safi al-din Ardabili in Iran," University of Michigan, Ann Arbor. January 2001.

"Sites of Prayer and Poetry: Shrines in sixteenth-century Iran and India," at the panel discussion, *Beyond 1001 Nights and September 11: Arab-Islamic Art and Culture*, Department for Near Languages and Cultures. October 2001.

"The Historical Imagination: The place of mimesis in the study of Islamic architecture," Massachusetts Institute of Technology, Cambridge, MA. March 2001.

"Translating Islamic Architecture: The legacy of the Aga Khan Program," *International Conference of the American Collegiate Schools of Architecture*, Istanbul, Turkey. June 2001.

"Inspiration and Effect in the *Hamzanama* Manuscript," guest speaker at the docents' workshop for the exhibition, *The Adventures of Hamza*, Brooklyn Museum of Art, New York. October 2002.

"Mughal-Modern: A visual language of migration," guest speaker at the exhibition *Painting over the Lines: Five Contemporary Artists from Pakistan*, IndoCenter for Art and Culture, New York. June 2002.

- "Kingship and Authority in early Safavid Painting: Lessons from the 1605 *Shahnama* of Firdawsi," Workshop on *Majalis al-Ushhaq: Poetry, Painting and Biography*, Amherst College, Amherst, MA. Oct 2004.
- "Ruins of Empire: William Hodges and the architectural landscape of Mughal India," gallery talk, Yale Center for British Art, New Haven, CT. March 2005.
- "Writing Gender and Architecture: Women at the shrine of Lal Shahbaz Qalandar at Sehwan, Pakistan," University Seminar on South Asia, Columbia University; South Asian Women's Creative Collective, New York City. March 2005.
- "Arthur Upham Pope and the *Survey of Persian Art*: Exploring the discourses on Iranian art and architecture in the early 20th century," at the symposium, *Historiography and Ideology: Writing the history of the Ottoman architectural heritage*, Harvard University, Cambridge, MA. May 2006.
- "Modernism and the Middle East: Historical and theoretical considerations," School of Architecture, Zayed University, Dubai, UAE. December 2006.
- "Rediscovering Islamic Art: Calligraphy and the miniature tradition in contemporary Pakistan," *Brown Bag Lecture Series*, Middle East Institute, Columbia University. March 2006.
- "The Map," panelist for *Arts of the Islamic World*, International Asian Art Fair, New York. April 2006.
- "Between Assimilation and Affiliation: Tarkhan funerary architecture in 16th and 17th-century Makli, Sindh," South Asia Forum Conference, *The Built Environment: Ornament, Function, and Historical Transition*, University of Pennsylvania. March 2007.
- "Imperial and Spiritual Authority in the reign of Shah Abbas I: The 1605 *Shahnama* of Firdawsi at the Berlin State Library," lectures presented at the Pergamon Museum, Berlin; Iranian Studies Seminar, Bamberg University; and the History of Art Department, Ludwig-Maximilians University, Munich. July 2007.
- "Notions of Islam in 18th-century Visual Culture," guest lecturer at the seminar on Bernard Picart, organized by Professors Lynn Hunt and Margaret Roberts (UCLA), Getty Museum and Research Center, Los Angeles. April 2007.
- "Persian Pictures: Artifice and authenticity in the representations of Islam in Bernard Picart's *Ceremonies et Coutumes Religieuses de tous les Peuples du Monde*," at the conference *At the Interface of Religion and Cosmopolitanism: Bernard Picart and the European Enlightenment*, Getty Research Institute and the UCLA William Andrews Clark Memorial Library. December 2007.
- Respondent, "The Language of the Ineffable," at the conference *Constructing the Ineffable: Contemporary Sacred Architecture*, Yale School of Architecture. October 2007.
- "The Ardabil Carpets," Colloquium at the Los Angeles County Museum, Los Angeles. March 2008.
- "Architecture and the Representation of Kingship during the reign of Abbas I," at the symposium, *Shah 'Abbas and his World*, British Museum, London. May 2009.
- "Transnationalism and Architectural Culture in the UAE," at the international workshop, *Abu Dhabi: A city in construction*, Louvre Museum, Paris, France. December 2009.
- Discussant on the panel, "Between Public Memory and National Narrative: The visual document and history in the Middle East," Middle East Studies Associations annual meeting, Boston. November 2009.
- "Art, History, and Poetry in early Safavid Iran: The 1605 Berlin *Shahnama*," *Works in Progress Lecture Series*, Department of the History of Art, Yale University. September 2010.
- "Image of Man, Vision of the Divine: Illustrated *Assembly of Lovers* manuscripts in 16th-century Iran," at the workshop, *Troubling Images: Some Cross-cultural reflections*, Religious Studies Department, Yale University. May 2010.
- Discussant on the panel, "Gender Borderlands," in the 9th Annual Critical Islamic Reflections Conference, *The (Muslim) Woman Question: Competing Representations, Contested Futures*, Yale University, New Haven, CT. April 2010.
- "Dubai: Transnationalism and architecture," in the lecture series *Worlds of Dubai: Cultural Perspectives on a New Metropolis*, Abbasi Program for Islamic Studies, Stanford University. February 2011.
- "Making the Invisible Visible: Commemorating the cult of Shi'i imams in Safavid Iran," in the Dumbarton Oaks Spring Symposium *Saints and Sacred Matter: The cult of relics in Byzantium and beyond*, Washington, DC. April 2011.
- Discussant at the conference, *Middle Ground/ Middle East: Religious Sites in Urban Contexts*, School of Architecture, Yale University, New Haven, CT. January 2011.

“Ideology and Iconography: The cult of Shi’i imams in Safavid Iran,” at the conference, *The House of the Prophet: Architecture, Ritual, and the Transmission of Knowledge in the Shrines of Ahl al-Bayt*, New York University – Abu Dhabi Institute, UAE, May 2012.

“Corporeality and the State: The charismatic body in early Safavid Iran,” invited lecture at the Aga Khan Program for Islamic Architecture at Harvard University, Cambridge, MA., March 2013.

Professional Memberships:

Member, American Council on Southern Asian Art

Member, Association for the Studies of Persianate Societies

Member, College Art Association

Member, French Interdisciplinary Group on Sindh

Member, Historians of Islamic Art Association

Member, International Society for Iranian Studies

Member, Middle East Studies Association

Member, Society of Architectural Historians

Name: Matthew Roman

Courses Taught (Four semesters prior to current visit):

ARCH 1018 Formal Analysis
ARCH 1104 Advanced Studio
ARCH 1106 Advanced Studio

Educational Credentials:

B.A., Princeton University, 2003
M.Phil., Cambridge University, 2004
M.Arch., Yale University, 2009

Teaching Experience:

Previous academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2007-2009

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Architect Intern, Ziger/Snead Architects, Baltimore, Maryland, 2001-2002
Architect Intern, dbox, Inc., New York, 2002
Architect Intern, Lewis.Tsurumaki.Lewis Architects, New York, 2004-2006
Architect Intern, Joeb Moore + Partners, Architects, Greenwich, Connecticut, 2009-2010
Research Assistant, Eisenman Architects, New York, 2010-present

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Publications:

Co-editor, *The Real Perspecta 42*, May 2010. MIT Press.

Palladio Virtuel: Inventing the Palladian Project, 2013. Yale University Press.

Modernist Media: The Eisenman Collection at Yale, 2013. Yale University Press.

Awards:

Cambridge Overseas Trust Fellow, Cambridge University, appointed July 2004

Gertrude Wood Fellowship, YSOA, 2008

Norman Foster Scholarship, Yale University School of Architecture, May 2009

H.I. Feldman Prize nominee, with Parsa Khalili, for Eisenman Studio, YSOA, Fall 2008

Enid Storm Dwyer Scholarship, YSOA, Fall 2008

Phi Beta Kappa, Princeton University, elected June 2003

William Faye Shellman Award, for drawing and travel in Europe, Princeton University School of Architecture, June 2002

Professional Memberships:

Member, American Institute of Architects (AIA) New York Chapter

Member, Architecture Society, Cambridge University

Member, Yale University School of Architecture Admissions Committee

Name: Kevin Rotheroe

Courses Taught (Four semesters prior to current visit):

ARCH 2217 Material Formation in Design

ARCH 2219 Craft, Materials and Computer Aided-Artistry

Educational Credentials:

B.S. Arch. Studies, University of Illinois, 1984

M.Arch., University of Illinois, 1986

M. Design Studies, Harvard University, 1997

Ph.D., Harvard University, 2000

Teaching Experience:

Visiting Design Critic, Tongji University, Shanghai, China, 1988, 1990

Teaching and Research Fellow, Harvard Graduate School of Design, Cambridge, Massachusetts, 1998-1999

Visiting Assistant Professor of Design, Harvard Graduate School of Design, Cambridge, Massachusetts, 2000-2001

Assistant Professor of Architectural Design and Director of Digital Design and Manufacturing Laboratory, University of Illinois, Urbana-Champaign, Illinois, 2001-2003

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2004-present

Professional Experience:

Intern Architect, Richard Rogers and Partners, Hammersmith, London, 1986-1987

Senior Associate and Project Design Architect, Booth Hansen & Associates, Ltd., Architects and Planners, Chicago, Illinois, 1987-1994

Project Director and Design Architect, Tai Soo Kim Partners Architects, Hartford, Connecticut, and Seoul, South Korea, 1994-1996

Artist, Free Form Studio, New York and Port Jefferson, New York, 2000-present

Founder and Principal Investigator, Free Form Research Studio, New York and Port Jefferson, New York, 2002-present

Licenses/Registration:

Illinois

Selected Publications and Recent Research:

Books:

Rotheroe, Kevin. *Aesthetic Technique*. Forthcoming.

Rotheroe, Kevin. *Where Art Craft?* Forthcoming.

Awards and honors:

Clyde Lee and Jane Cecilia Baker Traveling Fellowship

Edward L. Ryerson Traveling Fellowship in Architecture

First Place, American Collegiate Schools of Architecture & American Wood Council Design Competition

First Place, Chicago Architects Club Design Competition

First Place, Landmarks Preservation Council –National Drawing Competition

Francis J. Plym Fellowship in Architecture

Gerald M. McCue Medal

Professional Memberships:

Chair, Buildings & Grounds Committee, Grace Church School Board of Trustees, New York

Co-chair, Restoration Committee, Grace Church Vestry, New York

Name: Elihu Rubin

Courses Taught (Four semesters prior to current visit):

ARCH 4011 Introduction to Urban Design

ARCH 4219 Urban Research and Representation

Educational Credentials:

B.A. Ethics, Politics and Economics, Yale University, 1999

M. City Planning, University of California, Berkeley, 2004

Ph.D., University of California, Berkeley, 2009

Teaching Experience:

Visiting Assistant Professor, Department of Political Science, Yale University, New Haven, Connecticut, 2008-present

Previous academic positions at Yale School of Architecture:

Lecturer in Urbanism, Yale School of Architecture, New Haven, Connecticut, 2006-2007

Daniel Rose Visiting Assistant Professor of Urbanism, Yale School of Architecture, New Haven, Connecticut, 2007-2012

Current academic position at Yale School of Architecture:

Assistant Professor of Architecture and Urbanism, Yale School of Architecture, New Haven, Connecticut, 2012-present

Professional Experience:

Completed projects:

Back to the Garden: Corporate Modernism in Context, Connecticut Public Television, 2000

On Broadway, a New Haven Streetscape, Connecticut Public Television, 2000

Architecture or Revolution: Charles Moore at Yale, 1965-1970, Yale School of Architecture, New Haven, Connecticut, 2001

Dividing by Zero: A Calculus of Travel Costs, Transportation and Land Use Coalition, Oakland, 2003

Next Question: The May Day 1970 Oral History Project, Festival of Arts and Ideas, New Haven, Connecticut, 2003

Introducing San Pablo Avenue: Signs of a Great Street, University of California Transportation Center, Berkeley, California, 2004

Rudolph and Renewal, Yale School of Architecture, New Haven, Connecticut, 2008

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Publications:

"Interchange: Highways and Displacement in the Postwar American City," (April 14, 2006) *University of California International and Area Studies, Breslauer Symposium*. Paper 27. 10 MS pages, 6 illus.

"Desire and Displacement: The American Urban Highway," *Arredamento Mimarlik* (Turkish architectural journal) July 2007. 7 MS pages, 3 illus.

"Just Passing Through: Developing the 1960s Western Garden Apartment," *Buildings and Landscapes: Journal of the Vernacular Architecture Forum* (manuscript in preparation). 30 MS pages, 20 illus.

"(Re)Presenting the Street: Video and Visual Culture in Planning," in *Multimedia Explorations in Urban Policy and Planning: Beyond the Flatlands*, eds. Leonie Sandercock and Giovanni Attili (Springer Press, 2010). 23 MS pages, 5 illus.

"Catch My Drift?: Situationist *Dérive* and Urban Pedagogy," *Radical History Review* (Fall, 2012). 25 MS pages, 4 illus.

Insuring the City: The Prudential Center and the Postwar Urban Landscape (Yale University Press, 2012).

Awards:

Artsbridge Scholarship, University of California, Berkeley, 2003
Dorot Summer Fellowship, Richter Fellowship, Jonathan Clark Research Grant, 1998
Emerging Artist Fellowship, Digital Media Center for the Arts at Yale, 2000
Frederick W. Hilles Publications Grant, Whitney Humanities Center, Yale, 2010
Instructional Innovation Grant, Instructional Technology Group, Yale, 2012
Regents Fellowship, University of California, Berkeley, 2006
Spiro Kostof Fellowship for study of Architectural History, University of California, Berkeley, 2002
University of California Transportation Center, Doctoral Dissertation Grant, 2006

Documentary video projects:

Architecture or Revolution: Charles Moore at Yale, 1965-1970. 2001. Video montage, commissioned by the Yale School of Architecture.
Back to the Garden: Corporate Modernism in Context. 2001. Commissioned by the Yale School of Architecture.
Convergence and other Rituals of the New Haven Green. 2000. Broadcast on Connecticut Public Television.
Dividing by Zero: A Calculus of Travel Costs. 2003. Presented by the Transportation and Land Use Coalition, Oakland, CA.
Introducing San Pablo Avenue: Signs of a Great Street. 2004. Presented by the University of California Transportation Center, Berkeley, CA.
Next Question: The May Day 1970 Oral History Project. 2003. Commissioned by the Festival of Arts and Ideas, New Haven, CT.
On Broadway, a New Haven Streetscape. 2000. Broadcast on Connecticut Public Television.
Rudolph and Renewal. 2008. Commissioned by the Yale School of Architecture as part of the exhibition "ModelCity: Building and Projects by Paul Rudolph for Yale and New Haven."

Professional Memberships:

Member, SITE Projects
Member, Society of American City and Regional Planning History
Member, Society of Architectural Historians
Member, The Urban History Association
Member, Vernacular Architecture Forum

Name: Dean Sakamoto

Courses Taught (Four semesters prior to current visit):

ARCH 3227 Tropical Architecture

Educational Credentials:

B.Arch., University of Oregon, 1986

M.Arch., Cranbrook Academy of Art, 1992

M.E.D., Yale University, 1998

Teaching Experience:

Assistant Professor, Institute of Fine Arts, Honolulu, Hawaii, 1993-1994

Lecturer in Design, University of Hawaii, Manoa, Hawaii, 1994

Instructor, Higher Education Opportunity Program, Pratt Institute, Brooklyn, New York, 1998

Previous academic positions at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 1998-2011

Director of Exhibitions, Yale School of Architecture, New Haven, Connecticut, 1998-2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Intern Architect, Chapman Desai Sakata Inc., Honolulu, Hawaii, 1986-1989

Project Design Consultant, Wimberly Allison Tong & Goo Inc., Honolulu, Hawaii, 1987, 1990

Designer, Studio di Architettura, Prof. Arch Franco Zagari, Rome, Italy, 1989-1990

Designer, Sutton Candia Architects, Honolulu, Hawaii, 1989

Founder and Principal, Dean Sakamoto Architects, Detroit, Michigan, 1991-1993

Project Architect, Johnson Tsushima Luersen Lowrey, Honolulu, Hawaii, 1993-1994

Founder and Principal, Dean Sakamoto Architects, New Haven, Connecticut, and Honolulu, Hawaii, 1994-present

Licenses/Registration:

Connecticut

Hawaii

Michigan

NCARB Certified

Selected Publications and Recent Research:

"Interim Sites, A Statement." *New Observations* (1999).

Treib, Marc, Karla Britton, and Dean Sakamoto, ed. *Hawaii Modern: The Architecture of Vladimir Ossipoff*. Yale University Press, 2008.

Awards:

Artist's Project Grant, Los Angeles Contemporary Exhibitions & New Langton Arts, 1995-1996

Gertrud A. Wood Traveling Fellowship, Yale School of Architecture, 1997

Alpha Rho Chi Medal, Yale School of Architecture, 1998

Design Award, AIA Connecticut Design Awards Program, Honorable Mention, 2000

Design Award, AIA Connecticut Design Awards Program, Built Category, 2003

Design Award, AIA Connecticut Design Awards Program, Encompassing Art Category, 2003

Design Award, AIA Connecticut Design Awards Program, Un-Built Category, 2003

Minority Business Person of the Year, Business New Haven Magazine, 2003

Professional Memberships:

Past memberships:

Advisor, Chapel West Special Services District

Architectural Docent, Honolulu Institute of Fine Arts

Commissioner, New Haven Cultural Affairs Commission

Name: Joel Sanders

Courses Taught (Four semesters prior to current visit):

ARCH 1012 Architectural Design

ARCH 1021 Architectural Design

ARCH 1102 Advanced Studio

ARCH 3237 Human / Nature: Architecture, Landscape, Technology

Educational Credentials:

B.A., Columbia University, 1978

M.Arch., Columbia University, 1981

Teaching Experience:

Assistant Professor, Princeton University, Princeton, New Jersey, 1986-1996

Director of the M. Arch. Program, Parsons School of Design, New York, 1996-2001

Previous academic position at Yale School of Architecture:

Associate Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 2001-2011

Current academic position at Yale School of Architecture:

Professor (Adjunct), Yale School of Architecture, New Haven, Connecticut, 2011-Present

Professional Experience:

Founder and Principal, Joel Sanders Architect, New York, present

Licenses/Registration:

New York

Pennsylvania

Selected Publications and Recent Research:

Books:

Stud: Architectures of Masculinity. New York: Princeton Architectural Press, 1996.

Joel Sanders, Writings and Projects. New York: The Monacelli Press, 2004.

Groundwork, with Diana Balmori, New York: The Monacelli Press, 2011.

Articles in books and journals:

"Chicago Architect's Design," Design Book Review, Winter 1984, 24-6.

"Learning from Ledoux," Design Book Review, Spring 1987, 57-60.

"The Limits of Functionalism: Albert Frey and Paul Nelson," Design Book Review, Fall 1991, 26-30.

"Framing the Art Gallery," with Scott Sherk in Independent Projects. Editors, Anne van Ingen & Dennis Dollens. New York: SITES/Lumen Books, 1993.

"Kontaminierte Moderne: Morris Lapidus und die Architektur der Gegenwart," Stadt Bauwelt, March 1995, 600-5.

"Male Space," Architecture, June 1996, 77-83.

"Archigram: Designs on the Future," Artforum, October 1998, 108-11.

"Closet Space," Artforum, April 1999, 23.

"Frames of Mind," Artforum, November 1999, 126-31.

"A Site for Sore Eyes," Achieving Failure: Gym Culture 2000. Editor, Bill Arning, Thread Waxing Space. New York: Distributed Art Publishers, 2000.

"Air Force Academy, Colorado Springs," as published in Gender Space Architecture: An Interdisciplinary Introduction, Jane Rendell, Barbara Penner, Iain Borden, editors, London: Routledge, 2000.

"Ergotectonics," as published in Inside Space: Experiments in Redefining Rooms, Bill Arning, editor, Cambridge: MIT Press, 2001.

"(A)way Station," aula, 2002.

"Curtain Wars," Harvard Design Magazine, Winter/Spring 2002, 14-20.

"ID Architecture," METROPOLIS - 5th São Paulo International Biennial of Architecture and Design, Fundação Bienal de São Paulo, São Paulo, Brazil, 2003.
 "Curtain Wars Revisited," PINUP, Fall 2006.
 "Curtain Wars." Reprinted in *Intimus: Interior Design Theory Reader*. Preston, Julieanna & Taylor, Mark. West Sussex: John Wiley & Sons Ltd., 2006.
 "Making Sense: the MIX House," AD - Interior Atmospheres, May/June 2008.
 "Curtain Wars," translated into Czech for forthcoming anthology. Prague: Zlatý Rez, 2010.
 "New Media and the Public Realm," with Karen Van Lengen, *International Journal of Technology, Knowledge and Society*, 2010.
 "Inside Freud's Office," reprinted in *Toward a New Interior*. Weinthal, L. New York, NY: Princeton Architectural Press, 2011.
 "What's Next: Landscape and Architecture," What's Next? Projecting Futures for Architecture, Illinois Institute of Technology, Conference Proceedings, 2011.
 "An Aesthetic Headache: Notes on the Museum Bench," in the exhibition catalog *If You Lived Here, You'd Be Home By Now* at the Hessel Museum of Art, Bard Center for Curatorial Studies and Art in Contemporary Culture, Annandale-on-Hudson, NY.

Awards:

40th PA Design Awards, Citation, Kyle Residence, 1993
 41st PA Design Awards, Citation, Peekskill Artist's Housing, 1994
 First Impressions, General Services Administration, 2004
 AIA New York Chapter, Projects Honor Award, 2012 Olympic Equestrian Facility, 2005
 AIA New York Chapter, Interiors Honor Award, YUAG Media Lounge, 2008
 AIA New York Chapter, Projects Merit Award, Seongbukdong Residences, 2008
 AIA Westchester/Mid-Hudson Chapter Honor Award, Broadway Penthouse, 2008
 Society of American Architects (SARA) Design Award, Broadway Penthouse, 2008
 AIA New York Chapter, Architecture Merit Award, House on Mount Merino, 2009
 AIA New York Chapter, Project Honor Award, Gangbuk Grand Park, 2009
 AIA NY State, Award of Excellence, Broadway Penthouse, 2009
 Interior Design Best of Year Awards, Eco-Residential, Broadway Penthouse, 2008
 AIA NY State, Award of Excellence, House on Mount Merino, 2010
 AIA New York Chapter, Project Merit Award, The Commons, 2011
 ALA IIDA Library Interior Design Award, Julian Street Library, 2012

Exhibitions:

"Bearings," Brooklyn Bridge Anchorage, Light Columns, 1988-9.
 "Monumental Propaganda," World Financial Center, July 1993.
 "House Rules," Wexner Center for the Arts, Columbus, Ohio, Sight Specific, Sept 1994.
 "Light Construction," Museum of Modern Art, NYC, Barcelona Museum of Modern Art, Kyle Residence, 1996.
 "Architecture at the Edge," American Academy in Rome, Spring 1998.
 "Selections from the Permanent Collection," MoMA, Sight Specific, NYC, Summer 1998.
 "Berlin Metropolis," Jewish Museum, December exhibition designer, 1999.
 "Homes for the Future," Glasgow, June 1999.
 "Luster," Henry Urbach Gallery, Sight Specific, June 1999.
 "Un-Private House," Museum of Modern Art, House for a Bachelor, June 1999; MAK Vienna, January 2000; Walker Arts Center, Minneapolis, May 2000; UCLA Hammer Museum, Los Angeles, September 2000.
 "3rd Anniversary Exhibition," Henry Urbach Architecture, House for a Bachelor, December 2001.
 "Folds, Blobs and Boxes," Heinz Architectural Center, Carnegie Museum of Art, 5 Minute Bathroom, Spring 2001.
 "Big Brother: Architecture and Surveillance," National Museum of Contemporary Art, Athens, Greece, Access House, June-August 2002.
 "New Hotels for Global Nomads," Cooper-Hewitt National Design Museum, 24/7 Business Hotel, October-March 2002.
 "Ergotectonics: Joel Sanders, Architect," US Exhibit, Sao Paulo Biennale, 2003.

"METROPOLIS: NEW YORK," Sao Paulo Biennale, exhibition curator, 2003.
"Picture This: Windows on the American Home" National Building Museum, Washington D.C., Access House, March-August 2003.
"Glamour: Fashion, Industrial Design, and Architecture," SFMoma, FIT, 2004. Bienal de Arquitectura, Quito, Ecuador, Recent Work, November 2004.
"Open House: Intelligent Living by Design," Mix House, Zollverein, Essen, August 2006 – December 2006; Art Center College of Design, Pasadena, March 2007 – July 2007; Vitra Design Museum, May 2008 – November 2008. XIV Bienal de Quito, 2012 Equestrian Facility, 2005.
"Vanishing Points," Henry Urbach Architecture Gallery, NYC, Lambertville Perspectives, Spring 2005.
"The City of the Future," The History Channel, NY, Chicago, LA, Manhattan Floating Islands, 2006.
"2008 AIA New York Design Awards," Center for Architecture, New York, YUAG Media Lounge and Seungbukdong, May-July 2008.
"Cut: Revealing the Section," SF MoMA, House for a Bachelor, February – June 2008.
"Figuration in Contemporary Design," The Art Institute of Chicago, 2012 Equestrian Facility, December 2007 – June 2008.
"AIA New York Design Awards", Center for Architecture, New York, House on Mt. Merino and Gangbuk Park, April-June 2009.
"New Acquisitions," The Art Institute of Chicago, Mix House, May 2010.
"BA11: Bienal Internacional de Arquitectura de Buenos Aires," Centro Cultural Recoleta, 2011.

Professional Memberships:

Professional committees and juries:

Jury Member, Rome Prize, American Academy, 2000-2004
Artists Committee, MacDowell Colony, 2001-2004
AIA Awards Jury Member, Mid-Atlantic States, 2003
AIA Awards Jury Member, Southern States, 2003
BAIA Awards Jury Member, Mid-Atlantic States, 2003
Jury Member, Emerging Voices, Architectural League, 2004
Jury Member, New York Architects Design, Architectural League, 2005
Peer Reviewer, GSA National Register of Peer Professionals, 2005-2010
Architecture Committee, MacDowell Colony, 2006-2008
Program Committee, Architectural League, 2007
Jury Member, Emerging Voices, Architectural League, 2008
Awards Committee, AIA New York Chapter, 2009-10
Jury Member, The Bering Strait Competition, 2009
Jury Member, VSAIA Prize for Design Research and Scholarship, Virginia Society AIA, 2009
Advisory Committee, Nature Inspired Design, New York Botanical Garden, 2010
Jury Member, Total Housing Competition, November 2010

Name: Massimo Scolari

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio

ARCH 1112 Advanced Studio

Educational Credentials:

Graduate in Architecture, Polytechnic Milan, 1969

Teaching Experience:

Previous Visiting Professor positions:

Cooper Union, New York

Harvard Graduate School of Design, Cambridge, Massachusetts

Institute for Architecture and Urban Studies, New York

Royal College of Art, London, United Kingdom

Royal Danish Academy, Copenhagen, Denmark

Technische Universitat Vienna, Vienna, Austria

Professor in Drawing and Survey, Istituto Universitario di Architettura di Venezia, Venice, Italy, 1986-2001

Vice Provost, Istituto Universitario di Architettura di Venezia, Venice, Italy, 1991

Current academic position at Yale School of Architecture:

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 2006-2008, 2010, 2012

Professional Experience:

Assistant, Aldo Rossi Studio, 1968-1972

Architectural Books Editor, Franco Angeli, 1973-1988

Furniture Designer and Art Director, Giorgetti, 1989-2001

Director, Eidos Magazine, 1989-1995

Periodical editor:

Controspazio

Casabella

Lotus International

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Scolari, Massimo. *Massimo Scolari: Acquerelli e disegni, 1965-1980*. Centro Di, 1981.

Marzari, G. *Massimo Scolari*. Skira Books, 2007.

Scolari, Massimo. *Oblique Drawing: A History of Anti-Perspective (Writing Architecture)*. MIT Press, 2012.

Skira Books, eds. *Massimo Scolari: The Representation of Architecture, 1967-2012*. Skira Books, 2012.

Installations:

Milan Triennale, 1973, 1986

Venice Biennale, 1980, 1984, 1991, 1996, 2004

Work in permanent collections:

Centre Pompidou, Paris

Deutsches Architektur Museum, Frankfurt

Museum of Modern Art, New York

Teheran Museum of Contemporary Art, Tehran

Professional Memberships:

not available

Name: Geoff Shearcroft

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

ARCH 3247 People Making Places: An Anatomy of Nonprofessional Participation in Architecture

Educational Credentials:

B.A. Arch., University of Nottingham, 1998

M.A. Arch. and Interiors, Royal College of Art, 2002

Professional Practice, London South Bank University, London, United Kingdom, 2005

Teaching Experience:

Design Studio Tutor, University of Nottingham, Nottingham, United Kingdom, 2002-2004

Design Studio Tutor, WSA, University of Cardiff, Cardiff, United Kingdom, 2003-2005

Design Studio Tutor, London Metropolitan University, London, United Kingdom, 2004-present

Previous academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architectural Assistant, MNA Architects, Nottingham, United Kingdom, 1997-1998

Architectural Assistant, Haworth Tompkins Architects, London, United Kingdom, 1998-2001

Senior Urban Designer, SOM (Asia), Hong Kong, China, 2001

Project Producer, Cullinan And Buck Architects Ltd, London, United Kingdom, 2002-2003

Co-Founder, AOC Architecture Ltd, London, United Kingdom, 2003-2005

Director, AOC Architecture Ltd, London, United Kingdom, 2005-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Articles in periodicals:

A Suggestive Proposal: Public Nookie. *Made, WSA Journal*, issue 2. 2005.

Has Modernism had its day? *Building Design*. 2006.

Learning from Milton Keynes. *Building Design*. 2007.

The Williams Report: Small firm innovation. *BD Magazine*. 2007.

Key Contemporary Buildings: Plans, Sections and Elevations- Book review. *Architect's Journal*. 2008.

Learning from the semi. Architecture Today. 2008.

Ed Ruscha- Exhibition review. *BD*. 2009.

James Wines/Site, Barbican- Lecture review. *BD*. 2009.

My Kind of Town: The Thames Valley. *Architecture Today*. 2009.

Peterlee: Failed ambitions for Attlee's New Jerusalem. *BD*. 2009.

Privately, in public: Opinion on Building Schools for the Future. *Architecture Today*. 2009.

Radical Nature at the Barbican Art Gallery. *Architect's Journal*. 2009.

Suburban Dreams. *Architecture Foundation Review*. 2009.

Clapham Manor Primary by dRMM- Building Review. *Architect's Journal*. 2010.

Ernest Trobridge: Visionary of the Suburbs, Brent Museum- Exhibition Review. *BD*. 2010.

First Works, Architectural Association- Exhibition review. *Icon*. 2010.

Goole Civic Centre by Buschow Henley Architects- Building review. *Architect's Journal*. 2010.

Living Architectures- Exhibition review. *BD*. 2010.

Domestic discovery: or sampling and synthesizing with Daft Punk. *P.E.A.R, Issue 3*. 2011.

Publications with AOC:

Ecstacy, Nigel Coates, Laurence King, London.

Fantasy Architecture 1500-36, Hayward Gallery/Royal Institute of British Architects, London.

Spacecraft: Fleeting architecture & hideouts, L. Feireiss, Die Gestalten Verlag, Berlin.

Hatch: The new architectural generation, Kieran Long, Laurence King, London. Density Projects: 36 New Concepts on Collective Housing, A+T, Madrid.

Event Design, Links Books, Barcelona. The BLDGBLOG Book, Geoff Manaugh, Chronicle, San Francisco.

British Interior Design, Michelle Galindo, Braun. Worldwide Architecture, The next generation, ed. L.P.Puglisi, UTET Scienze Tecniche.

Professional Memberships:

Member, Architects Registration Board

Advisory roles:

Advisory Group Member, RIBA Building Futures, 2006-present

Design Panel Member, Southwark Schools for the Future, 2007-present

Chair of Judging Panel, Renaissance Pavilion, International Competition, 2008

Design Advisor, Yorkshire Forward, Regional Development Agency, 2008-2009

Member of Judging Panel, Yorkshire Student Awards, 2009

Name: Brigitte Shim, Hon FAIA, FRAIC

Courses Taught (Four semesters prior to current visit):

ARCH 1104 Advanced Studio

Educational Credentials:

B. Env. Studies, University of Waterloo, 1981

B.Arch., University of Waterloo, 1983

Teaching Experience:

Lecturer, University of Waterloo School of Architecture, Waterloo, Ontario, 1986-1987

Assistant Professor, University of Toronto, Toronto, Canada, 1988-1996

Visiting Critics Studio, Carleton University School of Architecture, Ottawa, Canada, 1990

Acting Associate Dean Student Affairs and Special Projects, University of Toronto, Toronto, Canada, 1992-1993

Visiting Professor for Thesis Program, McGill University School of Architecture, Montreal, Canada, 1992

Visiting Professor, Harvard Graduate School of Design, Cambridge, Massachusetts, 1993, 1996

Associate Professor, University of Toronto, Toronto, Canada, 1996-present

Visiting Professor, University of Oregon College of Architecture and Applied Arts, Eugene, Oregon, 1996, 1999

Henry Bishop Visiting Chair in Architecture and Visiting Bicentennial Professor in Canadian Studies, Yale School of Architecture, New Haven, Connecticut, 2001

Visiting Professor, Ecole Polytechnique Federale de Lausanne, Lausanne, Switzerland, 2002

Martell Distinguished Visiting Critic, University of Buffalo School of Architecture and Planning, Buffalo, New York, 2006

Previous academic positions at Yale School of Architecture:

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2001

Eero Saarinen Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2005, 2008, 2010

The William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design. Yale School of Architecture, New Haven, Connecticut, 2008

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Architect, Arthur Erickson Architects, Vancouver, Canada, 1981

Architect, Baird / Sampson Architects, Toronto, Canada, 1983-1987

Principal, Brigitte Shim Architect, Toronto, Canada, 1988-1996

Principal, Shim-Sutcliffe Architects Inc., Toronto, Canada, 1997-present

Licenses/Registration:

not available

Selected Publications and Recent Research:

Shim, Brigitte. Don Mills, New Town, Toronto Modern. Architecture 1945 - 1965. (Coach House Press, Toronto) pp. 32 - 37. Winner of 1988 Toronto Historical Board Publication Award, 1988.

Mertins, Detlef and Brigitte Shim. Public Space: The State of the Art? The Canadian Architect. Special Report. May 1988. Honorable Mention in the category for Best Selected, Contributed, Edited, Cooperative Effort of the Kenneth Wilson Memorial Award. 1989

Shim, Brigitte and Douglas Shadbolt. "The Architectural Competition," Competing Visions: The Kitchener City Hall Competition. (The Melting Press, Toronto) 1990. pp. 8 - 15.

- Shim, Brigitte, Studio Options Fall 1993. A Museum in a Disruptive Natural Feature within the City Fabric, Studioworks 2. (Harvard University Graduate CV/Shim/May 2011 30 School of Design, Cambridge) 1993. pp.64- 65.
- Shim, Brigitte. Art and Function The Massey Bull 1963 - 1993 Special Anniversary Edition. Massey College in the University of Toronto. 1993.
- Shim, Brigitte. Studio Options Fall 1996. Constructed Landscapes - Building/Site. Studioworks 5. (Harvard University Graduate School of Design, Cambridge) 1996. pp. 70 - 72.
- Shim, Brigitte. Jury Comments. 1998 Awards of Excellence. The Usual Suspect. Canadian Architect. pp. 18 - 20. December 1998.
- Shim, Brigitte Don Mills, chapter entry in East/West. A Guide to Where People Live in Downtown Toronto. Edited by Nancy Byrtus, Mark Fram and Michael McClelland. Coach House Books for the Society for the Study of Architecture in Canada / Societe des etudes d'architecture au Canada. 2000. pp. 158-159.
- Shim, Brigitte. Jury Comments for P/A Awards 2000. 47th Annual Progressive Architecture Awards. Architecture Magazine. pp 88 - 140.
- Shim, Brigitte. "Memorials and Memory: Deamer, Eisenman, Finio, Harries, Shim, Smith-Miller and Weiss - Expressing the Hole." Yale Constructs Spring 2002. Volume 4, No. 2. pp. 10 - 11. New Haven, (Yale University School of Architecture).
- Hodge, Brooke, ed. Enrique Norten: A House in the City. Harvard University Graduate School of Design.
- Shim, Brigitte and Donald Chong ed. Site Unseen: The Architecture & Urbanism of Laneways in Toronto. Published by the University of Toronto, Faculty of Architecture, Landscape and Design. 2004. pp. 64.
- Mau, Bruce and Shim, Brigitte. "Bruce Mau," Yale Constructs. Yale School of Architecture. 2005. pp 14—15.
- Intervention Architecture. Building for Change. 2007 Aga Khan Award for Architecture. Thoughts on the Award Process by Brigitte Shim. I. B. Tauris & Co. Ltd. London. 2007. pp. 174 – 175.
- Shim, Brigitte. "Aga Khan Award for Architecture: Crossing Borders." Architecture and Urbanism A+U. 2007:12. No. 447. pp. 88 – 91. (2007 Aga Khan Architecture Awards).
- Shim, Brigitte. "Remapping the World." Canadian Architect. March 2008. V. 53. No. 3. pp. 33 – 34. (2007 Aga Khan Architecture Awards)
- Shim, Brigitte. "Feature: Dwelling and the Land. Essay: Nature, Culture of the Local." Architecture and Urbanism A+U. 2008:11. No. 458. pp. 14 – 19.

Professional Memberships:

Continuing Senior Fellow, Massey College in the University of Toronto
 Elected Member, Royal Canadian Academy of Arts
 Fellow, Royal Architectural Institute of Canada
 Honorary Fellow, Champlain College, Trent University
 International Honorary Fellow, American Institute of Architects, Hon FAIA
 Member, Ontario Association of Architects
 Member, Society for the Study of Canadian Architectural History
 Member, Toronto Society of Architects

Name: Robert Stern, FAIA

Courses Taught (Four semesters prior to current visit):

ARCH 3223 Parallel Moderns: Toward a New Synthesis?

Educational Credentials:

B.A., Columbia University, 1960

M.Arch., Yale University, 1965

Honorary degrees:

Honorary Doctorate, University of Hartford, 2004

Honorary Doctorate of Humane Letters, Salve Regina University, 2005

Honorary Doctorate of Humane Letters, University of Miami, 2011

Honorary Doctorate of Humane Letters, Virginia Theological Society, 2012

Teaching Experience:

Lecturer, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1970-1972

Chairman, Committee on Lectures and Exhibits, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1971-1981

Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1973-1977

College Departmental Representative, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1973-1982

Associate Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1977-1982

Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1982-1998

Director, Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, New York, 1984-1988

Director, M.Arch Advanced Studio, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1990-1991

Director, Historic Preservation Program, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1991-1998

Previous academic positions at Yale School of Architecture:

Visiting Lecturer, Yale School of Architecture, New Haven, Connecticut, 1972-1973

William Henry Bishop Visiting Professor, Yale School of Architecture, New Haven, Connecticut, 1978

Current academic positions at Yale School of Architecture:

Dean, Yale School of Architecture, New Haven, Connecticut, 1998-present

J.M. Hoppin Professor of Architecture, Yale School of Architecture, New Haven, Connecticut, 2000-present

Professional Experience:

Program Director, The Architectural League of New York, New York, 1965-1966

Designer, Office of Richard Meier, Architect, 1966

Urban Designer and Assistant (for Design Policy) Housing and Development Administration, the City of New York, New York, 1967-1970

Partner, Robert A.M. Stern and John S. Hagmann, Architects, 1969-1977

Principal, Robert A.M. Stern Architects, New York, 1977-1989

Principal Partner, Robert A.M. Stern Architects, New York, 1989-present

Licenses/Registration:

Connecticut	Michigan	Ohio
Georgia	Missouri	Pennsylvania
Hawaii	Nebraska	South Carolina
Illinois	New Hampshire	Tennessee
Indiana	New Jersey	Texas
Maine	New York	Washington DC
Maryland	North Carolina	

Selected Publications and Recent Research:*Books:*

Editor, *Perspecta: The Yale Architecture Journal*, 9/10 (1965).

New Directions in American Architecture (New York: Braziller, 1969; rev. 2nd edition, 1977).

George Howe: Toward a Modern American Architecture (New Haven: Yale University Press, 1975).

Editor, with Peter Eisenman, *Philip Johnson: Collected Writings* (New York: Oxford University Press, 1979).

With Deborah Nevins, *The Architect's Eye: American Architectural Drawings From 1799 1978* (New York: Pantheon, 1979).

With John M. Massengale, *The Anglo American Suburb* (London: Academy Editions, 1981).

With Thomas P. Catalano, *Raymond Hood* (New York: Institute of Architecture and Urban Studies and Rizzoli International Publications, Inc.).

With Clay Lancaster and Robert Hefner, *East Hampton's Heritage: An Illustrated Architectural Record* (New York: W.W. Norton & Company, Inc., 1982).

With John M. Massengale and Gregory Gilmartin, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli International Publications, Inc., 1983).

Editor, *International Design Yearbook* (Amsterdam/Brussels: B.V. Uitgeversmaatschappij Elsevier, 1985).

Edited with David G. DeLong and Helen Searing, *American Architecture: Innovation and Tradition* (New York: Rizzoli International Publications, 1986).

Pride of Place: Building the American Dream (Boston: Houghton Mifflin/American Heritage, 1986).
Companion to the eight-part television series aired on the Public Broadcasting System.

With Gregory Gilmartin and Thomas Mellins, *New York 1930: Architecture and Urbanism between the Two World Wars* (New York: Rizzoli International Publications, Inc., 1987).

Modern Classicism (London: Thames & Hudson; New York: Rizzoli International Publications, Inc., 1988).

The House that Bob Built, illustrated by Andrew Zega (New York: Rizzoli International Publications, Inc., 1991).

With Thomas Mellins and David Fishman, *New York 1960: Architecture and Urbanism between the Second World War and the Bicentennial* (New York: The Monacelli Press, 1995).

With Thomas Mellins and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, 1999).

Editor, with Peggy Deamer and Alan Plattus, *Re-Reading Perspecta: The First Fifty Years of the Yale Architectural Journal* (MIT Press, 2005).

With David Fishman and Jacob Tilove, *New York 2000: Architecture and Urbanism from the Bicentennial to the Millennium* (New York: The Monacelli Press, 2006).

The Philip Johnson Tapes: Interviews by Robert A.M. Stern, edited by Kazys Varnelis (New York: The Monacelli Press, 2008).

Architecture on the Edge of Postmodernism: Collected Essays 1964 – 1988, edited by Cynthia Davidson (New Haven and London: Yale University Press, 2009).

Tradition and Invention in Architecture: Conversations and Essays, edited by Cynthia Davidson (New Haven and London: Yale University Press, 2011).

Selected essays:

"PSFS: Beaux-Arts Theory and Rational Expressionism," Journal of the Society of Architectural Historians (May 1962), pp. 84-102;

"Relevance of the Decade 1929-1939," Journal of the Society of Architectural Historians (March 1965);

- "Stompin' at the Savoye," Architectural Forum (May 1973), pp. 46-48;
- "Yale 1950-1965," Oppositions 4 (October 1974) pp. 35-62;
- "Toward an Architecture of Symbolic Assemblage," Progressive Architecture (April 1975), pp. 72-77;
- "Gray Architecture; Quelques Variations Post-Modernistes Autour de L'Orthodoxie," L'Architecture d'Aujourd'hui, Paris (August/September 1976), p. 83;
- "At the Edge of Modernism," Architectural Design 47 (April 1977), pp. 274-286;
- "Forum: The Beaux-Arts Exhibition," Oppositions 8 (Spring 1977), pp. 169-171;
- "The Evolution of Philip Johnson's Glass House, 1947-48," Oppositions 10 (Fall 1977), pp.57-67;
reprinted in A+U (April 1979), pp.10-28; and in "Philip Johnson," A+U Extra Edition (1979), pp.29-30;
- "After the Modern Movement," The Japan Architect (December 1977), pp.13-17,170,193;
- "Venturi and Rauch: Learning to Love Them," in David Dunster, editor, Venturi and Rauch, Architectural Monographs, Vol. 1, (London: Academy Editions, 1978), pp.93-94;
- "The Suburban Alternative: Coping With the Middle City," Architectural Record (August 1978), pp. 93-100;
- "With Rhetoric: The New York Apartment House," VIA vol.4 (1980), pp. 73-111;
- "Doubles of Post-Modern," Harvard Architectural Review (Spring 1980), pp. 75-87;
- "Notes on Post-Modernism," in Cesar Pelli, editor, Yale Seminars in Architecture 1, (New Haven, Yale University, 1981), pp.1-35;
- "Architecture, History, and Historiography at the End of the Modernist Era," in John E. Hancock, editor, History in, of, and for Architecture (New York: Rizzoli International Publications, Inc., New York,1981), pp.34-43;
- "Post Profligate Architecture--Some Observations in the Waning of the Petroleum Era," guest editor, "American Architecture After Modernism," Architecture and Urbanism (March 1981 Special Issue), pp.8-15;
- "Kampf dem Raster: Die Vision von New York als einer schonen stadt," in Karl Schwartz, editor, Die Zukunft de Metropolen: Paris, London, New York, Berlin 1 (Berlin: Katalog zur Ausstellung in der Technischen Universitat Berlin, 1984), pp.197-203;
- "On Style, Classicism, and Pedagogy," Precis: The Journal of the Graduate School of Architecture and Planning, Columbia University in the City of New York, 5, (Fall 1984), pp. 16-23;
- "Regionalism and the Continuity of Tradition," CENTER: A Journal for Architecture in America 3 (1987), pp. 58-63;
- "Norteamerica y la casa unifamiliar," Arquitectura 68 (Madrid: November-December, 1987), pp. 90-99;
- "On Being Modern and Traditional," Architecture and Urbanism (May 1988), pp.96-107;
- "Design as Emulation," Architectural Design 58 (September/October, 1988), pp. 20-23;
- "Building the World's Capital" in Heinrich Klotz, editor, New York Architektur, 1970-1990 (Munich: Prestel-Verlag, Deutsches Architekturmuseum, 1989), pp. 13-45;
- "What the Classical Can do for the Modern" in Andreas Papadakis and Harriet Watson, editors, New Classicism (New York: Rizzoli International Publications Incorporated, 1990), pp. 31-32;
- With Raymond W. Gastil, "A Temenos for Democracy: The Mall in Washington and Its Influence," in Richard Longstreth, editor, The Mall in Washington, 1791-1991 (Hanover and London: University Press of New England, 1991), pp. 263-277;
- Ed. By John Elderfield, A Museum and Society,@(Transcript of symposium held at the MOMA, December 3, 1996.) Studies in Modern Art: Imagining the Future of the Museum of Modern Art (New York: Abrams, 1998)
- "Statement on Paul Rudolph," in Tony Monk, The Art and Architecture of Paul Rudolph, with a foreword by Norman Foster (Wiley-Academy, 1999), p. 20-21.

Featured in monographs:

- David Dunster, editor (introduction by Vincent Scully), Robert Stern (London: Academy Editions, 1981);
- Peter Arnell and Ted Bickford, editors, Robert A.M. Stern, Buildings and Projects 1965-1980, (New York: Rizzoli International Publications, Inc., 1981);
- Toshio Nakamura, editor, The Residential Works of Robert A.M. Stern (Tokyo: A+U Publishing Co., Ltd., July 1982 Extra Edition);

Luis F. Rueda-Salazar, ed., Robert A. M. Stern: Buildings and Projects 1981-1985 (New York: Rizzoli International Publications, Inc., 1986);

Luis F. Rueda, editor, Robert A.M. Stern Obras y Proyectos 1981-1987 (Barcelona: Gustavo Gili, S.A., 1989);

Lucia Funari, Robert A.M. Stern: Modernità e Tradizione (Rome: Edizioni Kappa, 1990);

The American Houses of Robert A.M. Stern with an introduction by Clive Aslet (New York: Rizzoli International Publications, Inc., 1991);

Architectural Monographs no. 17, Robert A.M. Stern: Selected Works, (London: Academy Editions, New York: St. Martins Press, 1991);

Elizabeth Kraft, editor, Robert A.M. Stern: Buildings and Projects 1987-1992 with an introduction by Vincent Scully (New York: Rizzoli International Publications, Inc., 1992)

Robert A.M. Stern: Buildings (New York: Monacelli Press, 1996)

Robert A. M. Stern: Houses (New York: Monacelli Press, 1997)

Peter Morris Dixon, editor, Robert A.M. Stern: Buildings and Projects 1993-1998 with an introduction by Robert A.M. Stern (New York: Monacelli Press, 1998)

Peter Morris Dixon, editor, *Robert A.M. Stern: Buildings and Projects 1999-2003*, with an introduction by Robert A.M. Stern (New York: Monacelli Press, 2003).

Peter Morris Dixon, editor, *Robert A.M. Stern: Houses and Gardens*, with an introduction by Witold Rybczynski (New York: Monacelli Press, 2005).

Peter Morris Dixon, editor, *Robert A.M. Stern: Buildings and Towns*, with an introduction by Vincent Scully (New York: Monacelli Press, 2007).

Peter Morris Dixon, editor, with Alexander Newman-Wise and Jonathan Grzywacz, *Robert A.M. Stern: On Campus* (New York: The Monacelli Press, 2010).

Jonathan Grzywacz and Luca Farinelli, editors, *Evidence: The Work of Robert A.M. Stern Architects* (New York: The Monacelli Press, 2012).

Selected exhibitions:

Curator, "40 Under 40: Young talent in Architecture", American Federation of the Arts, 1966;

Venice Biennale, Venice, Italy, 1976;

"Transformations in Modern Architecture", Museum of Modern Art, New York, New York, Spring 1979;

"City Segments", Walker Art Center, Minneapolis, Minnesota, Winter, 1980;

Forum Design, Linz, Austria, Summer 1980;

"The Presence of the Past," Venice Biennale, Venice, Italy, 1980;

"Chicago Tribune Competition, Late Entries," Museum of Contemporary Art, Chicago, Illinois, May 30-July 19, 1980;

"Speaking a New Classicism; American Architecture Now", Smith College Museum of Modern Art, Northampton, Massachusetts, April 30-July 12 1981; Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, July 25 - September 8, 1981;

"Collaboration: Artists and Architects," The Architectural League of New York at the New-York Historical Society, New York, New York, March-June, 1981;

"Post-Modernism Comes to England: Robert A.M. Stern/Six British Architects," Architectural Design Gallery, London, England, Summer 1981;

"Suburbs", Cooper-Hewitt Museum, New York, New York, Fall, 1982;

"Robert A.M. Stern: Modern Architecture After Modernism", Neuberger Museum State University of New York at Purchase, March-June 1982;

"Ornamentation: The New Decorativeness in Architecture and Design," Hudson River Museum, Yonkers, New York, May 1983; Fendrick Gallery, Washington, D.C., June-August 1983; Archer M. Huntington Art Gallery, University of Texas, Austin, September/ October 1983;

"High Styles: Twentieth Century American Design", Whitney Museum of American Art, New York, September, 1985;

"International Building Exhibition," New National Gallery, Berlin, West Germany, April 1987;

"Postmodern Visions: Contemporary Architecture 1960 - 1985," Deutsches Architekturmuseum, Frankfurt and the Williams College Museum of Art, IBM Gallery of Science and Art, New York, September 1 - November 7, 1987;

Co-curator and co-designer, "42nd Street: Glorious Past--Fabulous Future," Urban Center, New York, New York, October 20, 1988 – January 20, 1989;

"Suburban Home Life: Tracking the American Dream, Whitney Museum of American Art, Downtown Branch, New York, New York, May 3 - June 28, 1989;

"New York Architektur 1970-1990," Deutsches Architecturmuseum, Frankfurt am Main, Federal Republic of Germany, June 3 - August 13, 1989;

"Contemporary Architectural Drawings: Donations to the Avery Archive," Columbia University, New York, April 5 - May 4, 1991;

"Design Ovation-ASID Texas," Dallas World Trade Center, April 12-May 13, 1994.

Contributor, "New York: The World's Premier Public Theater," Obayashi Exhibit, Tokyo, Japan, January 27, March 4, 1995.

The Art of Architecture, The Art Advisory Council, Port Washington Public Library, Port Washington, NY, March 4-30, 1995.

Alumni Exhibition, Columbia University, New York, NY, June 2-5, 1995.

The Art of Building Cities, Classical Architecture League, Chicago Art Institute, July 8-10, 1995.

New Architecture in Brooklyn: 1985-1995," The Rotunda Gallery, Brooklyn, NY, November 9- December 21, 1995.

Building Up Jewish Communities: New Hillel Architecture,@ Joseph Slifka Center for Jewish Life, Yale University, February 13 - March 10, 1996.

A Vision of Europe: Urban Renaissance, International Exhibition of Architecture and Urbanism, sponsored by the Istituto di Architettura e Urbanistica, Università di Bologna, March 23, 1996

"Morningside Heights: Studio Projects for the Centennial," Exhibition at the Arthur Ross Architecture Gallery, Buell Hall, Columbia University, New York, New York, October 7, 1997

"A Century of Design, Part IV: 1975-2001," Exhibition at The Metropolitan Museum of Art, New York, New York, August 8, 2001 - January 6, 2002.

American Academy of Arts and Letters, 2011.

Selected symposia:

Chairman, "The Shape of Cities in Our Time," the Museum of Modern Art, Spring 1966;

Panelist, "White/Gray/Silver" Conference on Architecture, University of California at Los Angeles, May 1974;

Keynote speaker, Regional Conference on "Beauty in Architecture," Association of Collegiate Schools of Architecture, University of Kansas, Lawrence, Kansas, October 19, 1978;

Keynote speaker, "The International Style in America, 1932 1950", International Style Symposium, Harvard University, Cambridge, Massachusetts, April, 1982;

Respondent, panel discussion at the symposium "William Lescaze and the Rise of Modern Design in America," sponsored by the Syracuse University School of Architecture at the Everson Museum, Syracuse, New York, February 15-16, 1984.

Panelist, "Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History," The Museum of Modern Art Symposium, New York City, June 27, 1985;

Speaker, Architecture International Series 1985, Melbourne, August 8, Sydney, Australia, August 9, 1985;

Panelist, "Seaside: Ideals and Precedents, Architecture and Development," The Architectural League, New York, New York, September 5, 1985;

Speaker, "The International Norberg-Schulz Symposium," The Norwegian Architects' League, Oslo, Norway, September 7-9, 1986;

Speaker, "The Mall in Washington -- 1771-1991," Center for Advanced Study in the Visual Arts, Washington, D.C., The National Gallery, October 30-31, 1987;

Panelist, "Architecture and Education: the Past Twenty Five Years. Assumptions for the Future," Princeton University School of Architecture, Princeton, New Jersey, February 20, 1988;

Panelist, "Post Modernism and Beyond: Architecture as the Critical Art of Contemporary Culture," University of California, Irvine, California, October 26-28, 1989;

Speaker, "Why Frank Lloyd Wright? A Contemporary Perspective," Denver Art Museum, November 1, 1990;

Panelist, "Architecture and the Global Culture: Japan," Architectural League of New York, November 29, 1990;

Debate with Peter Eisenman, "Classicism vs. Modernism," Municipal Arts Society, New York, December 5, 1990;

Speaker, "The Collaboration Between Art & Architecture," Hagerty Museum, Milwaukee, Wisconsin, January 24, 1991;

Speaker, Smithsonian Lecture Series: New Frontiers of American Architecture. "Contextualism Challenged in Japan & Europe," Washington, D.C., January 29, 1991;

Panelist, "Breaking Down Barriers: The Global Nature of Architecture Today," AIA - Washington, D.C., February 7, 1991;

Panelist, "Estate Design" - Landscape Architecture Society, Washington, D.C., February 27, 1991;

Speaker, "City Planning and Resort Designing: A Trans Pacific Experience," The Japan Press Club, Tokyo, Japan, March 14, 1991;

Keynote Speaker, "Healthcare Architectural Design," AIA Committee on Architecture for Health, Indianapolis, Indiana, March 19, 1991;

Speaker, "Recent Projects," AIA/Baltimore, at the Baltimore Museum of Art, April 23, 1991;

Speaker, "Great American Style Makers," sponsored by House Beautiful and the Kips Bay Showcase, New York, NY, April 29, 1991;

Speaker, "Recent Projects," AIA/Hawaii, May 20, 1991;

Speaker, Conference on Architecture: "American Architecture," Madrid, Spain, July 1-5, 1991;

Speaker, Stamford Conference on Design: "Precedent & Place," Stamford, CT, July 25, 1991;

Speaker, "Recent Projects," sponsored by the Aspen Arts Museum, given at the Bourke House, Aspen, CO, August 5, 1991;

Speaker, "Recent Projects," Lawrence Technical University, Southfield, MI, September 19, 1991;

Speaker, "Directions in Architecture Since 1978: Influences and Changes to RAMSA," IOWA/AIA, Des Moines, IA, October 11, 1991;

Speaker, "Precedent and Place," Chicago Architectural Society, Chicago, IL, October 23, 1991;

Speaker, "George Howe," Chestnut Hill Historical Society, Philadelphia, PA, November 3, 1991;

Speaker, "Echoes of Palladinism," Montgomery Museum of Fine Arts, Alabama, November 7, 1991;

Speaker, "POPular Architecture," Royal Academy of Art, London, England, November 16, 1991;

Speaker, "Planning the European Hotel: Design of Resorts," Conference organized by Cornell University School of Hotel Administration, Rimini, Italy, December 2, 1991.

Speaker, "Recent Business/Institutional Interior Designs," sponsored by HBF and IBD, Washington, D.C., December 12, 1991;

Panelist, NYC Planning Commission Symposium: "Planning and Zoning New York City, Yesterday, Today and Tomorrow," New York, NY, January 30, 1992;

Panelist, 92nd Street Y Architecture Series: "Shape of the City", New York, NY, February 6, 1992;

Panelist, "Where We Are In Design," ACSA Annual Meeting on Architectural Education, Walt Disney World, FL, March 15, 1992;

Panelist, "Architects Take A Look At Contemporary Design," ICFF, New York, NY, May 18, 1992;

Speaker, ASID Regional Conference, Columbus, IN, October 23, 1992;

Panelist, "MACHI and Architecture- Beyond Cultural Boundaries," International Design Conference, Yokohama, Japan, November 5, 1992;

Speaker, "Precedent and Place," Virginia Museum of Fine Arts, Richmond, VA, November 9, 1992;

Panelist, "Residential Architecture: Trends for the Turn of the Century," The Merchandise Mart, Chicago, IL, November 10, 1992;

Speaker, "Robert A.M. Stern Speaks on Retail Design," PAVE Seminar, New York, NY, December 6, 1992;

Speaker, International House: Leadership in the Arts Lecture Series - "What is American Architecture?" New York, NY, February 7, 1993;

Speaker, "My Way," GSAPP Lecture Series, Columbia University, March 24, 1993;

Speaker, Sir John Soane Museum Foundation Lecture Series: "Introduction to the Avery Architecture & Fine Arts Library," Columbia University, April 21, 1993;

Speaker, "Inside New York," New York Historical Society, New York, NY, October 1, 1993;

Speaker, Design '93 - "Houses That Work: RAMS Projects," D & D Building, New York, NY, October 6, 1993;

Speaker, Jefferson Literary & Debating Society Lecture Series, "RAMS Work," Charlottesville, Virginia, April 15, 1994;

Speaker, "Recent Work of RAMS," Architecture & Building Components Group, April 21, 1994;

Speaker, "What Does the Future Hold for Times Square?" Women's City Club of New York, April 28, 1994;

Speaker, The Junior League of New York Panel Discussion, "Times Square: Glory in the Past, Rejuvenated in the Future?" New York Times, NY, May 4, 1994;

Speaker, "Architecture and Place," Woodhouse Symposium, "East Hampton Invents the Culture of Summer," East Hampton, NY, June 18, 1994;

Panelist, "Designing for the Urban Campus," Roundtable Discussion sponsored by Oculus Magazine and the Architectural League, June 21, 1994.

Speaker, "New York Re-Invents Itself: Public Place Making in the Post Industrial City," Sydney Town Hall, Sydney, Australia, July 19, 1994;

Speaker, "RAMS Recent Work," Hampton Roads/AIA, Norfolk, Virginia, September 28, 1994;

Speaker, "Building & Landscape - Work of RAMS," Institute for the Study of Classical Architecture & Traditional Building Magazine Symposium: AHouse, Garden, Interior: Creating the Classical Residence Today," New York, NY, October 29, 1994.

Speaker, "New York 1960," Architectural League of New York at Rockefeller University, New York, NY, February 2, 6, 9, 1995.

Speaker, "My Way," University of Miami School of Architecture, February 17, 1995.

Speaker, "Classical Architecture in New York City," National Academy of Design, New York, NY, March 1, 1995.

Speaker, "My Way," Clemson University, Clemson, SC, March 7, 1995.

Panelist, "Times Square and the New Amsterdam Theatre," NIAE Panel Discussion at the Century Club, New York, NY, March 14, 1995

Juror, AIA Book Awards, New York, NY, March 14, 1995.

Speaker, "Entertainment Destination Projects," ULI Seminar, New York Hilton, New York, NY, March 16, 1995.

Speaker, Greenwich Garden Club, September 19, 1995.

Speaker, AMy Way,@ Central Pennsylvania AIA. Harrisburg, PA, September 20, 1995.

Speaker, AThe American Dream@(planning your dream home), Young Presidents Organization, September 28, 1995.

Panelist, Stone World Seminar, Verona, Italy, October 7, 1995.

Speaker, Stewardship Luncheon for the National Trust for Historic Preservation, Worthington Hotel, Ft. Worth, Texas, October 13, 1995.

Juror, Las Vegas Studio, Yale University, afternoon of October 19, 1995.

Speaker, My Way, Yale University, October 19, 1995, 6:30 PM.

Speaker, Place, Time, and Architecture, Columbia University Lecture at Low Library, October 30, 1995.

Moderator, ULI Panel Discussion: Real Estate in the Press (featuring Times Square), Philadelphia, PA, November 3, 1995.

Speaker, AIA group re: Celebration Health, Seattle, Washington, November 10, 1995.

Speaker, Place, Time, and Architecture, Carleton College, Northfield, MN, January 26, 1996.

Speaker, My Way, University of Notre Dame, IN, February 5, 1996.

Keynote Speaker, Reinventing the American Town, Disney Institute, Orlando, FL, March 14, 1996.

Moderator and Introduction, Lower Manhattan Symposium, Columbia University, Wood Auditorium, New York, NY, March 29, 1996.

Keynote Speaker, Builder Design Symposium, Orlando, FL, April 11, 1996.

Keynote Speaker, Theory Seminar, Darden School of Business, University of Virginia, Charlottesville, VA, April 11, 1996.

Speaker, My Way, Georgia Tech, Atlanta, GA, April 15, 1996.

Keynote Speaker, ICAM Conference, New York: American Architectural Center, The Museum of the American Indian at the U.S. Customs House, May 19, 1996.

Speaker, New York Modernism, 1920-1940," Bard Graduate Center for the Decorative Arts, New York City, July 10, 1996.

Speaker, The Architecture of East Hampton, Sotheby's L.I. Lecture at the home of Jane & Robin Maynard, July 8, 1996.

Panelist, Roundtable Discussion: Public/Private Partnerships: Synergy at its Best - Rehabilitation of 42nd Street and the development of Celebration, National Bar Association Conference, Orlando, FL, August 5, 1996.

Speaker, The Enduring Legacy of the Shingle Style, The Preservation Society of Newport County: Newport, RI, August 6, 1996.

Speaker, Revitalization of the Small Town Downtown Area, Bangor Public Library, Bangor, ME, October 20, 1996.

Speaker, Preserving the Recent Past, NY Landmarks Conservancy at the Guggenheim, October 22, 1996.

Speaker, RAMS Work, Corcoran Gallery of Art, Washington, DC, October 29, 1996.

Panelist, The Museum and Society, MOMA, December 3, 1996.

Speaker, Celebration, National Building Museum, Washington, DC, December 4, 1996.

Speaker, Global/Local Lecture (42nd Street Redevelopment), Columbia University New York City, March 8, 1997

Speaker, San Francisco Forum: Architecture of the Imagination, San Francisco Museum of Modern Art, San Francisco, CA, April 9, 1997

Speaker, Neocon 97(with HBF Fabrics), Chicago, Illinois, June 9, 1997

Speaker, "42nd Street," Urban Land Institute, Real Estate Trends Conference at the New York Hilton, November 6, 1997

Speaker, Cross Section in Time and Space Conference on Celebration, AIA Regional/Urban Design Committee Spring 1998 Forum. Celebration, Florida, February 19-20, 1998

Speaker, "Times Square," at Conference of the American Institute of Graphic Arts, Hudson Theater, New York, New York, October 3, 1998,

Keynote Speaker, UCLA Santa Monica Hospital Benefit, Beverly Wilshire Hotel, October 10, 1998.

Speaker, "RAMS Work," Columbia University Alumni Partnership Program, October 13, 1998.

Speaker, "Celebration," Salon for the Institute for the Study of Classical Architecture, the University Club, New York, New York, October 20, 1998.

Speaker, "The Special Relationship: American and British Architecture since 1945," Paul Mellon Center with the Yale Center for British Art, London, October 28-19, 1998.

Keynote Speaker, "Momentum Midtown," Urban Land Institute and the Midtown Alliance, Atlanta, Georgia, November 4, 1998.

Opening remarks with slides, "Cass Gilbert: Life and Work," U.S. Custom House, New York, New York, November 13, 1998.

Speaker, "The Disney Legacy: Storytelling, Placemaking, and the American Life," in conjunction with the exhibition at the Cooper-Hewitt, at Cooper Union, December 5, 1998.

Speaker in conjunction with receiving the Seaside Prize, the Seaside Institute, Seaside, Florida, May 15, 1999.

Speaker, "The Nashville Library," at the Nashville Rotary Club, Nashville, Tennessee, June 14, 1999.

Speaker, Harvard Graduate School of Design Career Discovery Program, June 23, 1999.

Panelist, "Image and Spectacle," World Trade Center Forum, Columbia University Graduate School of Architecture, Planning and Preservation, February 2, 2002.

Panel Discussion: "Personal to Professional: The Early Work of Architects" at the Bard Graduate Center, NYC (with Charles Gwathmey and Robert Venturi; Beth Dunlop, moderator) (in conjunction with the exhibition LeCorbusier before LeCorbusier).

Panel Discussion: "A Watchlist for Future Landmarks," first of the Municipal Art Society's Conversations at the Urban Center, NYC (with Richard Meier), March 25, 2003.

Panel Discussion: "Aesthetics and Urbanism" (Kenneth Frampton, moderator), at the conference The State of Architecture at the Beginning of the 21st Century, at the Columbia University Graduate School of Architecture, Planning and Preservation, March 28, 2003.

Druker Lecture at the Boston Public Library, Boston, Massachusetts, March 29, 2003.

Lecture: "Continuity and Change" at Columbia GSAPP, in a series celebrating Bernard Tschumi's final year as Dean, April 2, 2003.

Moderator, Panel Discussion: "Thinking Big (Again) in the American City," with panelists Rebecca Barnes (did not appear), Alexander Garvin, and Gary Hack, at the Liberty Property Trust Annual Meeting, Philadelphia, Pennsylvania, May 29, 2003.

Lecture: Classical Council conference, Institute of Traditional Architecture, Alexandria, Virginia, June 24, 2003.

Lecture: "The University Campus: An American Invention," the Excellence Lecture Series of the Honors College at Florida International University, Miami, Florida, October 7, 2003.

Round-table discussion on Drawings and Archival Materials at the symposium Documenting Architecture in the 21st Century, at Columbia University, November 22, 2003.

Panel discussion: "Columbus Circle Past and Future," part of the New York Institute of Technology's series Describing the Circle: Columbus Circle, December 2, 2003.

"The Working of Architecture with the Environment," the Coudert Institute, Palm Beach, Florida, March 19, 2004.

Lecture at the Institute of Traditional Architecture's Boston Architecture Council, Boston, Massachusetts, April 24, 2004.

Lecture for the "Architalx" series, Portland Museum of Art, Portland, Maine, May 12, 2004.

Panel discussion "Architectural Modernism on the East End: What Happened?" Part of the series "Out of the Question" at the Guild Hall of East Hampton, East Hampton, New York, August 5, 2004.

Stieren Arts Enrichment Series Lecture, Trinity University, San Antonio, Texas, September 16, 2004.

Discussion: "The Search for an American Architecture," with Paul Goldberger, New-York Historical Society's Bernard and Irene Schwartz Distinguished Speakers series, September 29, 2004.

Lecture "Connecting" at the Institute of Classical Architecture Fall 2004 Conference Of Our Time: Changing Attitudes in Historic Preservation at the New York School of Interior Design, October 16, 2004.

Lecture: "Building History," Lunch at a Landmark series for the New York City Landmarks Preservation Foundation, February 9, 2005.

April 5, 2005 Lecture, 2005 Architecture Week Celebration, AIA James River Chapter, Richmond, Virginia, April 5, 2005.

Gruss Master Architect Lecture for the Preservation Foundation of Palm Beach, Palm Beach, Florida, April 12, 2005.

The Rothschild Lecture: "Landmarks: A Living Legacy." Panel discussion marking the 40th Anniversary of the New York City Landmarks Law, Municipal Art Society and the Historic Districts Council, May 10, 2005.

Commencement Address on Receiving an Honorary Degree at Salve Regina University, Newport, Rhode Island, May 15, 2005.

Pioneer Lecture for the New York Chapter of the IIDA (International Interior Design Association) Commercial Forum, in association with the Interiors Committee of the American Institute of Architects, at St. Peter's Church, New York, New York, May 19, 2005.

Lecture "City as Theater" at "Architecture and Public Life" Salzburg Seminar, Salzburg, Austria, July 23, 2005.

Deans of New York symposium "21st Century Schools / 21st Century Cities," New York Institute of Technology, School of Architecture and Design, at Steelcase, October 25, 2005.

Panel discussion "The New Suburban City: Reston Town Center and a Downtown for the 21st Century," in association with the publication of Reston Town Center: A Downtown for the 21st Century (Academy Press), Washington, DC, May 10, 2006.

"Eero Saarinen and American Modernism." Remarks at Museum of Finnish Architecture on the opening of the Saarinen exhibition, Helsinki, Finland, October 5, 2006.

"Putting Architecture in Its Place." Inaugural Robert E. Lewis Lecture, Baltimore Architecture Foundation, at the Walters Art Museum, Baltimore, Maryland, October 24, 2006.

Architectural Digest Talks salon "Architects and Architecture: Objects of Desire" at Art Basel Miami Beach, December 8, 2006.

"New York 2000: The Book," panel discussion at The Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, New York, New York, January 25, 2007.

"The City as Stage," the Architectural League of New York, at Caspary Hall, Rockefeller University, New York, February 6, 2007.

"American Houses and Gardens," lecture at the Antiques and Garden Show of Nashville, in association with the Cheekwood Botanical Garden and Museum of Art, at the Nashville Convention Center, Nashville, Tennessee, February 8, 2007.

"The Good, the Bad, and the Appropriate," for the Architectural League of New York, at Caspary Hall, Rockefeller University, New York, February 13, 2007.

Keynote address, "New Urbanism in the Old City," Congress for the New Urbanism, Philadelphia, Pennsylvania, May 19, 2007.

Co-moderator of the panel "New Voices/Emerging Talent" at the national forum Form, Function, and Meaning: Design Excellence in Federal Courthouses, for the U.S. General Services Administration, Washington, DC, June 1, 2007.

Lecture and discussion "Classical to Contemporary" for the Association of University Architects, University of Cincinnati, Cincinnati, Ohio, June 28, 2007.

Panel discussion "Architecture at Yale: Modern Architecture on a Gothic Campus" for the New York City Landmarks Preservation Foundation, New York, October 2, 2007.

Keynote address for Architectural Digest's Architecture Days, Cooper Union, NYC, October 11, 2007.

Lecture "An Evening With Robert A.M. Stern" at the High Museum of Art, Atlanta, Georgia, November 13, 2007.

"Overview of Architecture and Design at Yale and the Yale Libraries," at "Library Architecture at Yale: A Panel Discussion by Three of America's Foremost Architects," at the Yale Law School Auditorium, New Haven, Connecticut, November 30, 2007.

Panel "Campus or Museum: The University as Architectural Patron," at the symposium "Building the Future: The University as Architectural Patron," co-sponsored by the Yale School of Architecture and the Yale History of Art Department, at the Yale Art Gallery, New Haven, Connecticut, January 26, 2008.

"A Preservationist's List of 35 Modern Landmarks-in-Waiting, 1996 2008" to "Young Landmarks" group for the New York Landmarks Conservancy, January 30, 2008,

Symposium "Preserving New York: Then and Now," co-sponsored by the New York Preservation Archive Project and the Museum of the City of New York, at the Museum of the City of New York, NYC, February 23, 2008.

Lecture "The American Campus: Tradition and Innovation," in the Sundays at Six program at the Maidstone Club, East Hampton, New York, August 17, 2008.

Lecture "The Janus Face of Modernity: Comcast Center and Fifteen Central Park West" for the Sir John Soane's Museum Foundation, the Yale Center for British Art, and Architectural Record, at the Union Club, New York, January 13, 2009.

Panel "Outside Architecture" at the conference Contemporary Architecture and Its Consequences, sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, New York, New York, May 3, 2009.

Panel "Design Education: Professional Practice, Life-long Learning and Applied Research" at the Harvard Graduate School of Design, Cambridge, Massachusetts, September 23, 2009.

Panel discussion "Flatiron High and Low" for the Van Alen Institute, New York, November 3, 2009.

Keynote address "On Planned Community" at the China-US Forum on Architectural Design (Xiamen), Xiamen, China, September 25, 2010.

Round table "What Makes New York New York?" for New York Magazine, November 2, 2010.

Panel "Where Do We Go From Here?" at the conference "Zoning the City: Addressing New York City's 21st Century Challenges," sponsored by the New York City Department of City Planning, the Harvard Graduate School of Design, and the Steven L. Newman Real Estate Institute of Baruch College, at the McGraw-Hill Building, NYC, November 15, 2011.

The Richard H. Driehaus Prize Lecture "Architecture and Place," the University of Notre Dame, Notre Dame, Indiana, November 16, 2011.

"Creative Collaboration: An Overview of the Hines and Robert A.M. Stern Architects Project Portfolio," for Harvard's Real Estate Academic Initiative and the Graduate School of Design, Cambridge, Massachusetts, April 18, 2012.

"Conversations in Context" at the Philip Johnson Glass House, New Canaan, Connecticut, July 19, 2012.
Conversation "Honoring the Past Without Neglecting the Future: Opportunities for Creative Change," at the Parrish Art Museum, Southampton, New York, August 9, 2012.

Selected awards:

First Place Award, National Competition for Housing for Roosevelt Island, New York City, 1975;
National Honor Award, American Institute of Architects, 1980, 1985, 1990, 1991, 1999;
Distinguished Architecture Award, New York Chapter, American Institute of Architects, 1982, 1984, 1985, 1986, 1987, 1992;
Senior-Level Sabbatical Fellowship, National Endowment for the Arts, 1983;
Medal of Honor Award, New York Chapter, American Institute of Architects, 1984;
Domino's Top 30 Award, Domino's Farms Activities, established by Thomas S. Monaghan, 1990;
Arthur Ross Award of Classical America, 1991;
John Jay Award for Distinguished Professional Achievement, Columbia College, 1991;
Hall of Fame, Interior Design Magazine, 1993;
The American Institute of Architects, Book of the Year Award, 1996 for New York 1960 (with Tom Mellins and David Fishman. New York: Monacelli Press, 1995)
The Seaside Prize from the Seaside Institute, 1999.
Cultural Laureate Award from the Historic Landmarks Preservation Center, 1999.
Lifetime Achievement Award from the Guild Hall of East Hampton Academy of the Arts (Visual Arts), 1999.
President's Award, New York Chapter, American Institute of Architects, 2001.
President's Award, The Architectural League of New York, 2002.
Honorary Doctorate of Fine Arts, The University of Hartford, West Hartford, Connecticut, May 16, 2004.
Sidney L. Strauss Award, New York Society of Architects, 2004.
Dean of Design Award from *Architectural Digest*, January 2005.
Professional Excellence Award from the Ed Bacon Foundation, 2006.
Honorary Chancellor, Florida Southern College, Lakeland, Florida, 2006.
Connecticut Governor's Award for Excellence in Culture and Tourism, in the Field of History, 2007.
Board of Directors' Honor from the Institute of Classical Architecture & Classical America, 2007.
Athena Award from the Congress for the New Urbanism, 2007.
Legacy Award, Bronx Community College, 2008.
Soane Foundation Honors, Sir John Soane's Museum Foundation, 2008.
Vincent Scully Prize, National Building Museum, 2008.
Jacqueline Kennedy Onassis Medal, Municipal Art Society of New York, 2009.
Stars of Design Award from the D&D Building, 2010.
Landmarks Lion Award from the Historic Districts Council, 2010.
Insignia of Commander of the Order of the Lion of Finland, 2010.
Driehaus Prize laureate, 2011.

Selected projects:

Wiseman House, Montauk, New York, 1965-1967;
Lang House, Washington, Connecticut, 1973-1974;
Residence, Westchester County, New York, 1974-1976;
Residence and Poolhouse, Llewellyn Park, New Jersey, 1979-1981;
Lawson House, Quogue, New York, 1979-1983;
Residence at Chilmark, Martha's Vineyard, Massachusetts, 1979-1983;
Bozzi Residence, East Hampton, New York, 1980-1983;
Observatory Hill Dining Hall, University of Virginia, Charlottesville, Virginia, 1982-1984;
Point West Place Office Building, Framingham, Massachusetts, 1983-1985;
Prospect Point Office Building, La Jolla, California, 1983-1985;

Urban Villa, Tegel, West Berlin, West Germany, 1984-1989;
 Congregation Kol-Israel, Brooklyn, New York, 1985-1989;
 Headquarters for Mexx International, Inc., Voorschoten, The Netherlands, 1985-1987;
 Residence on Russian Hill, San Francisco, California, 1985-1989;
 Renovation and Addition to Brooklyn Law School, Brooklyn, New York, 1986-1994;
 Center for Jewish Life, Princeton University, Princeton, New Jersey, 1986-1991;
 Courtyard Houses, Grand Harbor, Vero Beach, Florida, 1986-1989;
 Fine Arts Studio IV, University of California at Irvine, 1986-1989;
 222 Berkeley Street, Boston, Massachusetts, 1986-1991;
 Casting Center, Walt Disney World, Lake Buena Vista, Florida, 1987-1989;
 Disney's Yacht and Beach Club Resorts, Walt Disney World, Florida, 1987-1991;
 Norman Rockwell Museum, Stockbridge, Massachusetts, 1987-1994;
 Ohrstrom Library, St. Paul's School, Concord, New Hampshire, 1987-1991;
 Pasadena Police Building, Pasadena, California, 1987-1990;
 Columbus Regional Hospital, Columbus, Indiana, 1988-1995;
 Bancho House, Tokyo, Japan, 1988-1989;
 Hotel Cheyenne, Euro Disneyland, Marne la Vallée, France, 1988-1992;
 Newport Bay Club Hotel and Convention Center, Euro Disneyland, Marne la Vallée, France, 1988-1992,
 1995-1997;
 Two Venture Plaza, Two Venture Plaza, Irvine Center, Irvine, California, 1988-1990;
 Roger Tory Peterson Institute, Jamestown, New York, 1989-1994;
 Anglebrook Golf Club, Somers, New York, 1989-1997;
 The Greenbrier at West Village Golf Club and Resort, Tochigi Prefecture, Japan, 1990-1995;
 Banana Republic, 744 N. Michigan Avenue, Chicago, Illinois, 1990-1991;
 Parlor, DIFFA Showhouse, 115 East 79th Street, New York, New York, 1990-1991;
 Residence in Montecito, California, 1991-;
 Disney Feature Animation Building, Burbank, California, 1991-1994;
 Disney Celebration Town, Celebration, Florida, 1991-1997;
 Georgetown University Masterplan, Washington, D.C., 1992;
 42nd Street NOW!, New York, New York, 1992-;
 GAP Headquarters, San Francisco, California, 1992-;
 Moore Psychology Building, Dartmouth College, Hanover, New Hampshire, 1992-;
 The Colgate Darden School of Business, University of Virginia, Charlottesville, Virginia, 1992-1996;
 William Gates Computer Science Building, Stanford University, Palo Alto, California, 1992-1996;
 Campus Center, Pomona College, Claremont, California, 1993-;
 Disney Boardwalk Resort, Walt Disney World, Florida, 1993-1995;
 The National Advocacy Center, Columbia, South Carolina, 1993-;
 Celebration Health, Celebration, Florida, 1993-1997;
 Beckley Federal Courthouse, Beckley, West Virginia, 1994-;
 Savannah Federal Courthouse, Savannah, Georgia, 1995-;
 Anaheim Stadium Renovation, Anaheim, California, 1995-;
 College of Notre Dame Masterplan, Baltimore, Maryland, 1995-;
 University of South Carolina West Quad Housing, Columbia, South Carolina, 1995-;
 Columbia University Residence Hall, 113th Street and Broadway, New York, New York, 1996-;
 Aspen Highlands Ski Resort; Aspen, Colorado, 1996-;
 Atlanta Federal Reserve Bank, Atlanta, Georgia, 1996-;
 Heiligendamm Resort, Heiligendamm, Germany, 1996-;
 Diagonal Mar Commercial Center, Barcelona, Spain, 1996-;
 Hobby Center for the Performing Arts, Houston, Texas, 1996-;

Professional Memberships:

Member, Society of Architectural Historians, 1968-present
 President, Architectural League of New York, 1973-1977

Advisor, Program for Continuing Education in Architecture, Institute for Architecture and Urban Studies, 1974-1977
Visiting Fellow, Institute for Architecture and Urban Studies, 1974-1976
Board of Directors, Society of Architectural Historians, 1975-1978
Member, Executive Committee, Architectural League of New York, 1977-present
Editorial Consultant, Architectural History Foundation, 1979-1983
Trustee, Institute for Architecture and Urban Studies, 1983-1985
Board of Directors, Skidmore, Owings & Merrill Foundation, 1984-1990
Fellow, American Institute of Architects, 1984-present
Fellow, The Society for the Arts, Religion and Contemporary Culture, 1985-present
Board of Regents, American Architectural Foundation, 1989-1991
Board of Directors, The Chicago Institute for Architecture and Urbanism, 1990-1993
Board of Directors, The Walt Disney Company, 1992-2003
Member, Council of Advisors, Institute of Classical Architecture & Classical America, 1998-present
Board of Trustees, National Building Museum, 1999-present
Advisory Committee for the Dahesh Museum at 2 Columbus Circle, 2000-present
Board of Trustees, National Trust for Historic Preservation, 2000-2003
Board of Directors, Municipal Art Society in New York, 2001-present
Honorary Member, Board of Directors, Friends of Schinkel, 2002-present
Fellow, American Academy of Arts & Sciences, 2007
Academician, National Academy Museum & School of Fine Arts, 2009-present
Advisory Board Member, Architecture and Design Film Festival, 2010-present
Fellow, Society of Architectural Historians, 2010-present
Baccarat Studio Board of Advisors, 2011-present
Member, American Academy of Arts and Letters, 2011-present

Name: Neil Thomas

Courses Taught (Four semesters prior to current visit):

ARCH 2212 Liquid Threshold Between Order and Chaos

Educational Credentials:

Civil Engineering, University of Leeds

Architectural Engineering, Pennsylvania State University

Teaching Experience:

External Examiner, Mackintosh School of Architecture, Glasgow, United Kingdom, present

External Examiner, University College of London, United Kingdom, present

Professor, Royal College of Art, London, United Kingdom, present

Visiting Tutor, Cambridge University, Cambridge, United Kingdom, present

Current academic position at Yale School of Architecture:

Lecturer, Yale School of Architecture, New Haven, Connecticut, 2006-present

Professional Experience:

Graduate Engineer to Senior Engineer, Buro Happold, 1980-1986

Associate, Anthony Hunt Associates, 1986-1988

Founder and Director, Hunt Projects, 1988-1989

Founder and Director, Atelier One, 1989-present

Founder and Director, Atelier Ten, 1991-present

Licenses/Registration:

United Kingdom (Chartered Engineer)

Selected Publications and Recent Research:

Projects participated in:

Baltic, Gateshead, United Kingdom

Federation Square, Melbourne, Australia

National Gallery Extension, Ljubljana, Slovenia

Singapore Art Centre, Singapore

Singapore Management University, Singapore

Stadium Ireland, Dublin, United Kingdom

White Cube 2, London, United Kingdom

Professional Memberships:

Member, Institution of Structural Engineers

Member, Institute for Engineers in Europe

Name: Billie Tsien

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio (Fall 2012)

ARCH 1103 Advanced Studio

Educational Credentials:

B.A., Yale University

M. Arch., University of California, Los Angeles

Teaching Experience:

Parsons School of Design, New York

Harvard Graduate School of Design, Cambridge, Massachusetts

University of Texas, Austin, Texas

University of Pennsylvania, Philadelphia, Pennsylvania

Previous academic position at Yale School of Architecture:

William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1992

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2000, 2003, 2005, 2010

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2007

Current academic position at Yale School of Architecture:

William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Co-Founder and Principal, Tod Williams Billie Tsien Architects, New York, 1986-present

Licenses/Registration:

Arizona

California

Illinois

New York

Pennsylvania

Selected Publications and Recent Research:

Williams, Tod, and Billie Tsien. *The 1998 Charles & Ray Eames Lecture (Michigan Architecture Papers, No. 5)*. University of Michigan College of Architecture + Urban Planning, 1999.

Moran, Michael, and Billie Tsien. *Work Life*. New York: Monacelli Press, 2000.

Tsien, Billie, et al. *The Frye Art Museum: Olson Sundberg Kundig Allen Architects*. Documentary Media, 2007.

Williams, Tod, Billie Tsien and Kenneth Frampton. *The Architecture of the Barnes Foundation: Gallery in a Garden, Garden in a Gallery*. Skira Rizzoli, 2012.

Awards:

National AIA Award, 1988

National AIA Award, 1989

National AIA Award, 1992

National Honor Award, 1997

National Honor Award, 2001

Arup World Architecture Award, 2002

NYC AIA Design Award, 2003

NYC AIA Merit Design Award, 2005

NYC AIA Design Award, 2008

AIA/ALA Building Award, 2009

Professional Memberships:

Director, Architectural League of New York

Director, Public Art Fund

Member, The American Institute of Architects

Member, Wexner Prize Advisory Council

Trustee, American Academy in Rome

Name: James von Klemperer

Courses Taught (Four semesters prior to current visit):

ARCH 1113 Advanced Studio

Educational Credentials:

B.A., Harvard University, 1979

M.Arch., Princeton University, 1983

M.A., Trinity College

Teaching Experience:

Lecturer:

Columbia University Graduate School of Architecture, Planning and Preservation, New York

Ecole Spéciale d'Architecture, Paris, France

Harvard Graduate School of Design, Cambridge, Massachusetts

Seoul National University, Seoul, South Korea

Tongji University, Shanghai, China

Tsinghua University, Beijing, China

Yale School of Architecture, New Haven, Connecticut

Yonsei University, Seoul, South Korea

Previous academic position at Yale School of Architecture:

Eero Saarinen Visiting Professor of Architecture, Yale University, New Haven, Connecticut, 2011

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Designer, Kohn Pedersen Fox Associates, 1983-1998

Principal, Kohn Pedersen Fox Associates, 1998-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Selected projects:

Dongbu Financial Tower, Seoul, South Korea

Foley Square Courthouse, New York

Hang Lung Plaza 66, Shanghai, China

Hua Mao China Central Place, Beijing, China

Lotte Jamsil Tower, Seoul, South Korea

Mohegan Sun, Connecticut

New Songdo City, South Korea

Park Fifth, Los Angeles, California

Peterson Institute, Washington, D.C.

Awards:

AIA Award

Green City Award

Korean National Architecture Award

NYAIA Awards

Professional Memberships:

Member, The American Institute of Architects

Name: Stanislaus von Moos

Courses Taught (Four semesters prior to current visit):

ARCH 3231 Art in Architecture, 1945-1965
ARCH 3233 Venturi Scott Brown & Assoc. in Context
ARCH 3243 Cold War Urbanism: The Case of Berlin
ARCH 5022 Ph.D. Dissertation Preparation
ARCH 552 Ph.D Seminar II (Spring 2013)
ARCH 554 Ph.D. Dissertation Preparation

Educational Credentials:

Eidgenössische Technische Hochschule, 1961
Ph.D., University of Zurich, 1967

Teaching Experience:

Assistant Professor, Harvard University Department of Visual and Environmental Studies, Cambridge, Massachusetts, 1971-1975
Lecturer, University of Berne, Switzerland, 1974-1978
Visiting Lecturer, Architectural Association, London, United Kingdom, 1976
Visiting Professor, Federal Institute of Technology, Lausanne, Switzerland, 1977-1978
Professor, Technische Hogeschool, Delft, Netherlands, 1979-1983
Professor, University of Zurich, 1982
Jean Labatut Visiting Professor, Princeton School of Architecture, Princeton, New Jersey, 1997
Visiting Professor, Graduate Center of the City University of New York, New York, 1998
Visiting Professor, Istituto Universitario di Architettura, Venice, Italy, 1999-2000
Lecturer, Academia di Architettura, Mendrisio, Italy, 2005-2009

Current academic position at Yale School of Architecture:

Vincent Scully Visiting Professor in Architectural History, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Fellowships:

Fellow, Institute for Advanced Study, Berlin, Germany, 1985-1986
Getty Scholar, Getty Center for the History of Art and the Humanities, Santa Monica, California, 1992-1993
Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 1996

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Moos, Stanislaus von (1968). Le Corbusier. Elemente einer Synthese. Frauenfeld/Stuttgart, Huber (with French, Spanish, Japanese and Korean editions)
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- Moos, Stanislaus von (2010). «Die Plastik des Entwurfsprozesses», in Bruno MAURER and Werner OECHSLIN (eds.), Ernst Gisel Architekt, Zürich (gta Verlag) 2010, pp. 87-91
- Moos, Stanislaus von (2010). «Karl Moser. Die Kunst. Das Haus», NZZ, 13.April 2010
- Moos, Stanislaus von (2010). «Kraft und Integration. Karl Moser und die Moderne», in Werner OECHSLIN and Sonja HILDEBRAND (eds.), Karl Moser. Architektur für eine neue Zeit, Zürich (gta-Verlag) 2010, pp. 256-93
- Moos, Stanislaus von (2010). «Las Vegas sehen und lernen», in Martino STIERLI, Las Vegas im Rückspiegel. Die Stadt in Theorie, Fotografie und Film, Zürich (gta Verlag) 2010, pp. 9-12
- Moos, Stanislaus von (2010). «Le Corbusier und Venedig», in Alexandra LOCHER, Jolanda NYDEGGER and Sabina BELLOFATTO (eds.), Bilder und Zerrbilder Italiens, Wien/Berlin (LIT Verlag) 2010, pp. 276-307
- Moos, Stanislaus von (2010). «'Ruins in Reverse'. Notes on Photography and the Architectural 'Non Finito'», in MOOS, Stanislaus von and Ernst SCHEIDEGGER (ed.), Chandigarh 1956, Zürich (Scheidegger & Spiess) 2009, pp. 45-66
- Moos, Stanislaus von (2010). «Space, Time and Turbulance. Swiss-Californian Notes on Architecture and 'Counter-Culture'», in Nanni BALTZER, Jacqueline BURCKHARDT, Marie-Theres STAUFFER and Philip URSPRUNG (eds.), Art History on the Move. Hommage an Kurt Forster, Zürich (diaphanes) 2010, pp. 219-32
- Moos, Stanislaus von (2010). «The Missed Encounter with Le Corbusier», in BANZ, Stefan (ed.), Marcel Duchamp and the Forestay Waterfall, Zürich (Ringier) 2010, pp. 258-75
- Moos, Stanislaus von (2010). «Zweifrontenkunst. Auch ein Rückblick auf den Kalten Krieg», in ALBRECHT, Juerg, Georg KOHLER and Bruno MAURER (ed.), Expansion der Moderne. Wirtschaftswunder - Kalter Krieg - Avantgarde - Populärkultur, Zürich (SIK / ISEA / gta-Verlag) 2010, pp. 105-24
- Moos, Stanislaus von (2011). «Die Welt als Skulptur. Zur Aktualität der 'Synthese der Künste'», in KRÄHENBÜHL, Regula (ed.), Avantgarden im Fokus der Kunstkritik. Eine Hommage an Carola Giedion-Welcker (1893-1979), Zürich (SIK/ISEA) 2011, pp. 17-32
- Moos, Stanislaus von (2011). «Schmierfinken der Architektur. Ueber Anstand und Zurückhaltung in der Baukunst», NZZ, 67 2011
- Moos, Stanislaus von (2012). „Alla veneziana“, in Le Corbusier e l'Italia, Rome (Maxxi), 2012 (in print)
- Moos, Stanislaus von (2012). „Riviéra lémanique. Between Hodler and Duchamp“, in Jean-Louis Cohen (ed.), Le Corbusier. Landscapes, New York (Museum of Modern Art), 2013 (in print)
- Moos, Stanislaus von (2012). «Le Gentilhomme et l'arrogance des architectes. Sur la bienséance et la retenue dans l'art de construire. Une réponse à Vittorio Magnago Lampugnani / The Gentiluomo versus the Arrogance of Architects. E Response to Vittorio Magnago Lampugnani». In L'Architecture d'aujourd'hui. 2012, pp. 48-53

Moos, Stanislaus von (2012). «Monument? Forum? Fair? Louis Kahn, Edmund Bacon and Philadelphia», in KRIES, Mateo, Jochen EISENBRAND and Stanislaus von MOOS (ed.), Louis Kahn. The Power of Architecture, Weil a.R. (Vitra Design Museum) 2012, pp. 29-49
Moos, Stanislaus von (2012). «Notes on Travelling Architects», in PRÉLORENZO, Claude (ed.), Voyage d'Orient. Rencontres de la Fondation Le Corbusier, Paris (Fondation Le Corbusier) 2012 (in print)
Moos, Stanislaus von (2012). «Trasa W-Z. Ein Mini-Epochenbild», Festschrift Gottfried Boehm, Basel 2012 (in print)

Professional Memberships:

Member and Associate Director, Comité International des Critiques d'Architecture, 1981-present
Member, Swiss Chapter of Association Internationale des Critiques d'Art Board of Directors, 1983-1990
Member, Swiss Institute of Art Research, Board of Directors, 1983-present
President, Zurich Municipal Fine Arts Commission, 1986-1996
Member, Baden Langmatt Foundation Board of Trustees, 1991-2005
Member, Advisory Council of the Princeton School of Architecture, 1997-present
Member, Alberto Giacometti Foundation Board of Trustees, 2001-2008

Name: Ryan Welch

Courses Taught (Four semesters prior to current visit):

ARCH 1116 Advanced Studio

Educational Credentials:

B.A. Chemistry and Russian, Amherst College, 2003

M.Arch, Yale University, 2011

Teaching Experience:

Previous academic position at Yale School of Architecture:

Teaching Fellow, Yale School of Architecture, New Haven, Connecticut, 2008-2010

Critic, Yale School of Architecture, New Haven, Connecticut, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Designer, Ziger/Snead Architects, Baltimore, Maryland, 2003-2004, 2006-2007

Designer, Plan B Architecture + Urbanism, New Haven, Connecticut, 2010-2011

Building Performance Specialist, Kieran Timberlake Architects, Philadelphia, Pennsylvania, 2011-2012

Licenses/Registration:

not registered

Selected Publications and Recent Research:

Awards:

Woods Travis Prize, 2003

Fulbright Graduate Student Fellowship, 2004-2006

Feldman Prize, 2011

Research:

Ryan Welch. *Pure Rotational Spectrum and Nuclear Quadrupole Hyperfine Structure of Argon-Imidazole*, 2003.

With Sandra Burkett, Stephen Soukasene, Kelly Milton and Alicia Little. *Tethered Constrained Geometry Catalysts in Mesoporous Silica*, 2005.

With Aidan Doyle. *Somewhere Between East and West*, 2009-2010.

With Kyoung Sun Moon. *Development of Green Integrated Core Engineering Technologies for Supertall Buildings*, 2009-2010.

With Bimal Mendis and Joyce Hsiang. *Indexing Sustainability*, 2010-2011.

Professional Memberships:

none

Name: Tod Williams, FAIA, FAAR

Courses Taught (Four semesters prior to current visit):

ARCH 1101 Advanced Studio (Fall 2012)

ARCH 1103 Advanced Studio

Educational Credentials:

B.A., Princeton University

M. Arts and Arch., Princeton University

Teaching Experience:

Instructor, Cooper Union, New York, 1974-1989

Ruth Carter Stevenson Chair, University of Texas, Austin, Texas, 1995

Eliel Saarinen Chair, University of Michigan, Ann Arbor, Michigan, 2002

Thomas Jefferson Chair, University of Virginia, Charlottesville, Virginia, 2004

Previous academic position at Yale School of Architecture:

William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 1992

Louis I. Kahn Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2000, 2003, 2005, 2010

William Henry Bishop Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2007

Current academic position at Yale School of Architecture:

William B. and Charlotte Shepherd Davenport Visiting Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Founder and Principal, own practice, 1956-1986

Co-Founder and Principal, Tod Williams Billie Tsien Architects, New York, 1986-present

Licenses/Registration:

Arizona

California

Illinois

New Hampshire

New Jersey

New York

Pennsylvania

Texas

Vermont

Selected Publications and Recent Research:

Williams, Tod, and Billie Tsien. *The 1998 Charles & Ray Eames Lecture (Michigan Architecture Papers, No. 5)*. University of Michigan College of Architecture + Urban Planning, 1999.

Williams, Tod, Billie Tsien and Kenneth Frampton. *The Architecture of the Barnes Foundation: Gallery in a Garden, Garden in a Gallery*. Skira Rizzoli, 2012.

Awards:

National AIA Award, 1988

National AIA Award, 1989

National AIA Award, 1992

National Honor Award, 1997

National Honor Award, 2001

Arup World Architecture Award, 2002

NYC AIA Design Award, 2003

NYC AIA Merit Design Award, 2005

NYC AIA Design Award, 2008

AIA/ALA Building Award, 2009

Professional Memberships:

Fellow, The American Institute of Architects

Fellow, American Academy in Rome

Name: Tom Wiscombe

Courses Taught (Four semesters prior to current visit):

ARCH 1107 Advanced Studio
ARCH 1236 Meta-Assemblies

Educational Credentials:

B.A., University of California, Berkeley, 1992
M.Arch., University of California, Los Angeles, 1999

Teaching Experience:

Faculty and Advisor, Southern California Institute of Architecture, Los Angeles, California, 1991-2001
Masterclass Instructor, Hochschule für Angewandte Kunst, Vienna, Austria, 1995-1998
Options Studio Co-instructor, University of California, Los Angeles, California, 2002
Friedman Professor, University of California, Berkeley, California, 2004-2005
Applied Studies Coordinator, Southern California Institute of Architecture, Los Angeles, California, 2006-present
Workshop Instructor, CCA, San Francisco, California, 2006
Fellow and Workshop Instructor, UTS, Sydney, Australia, 2008-2010
Visiting Options Studio Faculty, Rensselaer Polytechnic Institute, Troy, New York, 2010
Workshop Instructor, Texas A&M University, College Station, Texas, 2011

Previous academic position at Yale School of Architecture:

N/A

Current academic position at Yale School of Architecture:

Louis I. Kahn Visiting Assistant Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2012

Professional Experience:

Designer, NASA-Goddard Spaceflight Center, Washington D.C., 1988
Designer, Ehrenkrantz, Eckstut & Kuhn, Architects, New York, 1989-1990
Geodesics Designer, Timberline Geodesics, Berkeley, California, 1990-1992
Senior Designer, Coop Himmelb(l)au, Los Angeles and Vienna, 1992-1998
Principal and Founder, Tom Wiscombe Design (EMERGENT), Los Angeles, California, 1999-present
Project Partner and Chief Designer, Coop Himmelb(l)au, Los Angeles and Vienna, 2001-2006

Licenses/Registration:

California

Selected Publications and Recent Research:

Emergent Processes, OZ #27, by Tom Wiscombe, 2005.
Emergent Models of Practice, Yale Perspecta #38, by Tom Wiscombe, 2006.
Out of the Lab and Into the Jungle I, From Insect Nest to Human Architecture, by Tom Wiscombe, 2009.
Out of the Lab and Into the Jungle II, FORWARD: AIA Architectural Design Journal, by Tom Wiscombe, 2009.
Pretensions of Form: A Conversation, LOG 17: The Superficial Issue, guest edited by Mark Gage and Florencia Pita, 2009.
Structural Ecologies, 320 page full-color monograph by Tom Wiscombe, Published by AADCU Beijing, Distributed by IDEABOOKS, Amsterdam, 2009.
Extreme Integration, AD Magazine: Exuberance, by Tom Wiscombe, Issue edited by Marjan Coletti, Wiley Press, 2010.
The Art of Contemporary Tracery, MATTER: Material Processes in Architecture, by Michael Meredith and Gail Borden, Routledge Press, 2010.
Beyond Assemblies: Systems Convergence and Multi-materiality, Bioinspiration & Biomimetics, George Jeronimidis and Petra Gruber, editors, 2011.

Professional Memberships:
none

Name: Carter Wiseman

Courses Taught (Four semesters prior to current visit):

ARCH 3216 Case Studies in Modern Architectural Criticism
ARCH 3217 Writing on Architecture

Educational Credentials:

B.A. European Hist., Yale University, 1968
M.A. Arch. History, Columbia University, 1972
Advanced Environmental Studies, Harvard University, 1985

Teaching Experience:

Current academic position at Yale School of Architecture:
Lecturer, Yale School of Architecture, New Haven, Connecticut, 2002-present

Professional Experience:

Newsman, The Associated Press, 1972-1974
Associate Editor, Newsweek Magazine, 1974-1977
Senior Editor, Horizon Magazine, 1977-1979
Managing Editor, Portfolio Magazine, 1979-1980
Architecture Critic, New York Magazine, 1980-1996
Editor, Yale Alumni Magazine, 1986-2002
Editorial Consultant, Writertime Communications, 2002-present
Teacher, The Reading Company, 2002-2007
Writing Tutor, Freudigman & Billings Educational Solutions Group, 2007-2011

Licenses/Registration:

N/A

Selected Publications and Recent Research:

Books:

Notable American Architects (American Heritage, 1981).
Urban Open Spaces (Rizzoli, 1981).
MacMillan Encyclopedia of Architects (MacMillan, 1982).
Change (Cooper-Hewitt Museum, 1984).
Twentieth-Century American Architecture: The Buildings and Their Makers (W. W. Norton, 2000).
I. M. Pei: A Profile in American Architecture (Harry N. Abrams, 2001).
Encyclopedia of Twentieth-Century American Architecture (Fitzroy Dearborn, 2004).
A Place for the Arts (ed., The MacDowell Colony, 2006).
I. M. Pei: Complete Works (Rizzoli, 2008; *New Makers of Modern Culture* Routledge, 2007). (Contributor)
Louis I. Kahn: Beyond Time and Style, a Life in Architecture (W. W. Norton, 2007).
The Architecture Writer's Companion (Trinity University Press, 2013).

Awards:

American Institute of Architects (N.Y.): Special Citation (1984)
American Institute of Architects: Institute Honor (1987)
Citizens' Housing and Planning Council: Roger Starr Award (1990)
Council for Advancement and Support of Education: Gold Medal, "Higher Education Reporting" (*Yale Alumni Magazine*, 2002)
Council for Advancement and Support of Education: Gold Medal, "Higher Education Reporting" (*Yale Alumni Magazine*, 1996)
Council for Advancement and Support of Education: Grand Gold Award, "Best Articles of the Year" (*Yale Alumni Magazine*, 2000)
Society of the Silurians: Award for Interpretive Writing (1985)

Professional Memberships:

Co-Chair, Loeb Fellowship Association, 1986-1995

Member and President, Macdowell Colony Board of Directors, 1995-2010

Name: Michael Young

Courses Taught (Four semesters prior to current visit):

ARCH 1011 Architectural Design

ARCH 1021 Architectural Design

Educational Credentials:

B.Arch., California Polytechnic University, 1997

M.Arch., Princeton University, 2005

Teaching Experience:

Instructor, Cal Poly College of Environmental Design, San Luis Obispo, California, 1996-1997

Assistant Professor, Cooper Union School of Architecture, New York, 2005-present

Adjunct Assistant Professor, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2007-present

Visiting Professor, Shih Chien University, Taipei, Taiwan, 2007

Visiting Professor, Crete Technical University, Crete, Greece, 2010

Visiting Lecturer, Princeton University School of Architecture, Princeton, New Jersey, 2011-present

Current academic position at Yale School of Architecture:

Critic, Yale School of Architecture, New Haven, Connecticut, 2010-present

Professional Experience:

Project Manager / Designer, Pfau Architecture, San Francisco, California, 1997-2003

Designer, Reiser-Umemoto, New York, New York, 2004, 2006

Designer, Stan Allen Architects, Princeton, New Jersey, 2005

Partner, Young & Ayata, New York, New York, 2008-present

Licenses/Registration:

New York

Selected Publications and Recent Research:

Michael Young, w/ Pfau Architecture, Mary Corcoran, "Tree Houses Going Up at Strybing Arboretum" San Francisco Chronicle, September, September 22, 1999.

Michael Young, w/ Pfau Architecture, Amy Milshtein, "Reduce, Reuse, Recycle," Contract Magazine, November 2000.

Michael Young, w/ Pfau Architecture, Barbara Knecht, "Plastics Finally Get Respect," Architectural Record, December 2001.

Michael Young, w/ Pfau Architecture, International Architecture Yearbook 7, Australia: Images, 2001.

Michael Young, w/ Pfau Architecture, Lisa Findley, "Out of the Box", World Architecture, November/December 2001.

Michael Young, w/ Pfau Architecture, Giovanni Polazzi, Loft, Milano: Federico Motto Editore S.P.A., 2002.

Michael Young, w/ Pfau Architecture, Zahid Sardar, "AIA Awards – The Best of the Bay," San Francisco Chronicle, April 11, 2004.

Michael Young, w/ Reiser – Umemoto, "9th Venice Architecture Biennale," Architectural Record, November 2004.

Michael Young, "Enter the Random", Wild Bits Digital Design Exhibit, Gallery Project 4, Washington DC, 2006.

Michael Young, "Operations of Alignment", 30/60/90, Fall 2006.

Michael Young, "Three Constraints", Pidgin, Fall 2007.

"90's Generation", arcCA, Fall 2008.

Alex Gartenfeld, "Young N.Y. Architecture Showcase", Pin-up Magazine, Fall/Winter 2009/2010.

Michael Young, w/ Stan Allen Architects, "CCV Chapel", Domus, April 2009.

Lydia Kallipoliti & Michael Young, "The Envirobubble: Clean Air Pods Redux", SLUM Lab Magazine, Fall 2011.

Michael Young, "The Limits of Control" from Pulsation in Architecture ed. Eric Goldemberg, J.Ross Publishing, 2011.

Michael Young, w/ Reiser – Umemoto, "O-14 Tower," Architectural Record, August 2011.

Aaron Levy & William Menking, Four Conversations on the Architecture of Discourse, AA Publications, Spring 2012.

Michael Young, "Digital Remediation" from Cornell Journal of Architecture 9, forthcoming Summer 2012.

Michael Young, "The Stylus Vector" from Paper Proceedings ACSA 100th Annual Meeting, Spring 2012.

Professional Memberships:

not available

Name: Alejandro Zaera-Polo

Courses Taught (Four semesters prior to current visit):

ARCH 1105 Advanced Studio

ARCH 1116 Advanced Studio

Educational Credentials:

Architectural Degree, Escuela Técnica Superior de Arquitectura, Madrid, Spain

M.Arch., Harvard Graduate School of Design, Cambridge, Massachusetts

Teaching Experience:

Associate Professor of Design, Escuela Técnica Superior de Arquitectura, Madrid, Spain, 1992-1995

Unit Master, Architectural Association School of Architecture, London, United Kingdom, 1993-2000

Visiting Critic, Berlage Institute of Architecture, Amsterdam, Netherlands, 1997-2002

Visiting Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 1998

Visiting Critic, Princeton School of Architecture, Princeton, New Jersey, 1999

Visiting Critic, Columbia University Graduate School of Architecture, Planning and Preservation, New York, 2001

Dean, Berlage Institute, Netherlands, 2002-2006

Visiting Critic, University of California, Los Angeles, California, 2002

Berlage Chair, Architecture Department Technical University, Delft, Netherlands, 2003-present

Visiting Professor, Princeton School of Architecture, Princeton, New Jersey, 2008-present

Previous academic position at Yale School of Architecture:

Norman R. Foster Professor of Architectural Design, Yale School of Architecture, New Haven, Connecticut, 2010, 2012

Current academic position at Yale School of Architecture:

N/A

Professional Experience:

Founder and Principal, Foreign Office Architects, London, United Kingdom, 1993-2011

Founder, AZPA Limited, Barcelona, Spain, and London, United Kingdom, 2011-present

Licenses/Registration:

United Kingdom

Selected Publications and Recent Research:

Monographs:

FOA Recent Projects. Published as 2G, No. 16. Barcelona, Spain 2001.

The Yokohama Project. A monograph by Actar. Barcelona, Spain 2002. El Croquis No 136. Madrid, Spain 2003.

Phylogenesis: Foa's ark. Published by Actar. Barcelona, Spain 2003.

FOA's Ark_Evolving Container for the Proliferating Singularities. Korean Architecture and Culture Magazine, December 2004.

Exhibitions:

'FOA Work in Progress' Architectural Association Gallery, London, UK, 1995

'Monolithic Architecture' at the Heinz Architectural Center, Pittsburgh, USA, 1995

'Architecture on the Horizon' at the Royal Institute of British Architects, London, 1996

Korean Pavilion at the 6th International Architectural Biennial in Venice, Italy, 1996

UIA conference at the Museum of Contemporary Arts in Barcelona, Spain, 1996

'New Landscapes' at the Museum of Contemporary Arts Barcelona, Spain, 1997
 'Critical Projects' at the Architecture Centre of the RIBA, 1997
 'Cyber Architecture' in Imagina, Monaco, 1997
 'Virtual Architecture' at Tokyo University Gallery, Japan, 1997
 Exhibited at Swedish Museum of Architecture, Stockholm, Sweden, 1998
 Exhibited at the Design Museum, London, 1998
 "Archilab" in Orleans, France, 1999
 "Strange New World" in Glasgow, UK, 1999
 'Cities on the Move' at the Hayward Gallery, London, 1999
 'foa YIPT' at the Ministerio de Fomento, Madrid, Spain, 1999
 International Architectural Biennale in Venice, Italy, 2000
 Kortrijk Biennial, Belgium, 2000
 Museum of Modern Art, New York, USA, 2000
 Great Expectations at the Central Station, New York, USA, 2001
 Space Invaders, Lisbon, Portugal, 2001
 The Van Alen Institute, New York, 2001
 Un(private) houses, MACBA, Barcelona, Spain, 2001
 A New WTC Max Protetch Gallery, New York, 2002
 Architectural Biennale in Venice, Italy, 2002
 British Pavilion at the 8th International, 2002
 Latent Utopias, Graz, Austria, 2002
 TNProbe Monographic Show, Tokyo, Japan, 2002
 FOA's phylogenesis at the Museum fur Angewandte Kunst (MAK), Vienna, 2003
 Monographic Show at the Institute of Contemporary Art (ICA), London, 2003
 Monographic show on FOA, Fargfabriken Center for Contemporary Art and architecture in Stockholm, Sweden, 2004
 Groundswell: Constructing the Contemporary Landscape, MoMA New York, USA, 2005
 Monographic show on FOA, Bratislava, Slovakia, 2005
 Monographic show on FOA, Harvard University, Graduate School of Design, 2005
 Carsten Holler's Unilever Series Show, Tate Modern, with 'Hypothetical Slide House', London UK, 2006
 Design of 'Future City Exhibition' Barbican Art Gallery, London, UK, 2006
 Love & Money: the Best of British Design Now, 2007
 Retrospective show on FOA held at MOCA, Cleveland, USA, 2007
 Future, Non-Future at the AA, London, 2008
 Skin+Bones: Parallel Practices in Fashion and Architecture, London, Tokyo and LA, 2008
 Dentelles d'architecture at MAV, Paris, 2009
 Gwangju Design Biennale, Korea, 2009
 Cooper Hewitt National Design Triennial, 'Why Design Now?' 2010

Awards:

Architect of the Year Award, Spain	European Business Award for the Environment
Architectural Digest, 2007	FX International Interior Design Awards
ArkiPARC Award	Prime Property Award
BD Retail Architect of the Year Award	RIBA Award 2009
Biennale Venezia 9e, Topography Prize	RIBA European Award 2008
Charles Jencks Award, 2005	RIBA Worldwide Award 2005
Conde Nast Traveller Innovation & Design Award	RIBA Worldwide Award 2006
Enric Miralles Prize in 2003	Urban Land Institute Award for Excellence

Professional Memberships:

Member, Architects Registration Board
 Member, Colegio Oficial de Arquitectos de Madrid
 Member, Royal Institute of British Architects

iv.2. Faculty Resumes

Matrices for Faculty Credentials

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Fall 2010

[illegible]

Faculty Credentials for Spring 2011

[illegible]

Faculty Credentials for Spring 2011

Faculty member (alpha order)	Summary of expertise, recent research, or experience	ARCH 1012	ARCH 1016	ARCH 1022	ARCH 1111	ARCH 1112	ARCH 1113	ARCH 1114	ARCH 1115	ARCH 1116	ARCH 1117	ARCH 1118	ARCH 1199	ARCH 1215	ARCH 1216	ARCH 1218	ARCH 1226	ARCH 1227	ARCH 2012	ARCH 2015	ARCH 2022	ARCH 2215	ARCH 2219	ARCH 2221	ARCH 2224	ARCH 2226	ARCH 3022	ARCH 3213	ARCH 3214	ARCH 3215	ARCH 3216	ARCH 3220	ARCH 3225	ARCH 3227	ARCH 3228	ARCH 3230	ARCH 3231	ARCH 3237	ARCH 3241	ARCH 3243	ARCH 3244	ARCH 4011	ARCH 4211	ARCH 4219	ARCH 4223	ARCH 4225	ARCH 4227	ARCH 4228	ARCH 5012	ARCH 5022							
De Bretteville, Peter	Founder and Principal, Peter de Bretteville Architect; work focuses on college and university long-term planning and building; collaborated on a 20-year plan for downtown Los Angeles; former associate of Giancarlo De Carlo.	X														X																																									
Deamer, Peggy	Principal, Deamer Architects; projects featured in <i>Architecture, Architectural Record, Vogue</i> , and <i>The New York Times</i> ; analyzes relationship among architectural labor, craft, and subjectivity; coedited <i>Re-Reading Perspecta</i> and <i>Building (in) the Future: Recasting Labor in Architecture</i> .										X																	X																													
Easterling, Keller	Architect, urbanist, and writer; authored <i>Enduring Innocence: Global Architecture and Its Political Masquerades</i> ; <i>Organization Space: Landscapes, Highways and Houses in America</i> ; <i>American Town Plans</i> ; <i>Extrastatecraft: Global Infrastructure and Political Arts</i> (forthcoming).			X									X																						X																						
Eberhart, John	Principal, John Eberhart LLC; research focuses on parametric modeling, digital fabrication technologies and building information modeling; design collaborator for C Studio in New Haven.		X																																																						
el Kadi, Makram	Cofounder and Principal, L.E.FT.; firm received Emerging Voices Award, Design Vanguard, and Young Architects Forum Prize; projects published in <i>The New York Times</i> , <i>Architectural Record</i> , and <i>The Architect's Newspaper</i> .									X																												X																			
Felson, Alexander	Ecologist and landscape architect; integrates ecosystem services and public space into urban design to landscape based projects; projects include NYC Million Trees, NY Public School 19, East River Marsh Planter, WTC streetscapes.			X																																																					
Finio, Martin	Founding Partner, Christoff:Finio Architecture; projects include Heckscher Foundation, Donghia Center, Museum as Hub, and Fort Greene House; firm featured in Design Vanguard by <i>Architectural Record</i> ; edited monograph <i>Williams Tsien</i> .																				X																																				
Forster, Kurt	Art and architecture historian; founded and directed research institutes at Getty Research Center and Canadian Centre for Architecture; organized exhibitions on Schinkel, Carlo Scarpa, Herzog & de Meuron; coauthored <i>Frank O. Gehry</i> , <i>Exploring Boundaries</i> , and <i>WYSIWYG</i> .																																		X															X							
Fuermann, Bryan	Expert on Western European landscape architecture history; taught 18-20 th century English and American literature, histories of British art, landscape painting and European landscape architecture; contributed to <i>Groundswell: Constructing the Contemporary Landscape</i> .																																												X												
Gans, Deborah	Principal, Gans Studio; awarded grants from New York State Council on the Arts, Graham Foundation, Johnny Walker 'Keep walking' Foundation, Department of Housing and Urban Development.																																																								
Garvin, Alexander	President, AGA Public Realm Strategists, and Forum for Urban Design; authored <i>The Planning Game: Lessons from Great Cities</i> ; <i>Public Parks: The Key to Livable Communities</i> ; <i>The American City: What Works, What Doesn't</i> ; <i>Parks, Recreation, and Open Space: A 21st Century Agenda</i> .																																																								
Gray, Kevin	Principal, Kevin D. Gray Consulting; architect, real estate appraiser and broker; fellow of Royal Institute of Chartered Surveyors and member of International Council of Shopping Centers; coedited <i>Shopping Centers and Other Retail Properties</i> .																																																	X							

Faculty Credentials for Spring 2011

[illegible]

Faculty Credentials for Spring 2011

[illegible]

Faculty Credentials for Spring 2011

[illegible]

Faculty Credentials for Summer 2011

Faculty member (alpha order)	Summary of expertise, recent research, or experience	ARCH 1001	ARCH 1013	ARCH 1017	ARCH 1291
Agran, Victor	Senior Associate, Pelli Clark Pelli Architects; projects include Transbay Transit Center, and Chongqing and Shanghai International Finance Centers; research interest in drawing history, theory, and practice.				X
Brouard, Paul	Construction expert; managed technical, construction, and fiscal components of the Vlock Building Project for more than twenty-five years; received Judith Capan Award recognizing excellence in instruction.		X		
Buck, Brennan	Partner, FreelandBuck; work and writing focus on technology within the discipline and its associated aesthetic culture; published in <i>Log, Frame, Architectural Record, Detail</i> , and <i>Surface</i> .			X	
Eberhart, John	Principal, John Eberhart LLC; research focuses on parametric modeling, digital fabrication technologies and building information modeling; design collaborator for C Studio in New Haven.			X	
Harby, Stephen	Founder of practice in Santa Monica; received Gabriel Prize, MacDowell Colony fellowship, and American Academy Rome Prize; exhibited artwork at UCLA School of Arts and Architecture, Hunter College, and Judson Studios.				X
Hopfner, Adam	Founder, Hopfner Studio; recent projects include a mixed-use music recording studio, painting studio, office space, and residential commissions; previously employed at Gray Organschi Architecture.		X		
Hsiang, Joyce	Cofounder and Principal, Plan B Architecture & Urbanism; projects include sustainability index, WorldIndexer and Maldives spatial planning methodology; awarded research grants; exhibited at Chengdu Architecture Biennale and Eye on Earth Summit; prior experience with OMA and Pelli Clarke Pelli.	X			
Knight, George	Founder, Knight Architecture; projects include Bark New York, Johnson Simons Building, Owl Shop, Wooster Square Loft; former senior associate of Cesar Pelli & Associates.	X		X	
Lauritano, Steven	PhD candidate, Yale University History of Art Department; published in <i>Decoration, Pidgin, Circo</i> ; prior experience with Reiser+Umemoto; former curatorial intern at Whitney Museum of American Art.	X			
Newman, Herbert	Principal, Newman Architects; redeveloped New Haven's Ninth Square District; received numerous AIA awards; works published in <i>Herbert S. Newman and Partners: Selected and Current Works</i> .		X		
Purves, Alexander	Founder and principal of own practice; worked with Allan Dehar on Cushing/Whitney Medical Library; exhibits drawings and watercolors throughout New England; received AIA Medal, Judith M. Capen Award, Kin Lu Wu Award.				X

Faculty Credentials for Fall 2011

[illegible]

Faculty Credentials for Fall 2011

[illegible]

Faculty Credentials for Fall 2011

[illegible]

Faculty Credentials for Fall 2011

[illegible]

Faculty Credentials for Fall 2011

[illegible]

Faculty Credentials for Fall 2011

[illegible]

Faculty Matrix for Spring 2012

[illegible]

Faculty Matrix for Spring 2012

[illegible]

Faculty Matrix for Spring 2012

[illegible]

Faculty Matrix for Spring 2012

[illegible]

Faculty Matrix for Spring 2012

[illegible]

Faculty Credentials for Summer 2012

Faculty member (alpha order)	Summary of expertise, recent research, or experience	ARCH 1001	ARCH 1013	ARCH 1017	ARCH 1291
Brouard, Paul	Construction expert; managed technical, construction, and fiscal components of the Vlock Building Project for more than twenty-five years; received Judith Capen Award recognizing excellence in instruction.		X		
Hopfner, Adam	Founder, Hopfner Studio; recent projects include a mixed-use music recording studio, painting studio, office space, and residential commissions; previously employed at Gray Organschi Architecture.		X		
Knight, George	Founder, Knight Architecture; award-winning, full-service architectural design firm specializes in residential, institutional, and urban redevelopment projects; former senior associate of Cesar Pelli & Associates.	X		X	
Eberhart, John	Principal, John Eberhart LLC; research focuses on parametric modeling, digital fabrication technologies and building information modeling; design collaborator for C Studio in New Haven.			X	
Hsiang, Joyce	Cofounder and Principal, Plan B Architecture & Urbanism; projects include sustainability index, WorldIndexer and Maldives spatial planning methodology; awarded research grants; exhibited at Chengdu Architecture Biennale and Eye on Earth Summit; prior experience with OMA and Pelli Clarke Pelli.	X			
Dugdale, Kyle	PhD candidate, Yale School of Architecture; published in <i>Journal of Architectural Education, Constructs, Retrospecta</i> ; licensed architect; prior experience with Hammond Beeby Rupert Ainge Architects and Knight Architecture.	X			
Mendis, Bimal	Cofounder and Principal, Plan B Architecture & Urbanism; engaged in investigation and development of urban infrastructures; ongoing research on Middle East; awarded research grants; published in <i>AI Manakh</i> and <i>AI Manakh 2: Export Gulf</i> ; prior employment with OMA and Pelli Clarke Pelli.				X
Harby, Stephen	Founder of practice in Santa Monica; received Gabriel Prize, MacDowell Colony fellowship, and American Academy Rome Prize; exhibited artwork at UCLA School of Arts and Architecture, Hunter College, and Judson Studios.				X
Purves, Alexander	Founder and principal of own practice;worked with Allan Dehar on Cushing/Whitney Medical Library; exhibits drawings and watercolors throughout New England; received AIA Medal,Judith M. Capen Award, Kin Lui Wu Award.				X

Faculty Credentials for Fall 2012

[illegible]

Faculty Credentials for Fall 2012

[illegible]

Faculty Credentials for Fall 2012

[illegible]

Faculty Credentials for Fall 2012

[illegible]

iv.3. Visiting Team Report 2007 (VTR)

National Architectural Accrediting Board, Inc.

July 19, 2007

Richard C. Levin, President
Office of the President
Yale University
PO Box 208229
New Haven, Connecticut 06520-8229

RECEIVED

AUG 01 2007

**ARCHITECTURE
DEAN'S OFFICE**



Dear President Levin:

At the July 2007 meeting of the National Architectural Accrediting Board (NAAB), the board reviewed the *Visiting Team Report* for the Yale University Department of Architecture. As a result, the professional architecture program:

Master of Architecture

was formally granted a six-year term of accreditation. The accreditation term is effective January 1, 2007. The program is scheduled for its next accreditation visit in 2013.

1735 New York Avenue, NW

Washington, DC 20006

www.naab.org

tel 202.783.2007

fax 202.783.2822

email info@naab.org

Accreditation is subject to the submission of *Annual Reports*. *Annual Reports* are due by June 1 and **must** include a response to each condition identified as not met in the *Visiting Team Report*, a response to each of the causes of concern in the *Visiting Team Report*, a brief summary of changes that have been made or may be made in the accredited program, and the two-page statistical report. If an acceptable *Annual Report* is not submitted to the NAAB by the time of its fall board meeting, the NAAB may consider advancing the schedule for the program's next accreditation sequence. A complete description of the *Annual Report* process can be found on pages 14–15 of the *NAAB Procedures for Accreditation, 2006 Edition*.

NAAB encourages public dissemination of information about each school contained in both the school's *Architecture Program Report* and the *Visiting Team Report*. If the *Visiting Team Report* is made public, then it is to be published in its entirety.

The visiting team has asked me to express its appreciation for your gracious hospitality.

Very truly yours,

A handwritten signature in black ink, appearing to read "R. Wayne Drummond".

R. Wayne Drummond, FAIA
President

Enc. Visiting Team Report

cc: Robert A.M. Stern, Dean ✓
Bradley D. Schulz, AIA, Team Chair
Visiting Team Members

**Yale University
Department of Architecture**

Visiting Team Report

Master of Architecture (undergraduate degree + 3 years)

**The National Architectural Accrediting Board
4 April 2007**

The National Architectural Accrediting Board (NAAB), established in 1940, is the sole agency authorized to accredit U.S. professional degree programs in architecture. Because most state registration boards in the United States require any applicant for licensure to have graduated from an NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture.

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I. Summary of Team Findings

1. Team Comments

The team applauds the energy and dedication the dean has brought to the school. His ability to raise funds, inspire faculty, and encourage student involvement in the program has dramatically enhanced the professional architecture program at Yale. The team compliments the dean on his personal interest in the student's education, activities and quality of life.

The team is impressed with the strategic commitment of the president and provost to the program. Their engaged interest and support of the dean and his initiatives, the faculty and the facilities, contribute to the building of a world class architecture program.

Faculty members are a diverse yet homogenous group who take pride in the program, display a deep sense of loyalty to Yale, and are sincerely interested in their peers' work and successes. This diversity introduces spirited critical dialogue and polar viewpoints which encourage and stimulate students to be creative, explore alternatives and embrace an ultimate conviction about design that is their own. Students are supportive of the faculty and many stated they selected Yale because of the quality and diversity of the faculty.

The students are bright, engaged, talented, and collegial. They appreciate the rigor and richness of their school's programs. They come from a wide range of backgrounds despite the school's highly selective admissions. Though some begin without prior architectural training, students feel that all finish with comparable skills.

Through the efforts of the university and the dean, there have been significant donations to the endowment for the program. Money has been raised to complete the restoration of the existing facilities and to build the new art history building adjacent to the art and architecture building. The new art history building will provide the proper services and accessibility to the existing art and architecture building. The team is confident that the work will be completed by the start of the 2008 school year.

The team was impressed with the truly integrated practice model and comprehensive design demonstrated by the program. The team found strong evidence that students experience the varied aspects of architectural design including structural systems, building systems and building envelope. In addition there is extensive research and an understanding of the building process from working with the client to cost estimates.

The team was surprised by how many students have either worked as unpaid interns or have been approached to do so. The team emphasized to the students and faculty that this was unacceptable; and as future leaders of the profession they should push back against the practice of unpaid internship.

2. Progress Since the Previous Site Visit

Criterion 12.11, Non-Western Traditions

Awareness of the parallel and divergent canons and traditions of architecture and urban design in the non-Western world

Previous Team Report: *The Team is concerned with the uncoordinated nature of fundamental history instruction combined with the need for an additional history instructor leading to lack of confidence that non-Western traditions are appropriately addressed.*

Additional history instruction has been added, however, this item remains not met. Required courses do not include non-western traditions. Lectures, non-western travel, electives and the diversity of the Yale student body does however offer the opportunity to understand this issue.

Criterion 12.19, Life-Safety Systems

Understanding of the basic principles that inform the design and selection of life-safety systems in buildings and their subsystems

Previous Team Report: *The attention to life-safety systems is not evident in the course work, nor is it evident in the studio work presented to the Team.*

The team found that principles of life-safety systems are understood and delineated in student designs. While not highly developed, student work displays evidence of attention to egress in both course work and studio.

Criterion 12.21, Building Service Systems

Understanding of the basic principles that inform the design of building service systems, including plumbing, electrical, vertical transportation, communication, security, and fire protection systems

Previous Team Report: *The Team finds that beyond vertical transportation there was little evidence in the course work and studio work presented that this criterion was effectively addressed.*

The team found strong evidence that building systems are being taught and integrated to exemplary depth and detail in the student's studio work.

Criterion 12.28, Technical Documentation

Ability to make technically precise descriptions and documentation of a proposed design for purposes of review and construction

Previous Team Report: *The Team finds evidence of building analysis at a rudimentary level but little evidence of individual pursuit of this subject. While the Building Project may introduce this subject, there is little evidence that the students sufficiently expand upon this experience.*

The team found strong evidence that through the building project and the analysis done during the second semester of second year that the technical documentation criterion has gone from a concern to being well met.

Causes of Concern (taken from VTR dated March 28, 2001)

- A. *The Team perceives a need for the Dean and the faculty to work toward a more coordinated and connected curriculum.*

The Team recognizes the strength of the first-year studio sequence and the great potential of the advanced design studios, and yet there is an apparent lack of continuity

and strength in the second-year studio experience. This disconnect between the first and the third year interrupts the growing experience of students.

The appointment of distinguished practitioners to the advanced studios should be given careful consideration by the faculty regarding the expectations of their contributions to the entire program. These impressive visitors have much to offer beyond the design studio for the curriculum. The selection of teaching assistants to the visiting studios must also be carefully considered and monitored since the experience of students is largely dependent on these individuals.

The Team urges the School to work toward an integrated history theory curriculum. The present situation is characterized by the faculty as disconnected. There is a need to complete the hiring of an additional historian.

The Team also perceives a need to approach the technology offerings with an integrated strategy. There is also a need to complete the hiring of an additional technology-oriented faculty member.

A new administrative position has been established with the charge to coordinate and connect the curriculum. The administrator forwards issues and recommendations to the faculty through their regular faculty meetings, curriculum committee and to the core academic area coordinators. As a result the core studios and support courses are sequentially reasonable, and avoid problems such as duplication of reading material and course content.

The second year studio sequence has been strengthened. The fall studio concentrates on a medium-scale institutional building focusing on the integration of program, site, composition, form in relation to structure and methods of construction. Five studio student projects are chosen from the semester's work to be developed further by student teams in the Systems Integration course. This required course combines small groups of students with technical faculty members to fully explore systems integration in the project. There is strong evidence that the documents produced demonstrate both integrated practice and comprehensive design at a very high level. The spring studio addresses the planning and architecture of cities, and concerns two distinct neighborhood scales of operation - the dwellings and the institutional and commercial building types that typically contribute to the neighborhood.

The dean has clear expectations about the amount of contact time required of the distinguished visitors who participate in the advanced studios. The dean also monitors the work and the student evaluations of the teaching assistants to the visiting studios. All have at least ten years of practice experience. There are adjustments to the teaching assignments if the assistant contributions are not acceptable.

The history, theory and technology curriculum has been strengthening with the addition of two new faculty members in both subject areas.

B. *The Team urges the Dean and the Faculty to use an established committee structure to ensure a more participatory form of School governance.*

The Team observes that to solidify the dramatic changes that have occurred since the last Team Visit the faculty and students must exert a stronger voice to complement the vision of a strong leader.

At the time of the last visit the dean had been in his position for only one year. However, in spite of the above concern from the last VTR, the committee system was in place. Today the faculty and dean work well together and seem to generally be "on the same page." There is an executive committee along with other typical academic committees that share school governance. There are some appointments and activities such as the visiting critics and exhibitions where the dean is the primary decision maker.

C. *The Team observes a need to achieve faculty balance.*

There is a need to consider the composition of the faculty, including the balance of tenured and nontenured positions, as well as gender and cultural diversity. The School must also consider the appointment of individuals who represent a broad spectrum of academic background. There is a concern among students that should this not be undertaken valuable faculty will be lost to other institutions.

Since the last visit, three tenured, six full time, and two 80% time faculty members have been added. There is now equity in the gender balance, and a broader spectrum of academic backgrounds. The need for a better balance between tenured and non-tenured faculty was not voiced during this visit, even when prodded by the team. Tenured faculty did remark that because of their small number, there are few people to man the numerous committees, which contributes to an overload of administrative work.

D. *The Team observes a need to enhance student support services.*

There is an apparent need to address a deficiency in teaching assistant salaries as reported to the Team by students. This situation affects the morale of students holding teaching assistant positions.

The Team urges the School to investigate an improved student advising structure. This includes academic progress as well as financial assistance opportunities.

The Team observes considerable frustration among the students regarding library access and assistance.

The team recognizes the recent efforts of the school and university to alleviate student financial burdens through financial assistance programs. There is also an apparent need for augmented curricular and career advising. The team recognizes that the program has identified forthcoming amplification of career advising services, which may alleviate the team's concern.

E. *The Team observes the need for continuing attention to the facilities while the restoration plans are drawn and the construction process is completed.*

While there has been significant improvement in the nature of the facilities available to the School, it is important that the University recognize the importance of immediately addressing issues of air quality, accessibility, and building temperature.

Money has been raised for the building renovation and work is proceeding. See discussion under 3.8.3.

Conditions Well Met

- 9 Information Resources
- 13.1 Speaking and Writing Skills
- 13.4 Research Skills
- 13.7 Collaborative Skills
- 13.18 Structural Systems
- 13.19 Environmental Systems
- 13.23 Building Systems Integration
- 13.27 Client Role in Architecture
- 13.28 Comprehensive Design

4. Conditions Not Met

- 3. Public Information
- 13.9 Non-Western Traditions
- 13.14 Accessibility
- 13.16 Program Preparation

5. Causes of Concern

Students are concerned with the two year old portfolio review program. The team recognizes that the faculty is taking steps to improve this process. The students believe that the faculty needs to develop consistent review standards that are distributed to the students soon after admission. The team would like to see that the program develops a portfolio review that will be a positive learning experience for the students.

II. Compliance with the Conditions for Accreditation

1. Program Response to the NAAB Perspectives

Schools must respond to the interests of the collateral organizations that make up the NAAB as set forth by this edition of the NAAB Conditions for Accreditation. Each school is expected to address these interests consistent with its scholastic identity and mission.

1.1 Architecture Education and the Academic Context

The accredited degree program must demonstrate that it benefits from and contributes to its institution. In the APR, the accredited degree program may explain its academic and professional standards for faculty and students; its interaction with other programs in the institution; the contribution of the students, faculty, and administrators to the governance and the intellectual and social lives of the institution; and the contribution of the institution to the accredited degree program in terms of intellectual resources and personnel.

Met	Not Met
[X]	[]

Campus administration and faculty recognize the history of the program and the contribution that both the faculty and graduates have made to the field. They are impressed with the intellectual vitality of the school, the caliber of visitors and symposia, and the inclusive aesthetic values of the program. Members contribute to the life of the university-at-large through joint programs and participation in Yale College. Faculty members participate in campus committees and community outreach. The dean and former deans are trusted advisors to the president regarding campus planning and building design review. Faculty members' practice accomplishments, reviewed during the tenure process, are seen as appropriately different from campus faculty with more scholarly research, but still comparable in quality. Students who are admitted to the program have substantial academic records that would gain them entry into any other program on campus. The university resources, electives, museums, and campus setting significantly contribute to the student's education.

1.2 Architecture Education and Students

The accredited degree program must demonstrate that it provides support and encouragement for students to assume leadership roles in school and later in the profession and that it provides an environment that embraces cultural differences. Given the program's mission, the APR may explain how students participate in setting their individual and collective learning agendas; how they are encouraged to cooperate with, assist, share decision making with, and respect students who may be different from themselves; their access to the information needed to shape their future; their exposure to the national and international context of practice and the work of the allied design disciplines; and how students' diversity, distinctiveness, self-worth, and dignity are nurtured.

Met	Not Met
[X]	[]

The team finds that the student body is supported by ample resources and opportunities for individual and collective growth. The program provides adequate opportunities for students to assume leadership roles. While students generally find the dean to be

accessible and open to healthy exchange of opinions, it is, however, apparent that the students seek additional opportunities for feedback and critical debate about their collective program experience, specifically regarding the portfolio review program. There is concern about the timeliness of the review by faculty and how they report back to the students regarding their portfolio.

1.3 Architecture Education and Registration

The accredited degree program must demonstrate that it provides students with a sound preparation for the transition to internship and licensure. The school may choose to explain in the APR the accredited degree program's relationship with the state registration boards, the exposure of students to internship requirements including knowledge of the national Intern Development Program (IDP) and continuing education beyond graduation, the students' understanding of their responsibility for professional conduct, and the proportion of graduates who have sought and achieved licensure since the previous visit.

Met	Not Met
[X]	[]

The team finds that professional issues are introduced through the building project and are reinforced through course work, studio projects, and the visiting lecture series. Meetings with local architects, visits to local offices, and the visiting lecture series introduce students to professional practice issues and demonstrate successful practice models through the eyes and experience of practitioners.

A large number of graduates seek licensure in other jurisdictions which makes it difficult to gauge the proportion that have sought and achieved licensure since the previous visit. However, a recent alumni survey notes that a vast majority (84% of those 10 years out) remain in architecture.

A majority of the students acknowledge the importance of obtaining licensure within the first five years after graduation. However, few are enrolled in the Intern Development Program (IDP). The curriculum has both required courses and advanced electives reflecting areas of professional competence, yet there is little evidence of any emphasis being placed on student participation in IDP. While an Educator IDP Coordinator is in place, there is little organized attention given to the program. The school is encouraged to take advantage of available NCARB programs as there is little evidence of contact with the NCARB, the state board or the state IDP Coordinator.

1.4 Architecture Education and the Profession

The accredited degree program must demonstrate how it prepares students to practice and assume new roles and responsibilities in a context of increasing cultural diversity, changing client and regulatory demands, and an expanding knowledge base. Given the program's particular mission, the APR may include an explanation of how the accredited degree program is engaged with the professional community in the life of the school; how students gain an awareness of the need to advance their knowledge of architecture through a lifetime of practice and research; how they develop an appreciation of the diverse and collaborative roles assumed by architects in practice; how they develop an understanding of and respect for the roles and responsibilities of the associated disciplines; how they learn to reconcile the conflicts between architects' obligations to

their clients and the public and the demands of the creative enterprise; and how students acquire the ethics for upholding the integrity of the profession.

Met	Not Met
[X]	[]

The program emphasizes self investigation and peer learning as key ingredients in the larger context of education, thus setting a precedent which will be applicable throughout an architect's professional life. Collaboration is mandatory within the design studios, since each year concludes with group projects. The first year building project concludes with the construction of a low-income house in New Haven for a specific client. This project demonstrates, in a first hand way, the demanding challenges of the collaborative realities in the industry.

Students learn to reconcile conflicts between architects, clients and the public in studio, professional practice and the building project. The Introduction to Planning and Development course presents the constant reality that their judgment and decision making is critical to many constituencies.

A significant goal of the program is to create professionals and effort is made to provide interaction with the profession including:

- Significant design practitioners as critics
- Noted lecturers on a monthly basis
- Visits to regional practitioners' offices in the professional practice course
- Professionally renowned critics in systems and structures
- Integration of systems crits in the studios
- Invitations to dinners and receptions with alumni and lecturers in the dean's loft

The team found there was no chapter of the American Institute of Architecture Students.

1.5 Architecture Education and Society

The program must demonstrate that it equips students with an informed understanding of social and environmental problems and develops their capacity to address these problems with sound architecture and urban design decisions. In the APR, the accredited degree program may cover such issues as how students gain an understanding of architecture as a social art, including the complex processes carried out by the multiple stakeholders who shape built environments; the emphasis given to generating the knowledge that can mitigate social and environmental problems; how students gain an understanding of the ethical implications of decisions involving the built environment; and how a climate of civic engagement is nurtured, including a commitment to professional and public services.

Met	Not Met
[X]	[]

The program includes social and environmental problems for students to address in most studio courses. Students begin their studies by working with actual clients in the first year building project, learning about community and inhabitant concerns. Third semester core studio addresses environmental issues as do most other studios. Fourth semester core studio addresses multiple stakeholders, requiring that the students use ethics to address the inevitable conflicts that arise in their projects.

2. Program Self-Assessment Procedures

The accredited degree program must show how it is making progress in achieving the NAAB Perspectives and how it assesses the extent to which it is fulfilling its mission. The assessment procedures must include solicitation of the faculty's, students', and graduates' views on the program's curriculum and learning. Individual course evaluations are not sufficient to provide insight into the program's focus and pedagogy.

Met	Not Met
<input checked="" type="checkbox"/>	<input type="checkbox"/>

Preparation for the 1990 academic plan for Yale University provided an opportunity for school members to assess and develop a plan to address the needs and goals of the program. A lengthy study process identified academic priorities. Since the plan was finalized the core design studios for the M. Arch. I have been continually refined. Global initiatives have been established, and the financial security for the school's enrichment programs - exhibitions, publications, symposia, travel and community outreach have been secured. A Master of Environmental Management has been established, and the school is proposing to offer a new Ph. D. program in architecture. Associated with the academic plan is an ambitious fund raising plan. Substantial funds will be raised for student financial aid, professorships in urbanism, landscape and environment issues, along with travel and research.

3. Public Information

To ensure an understanding of the accredited professional degree by the public, all schools offering an accredited degree program or any candidacy program must include in their catalogs and promotional media the exact language found in the NAAB Conditions for Accreditation, Appendix A. To ensure an understanding of the body of knowledge and skills that constitute a professional education in architecture, the school must inform faculty and incoming students of how to access the NAAB Conditions for Accreditation.

Met	Not Met
<input type="checkbox"/>	<input checked="" type="checkbox"/>

A statement regarding NAAB is included in the graduate catalogue, but it is not the exact language found in the NAAB Conditions for Accreditation, Appendix A. Also, the Appendix A statement is not included in the undergraduate catalogue under the discussion of the architecture major. None of the other school program publications include the NAAB statement. There was until recently a link to the NAAB web page. The school plans to promptly restore the link. The school does not clearly inform students of how to access the NAAB Conditions for Accreditation. This condition is not met.

4. Social Equity

The accredited degree program must provide faculty, students, and staff—irrespective of race, ethnicity, creed, national origin, gender, age, physical ability, or sexual orientation—with an educational environment in which each person is equitably able to learn, teach, and work. The school must have a clear policy on diversity that is communicated to current and prospective faculty, students, and staff and that is reflected in the distribution of the program's human, physical, and financial resources. Faculty, staff, and students must also have equitable opportunities to participate in program governance.

Met	Not Met
<input checked="" type="checkbox"/>	<input type="checkbox"/>

The team recognizes the diverse cultural and educational background of the faculty and student body. Intellectual diversity throughout the program is perceptible and clearly accepted and appreciated by the administration, faculty and students. The team encourages the program to consider the cultural and social composition of the senior and permanent faculty. Although there is gender diversity, the team did not see significant ethnic diversity in either the faculty or students.

The team also wishes to recognize the culture of social equity that exists with few boundaries between faculty and students. There is a clear desire among the students to further participate in governance and to avail themselves of a formal, open and accessible forum for input and feedback on program governance issues.

5. Studio Culture

The school is expected to demonstrate a positive and respectful learning environment through the encouragement of the fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration, and staff. The school should encourage students and faculty to appreciate these values as guiding principles of professional conduct throughout their careers.

Met	Not Met
[X]	[]

The team applauds the pervasive culture of respect and geniality between and among students and members of the faculty. The dean, faculty and students present consistent views of workload, time management, review culture and optimism. Innovation is prized as a hallmark characteristic of student work. The team is encouraged to find that the faculty also has a collegial and respectful rapport, setting an example for the lifelong values of respect, optimism, and interdisciplinary cooperation. However, the program's policy on studio culture should reflect input from students and faculty, as well as administration. Furthermore, the team was not presented with the required plan for implementation of the policy.

6. Human Resources

The accredited degree program must demonstrate that it provides adequate human resources for a professional degree program in architecture, including a sufficient faculty complement, an administrative head with enough time for effective administration, and adequate administrative, technical, and faculty support staff. Student enrollment in and scheduling of design studios must ensure adequate time for an effective tutorial exchange between the teacher and the student. The total teaching load should allow faculty members adequate time to pursue research, scholarship, and practice to enhance their professional development.

Met	Not Met
[X]	[]

Since the last visit, three tenured, six full-time, and two 80% faculty members have been added to the ranks. There is an adequate administrative structure. Support staff report that two staff positions will soon be filled, but they also note that there is a need to fill the vacant financial manager position. The team notes that with the renewed energy in the architecture program, faculty members are challenged to effectively manage their time. The team encourages the program to provide additional funding for research and course release-time to increase faculty research and creative activity.

7. Human Resource Development

Schools must have a clear policy outlining both individual and collective opportunities for faculty and student growth inside and outside the program.

Met	Not Met
[X]	[]

The enrichment opportunities of the program are exceptional. Financial resources have been secured to provide a rich and extensive lecture, exhibition, publication, and symposia program. The faculty provides strong community service through participation on local boards. For the past eleven years the first year building project has designed and built houses for disadvantaged families in New Haven. The Yale Urban Design Workshop and Center for Urban Design Research has provided planning and design assistance for Connecticut communities. There is support for student travel and other student activities. The team does have concerns about student access to professional societies.

8. Physical Resources

The accredited degree program must provide the physical resources appropriate for a professional degree program in architecture, including design studio space for the exclusive use of each student in a studio class; lecture and seminar space to accommodate both didactic and interactive learning; office space for the exclusive use of each full-time faculty member; and related instructional support space. The facilities must also be in compliance with the Americans with Disabilities Act (ADA) and applicable building codes.

Met	Not Met
[X]	[]

A renovation of the art and architecture building is beginning in June 2007 and the program will relocate for one year to the new four-story Yale school of sculpture building. The team reviewed drawings, and toured the interim facility to assure itself that the building will provide adequate facilities to house the program for the year.

In 2008, the school of architecture will move back into the newly renovated art and architecture building which will be restored to more closely reflect the original design of Paul Rudolph. The renovation of the art and architecture building will be connected to a new history of art building and arts library now under construction adjacent to the art and architecture building on the north side. The combined art and architecture/art history facility will result in a new arts library over twice the size of the present library. New classrooms and an auditorium in the addition will be shared by the art history department, Yale College and the school of architecture. New passenger and service elevators in the addition will serve the entire facility; providing ADA access to all primary spaces and functions of the combined facility. The art and architecture building will return to its current arrangement providing quality facilities for students, faculty and staff. Shop facilities will include wood and metal shops, b-19 special projects room, materials lab, and digital fabrication lab. State of the art equipment includes stereolithography, water-jet cutting and laser cutting.

9. Information Resources

Readily accessible library and visual resource collections are essential for architectural study, teaching, and research. Library collections must include at least 5,000 different cataloged titles, with an appropriate mix of Library of Congress NA, Dewey 720–29, and other related call numbers to serve the needs of individual programs. There must be adequate visual resources as

well. Access to other architectural collections may supplement, but not substitute for, adequate resources at the home institution. In addition to developing and managing collections, architectural librarians and visual resources professionals should provide information services that promote the research skills and critical thinking necessary for professional practice and lifelong learning.

Met	Not Met
[X]	[]

In July of 2006, the arts library moved from the art and architecture building to a temporary facility two blocks away. Though slightly less convenient, this facility provides an attractive welcoming space adequate for collections, services, staff, and students. The library will move back into the new art history building and renovated arts and architecture building in 2008. The arts library is well staffed, funded and when coupled with the 12 million volume Yale University library provides the students with extensive resources. This condition is well met.

10. Financial Resources

An accredited degree program must have access to sufficient institutional support and financial resources to meet its needs and be comparable in scope to those available to meet the needs of other professional programs within the institution.

Met	Not Met
[X]	[]

The financial standing of the school of architecture continues to significantly improve. The school is still primarily tuition driven but the university continues its financial commitment to the school both academically and structurally. Through Dean Stern's efforts there is an organized and proactive effort to become more self-supporting. Due to the dramatic increase in the worth of the school's endowment, the school has also been able to significantly increase the level of faculty and visiting professor salaries. In addition the Yale School of Architecture Dean's Council, a distinguished group of leading architects and friends of the school from around the world, advocates that the school strive to become as self supporting as possible.

11. Administrative Structure

The accredited degree program must be, or be part of, an institution accredited by one of the following regional institutional accrediting agencies for higher education: the Southern Association of Colleges and Schools (SACS); the Middle States Association of Colleges and Schools (MSACS); the New England Association of Schools and Colleges (NEASC); the North Central Association of Colleges and Schools (NCACS); the Northwest Commission on Colleges and Universities (NWCCU); and the Western Association of Schools and Colleges (WASC). The accredited degree program must have a measure of autonomy that is both comparable to that afforded other professional degree programs in the institution and sufficient to ensure conformance with the conditions for accreditation.

Met	Not Met
[X]	[]

Yale is accredited by the Commission on Institutions of Higher Learning of the New England Association of Schools and Colleges, Inc. The dean of the school is the academic head of the accredited M. Arch. I program. He is assisted by an executive committee consisting of faculty members, who along with the dean have responsibility for internal decisions concerning appointments and promotions. In addition to the M. Arch. I, the school offers an undergraduate architecture major program, a two year post professional M. Arch. II, a non-professional Master of

Environmental Design, a joint degree with the School of Management, a joint degree with the School of Forestry and Environmental Studies, and a dual degree with the M. Arch. I and the School of Forestry and Environmental Studies.

12. Professional Degrees and Curriculum

The NAAB accredits the following professional degree programs: the Bachelor of Architecture (B. Arch.), the Master of Architecture (M. Arch.), and the Doctor of Architecture (D. Arch.). The curricular requirements for awarding these degrees must include professional studies, general studies, and electives. Schools offering the degrees B. Arch., M. Arch., and/or D. Arch. are strongly encouraged to use these degree titles exclusively with NAAB-accredited professional degree programs.

Met	Not Met
[X]	[]

The M. Arch I consists of 108 graduate credit hours. There are no exemptions given for the six studio course sequence, although exemptions are granted for appropriate undergraduate support course work. Of the 108 credit hours, 42 hours are for the six terms of design studio, a maximum of 42 hours are in required architecture courses, and a minimum of 21 hours are reserved for elective courses (6 credit hours are to be distributed as history and theory and 3 credit hours in planning).

13. Student Performance Criteria

The accredited degree program must ensure that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice.

13.1 Speaking and Writing Skills

Ability to read, write, listen, and speak effectively

Met	Not Met
[X]	[]

This criterion is well met. Verbal skills are required in all studio presentations. Students are required to articulate between concept and final design in both spoken and written word.

13.2 Critical Thinking Skills

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards

Met	Not Met
[X]	[]

This criterion is met. The analysis performed in course work includes creation of a zoning code as an exercise, reinforcing the thinking processes and varied perspectives demonstrated in the studio.

13.3 Graphic Skills

Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process

Met	Not Met
[X]	[]

This criterion is met. Required introductory drawing courses emphasize the necessary skills of freehand visual representation which are carried into the first year design courses. The availability of state of the art equipment and a commitment to the latest trends in technology allow students to explore and develop visual order of expression.

13.4 Research Skills

Ability to gather, assess, record, and apply relevant information in architectural coursework

Met	Not Met
[X]	[]

This criterion is well met. There is strong evidence in both course work and studio that information is gathered, processed and recorded in a meaningful and relevant way.

13.5 Formal Ordering Skills

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design

Met	Not Met
[X]	[]

This criterion is met. There is evidence that students understand formal ordering as a critical and analytical design tool. This is gained from their participation in studios and the visual studies sequence. It is also taught in drawing, history, and theory electives as well as urban planning courses.

13.6 Fundamental Skills

Ability to use basic architectural principles in the design of buildings, interior spaces, and sites

Met	Not Met
[X]	[]

This criterion is met. The team finds broad and sophisticated application of the fundamental principles of architectural design.

13.7 Collaborative Skills

Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team

Met	Not Met
[X]	[]

This criterion is well met. The team observed a culture of collaboration between students in the design studios. The team applauds the program on its integration of teamwork into student design courses as well as systems and structures courses. Students are also exposed to the essential integration of interdisciplinary design teams, both in the academic setting and in professional practice.

13.8 Western Traditions

Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them

Met	Not Met
[X]	[]

This criterion is met. There is evidence that students gain an understanding of western traditions through a series of required history and theory courses. They learn about the evolution of building technology in the building technology sequence. Required studio courses include reviews of precedents considering climatic and cultural factors in buildings, land use, and urban design. Numerous elective history and theory courses supplement the required courses.

13.9 Non-Western Traditions

Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world

Met	Not Met
[]	[X]

This criterion is not met. The program provides numerous opportunities for contact and understanding of non-western traditions including lectures, travel, seminars, dinners with visiting lecturers and the international diversity of the student body. However, none of these opportunities are mandatory or contained in a required course. Three out of forty-five electives contain some non-western traditions materials and the APR states that students are encouraged to take one of these electives. However, no tracking of student compliance with this recommendation is undertaken and when the students were asked how many had taken any course with non-western traditions the response was minimal.

13.10 National and Regional Traditions

Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition

Met	Not Met
[X]	[]

This criterion is met. There is evidence that students gain an understanding of national and regional traditions in studios. Design is taught with a consideration to local conditions which differ from project to project. The building project is an introduction to regional traditions when students design and build a house within an existing New Haven neighborhood. Field trips to building design sites across the country and around the globe continue this focus in later studios. Required and elective history offerings, as well as lectures and symposia, supplement this understanding.

13.11 Use of Precedents

Ability to incorporate relevant precedents into architecture and urban design projects

Met	Not Met
[X]	[]

This criterion is met. There is evidence that students can incorporate precedents into architecture and urban design. The required history and theory sequence introduces students to basic knowledge in architectural precedents. Most design studios begin with a study of applicable precedents and require the use of these skills in the review of design projects.

13.12 Human Behavior

Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment

Met	Not Met
[X]	[]

This criterion is met. Specific design problems emphasize high density human habitation on restrictive sites. Interaction with prospective clients and contributors during design and construction of the building project provides a unique opportunity for understanding the relationship between human behavior and the physical environment.

13.13 Human Diversity

Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects

Met	Not Met
[X]	[]

This criterion is met. Studios examine such issues as differences between rural and urban requirements, lifestyle, ethnic diversity, and spatial typologies. Cultural diversity among students and staff along with trips to European and non-western cities provide the opportunity for discussion and exploration of human diversity.

13.14 Accessibility

Ability to design both site and building to accommodate individuals with varying physical abilities

Met	Not Met
[]	[X]

This criterion is not met. The team did not find evidence that the students demonstrated the ability or even a full understanding of accessibility and ADA. There was no consistent demonstration of accessible sites, parking, routes (exterior and interior) or toilet facilities.

13.15 Sustainable Design

Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities

Met	Not Met
[X]	[]

This criterion is met. There is evidence that students understand the principals of sustainable design. The building project incorporates sustainable elements and the second year studio includes regular reviews by sustainability experts. The Systems Integration and Environmental Design course provides core knowledge of sustainability through lectures, lab work, and projects. Some advanced studios offer in-depth studies in sustainability for interested students. The school now offers a joint degree with the School of Forestry for those who are particularly attracted to the field.

At both the urban and building scale, principles of sustainability and resource conservation are well understood and integrated into student design work. Students display an understanding of advanced technologies as well as siting, orientation and climate strategy.

13.16 Program Preparation

Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria

Met	Not Met
[]	[X]

This criterion is not met. Many aspects of program preparation are discussed in design studios and one characteristic, applicable laws and standards, is thoroughly analyzed in course work. However, there is no evidence of any comprehensive program preparation document(s) that cover even a majority of the assessment parameters.

13.17 Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and the design of a project

Met	Not Met
[X]	[]

This criterion is met. The team found evidence that site concerns are addressed in an analytical and comprehensive fashion. There is a focus on researching site conditions and how they affect building design.

13.18 Structural Systems

Understanding of principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems

Met	Not Met
[X]	[]

This criterion is well met. Principles of structure are well understood and are clearly delineated in student designs. Student work displays an understanding of structural behavior ranging from basic to an exploration of more complex and unique structural systems.

13.19 Environmental Systems

Understanding of the basic principles and appropriate application and performance of environmental systems, including acoustical, lighting, and climate modification systems, and energy use, integrated with the building envelope

Met	Not Met
[X]	[]

This criterion is well met. Environmental systems and significant analysis by students as a requirement of course work were presented. The results of this course work were evident in the studio where a detailed working drawing set was produced.

13.20 Life-Safety

Understanding of the basic principles of life-safety systems with an emphasis on egress

Met	Not Met
[X]	[]

This criterion is met. Principles of life-safety systems are understood and clearly delineated in course work and studio. While of a basic nature, work displays attention to egress.

13.21 Building Envelope Systems

Understanding of the basic principles and appropriate application and performance of building envelope materials and assemblies

Met	Not Met
[X]	[]

This criterion is met. An understanding of building envelope systems is evident and clearly delineated in studio work. Consideration of energy conservation issues encourages concepts in which the façade operates interactively with environmental systems.

13.22 Building Service Systems

Understanding of the basic principles and appropriate application and performance of plumbing, electrical, vertical transportation, communication, security, and fire protection systems

Met	Not Met
[X]	[]

This criterion is met. Building service systems are clearly presented in course work. This knowledge is incorporated into third and fourth semester studios.

13.23 Building Systems Integration

Ability to assess, select, and conceptually integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building service systems into building design

Met	Not Met
[X]	[]

This criterion is well met. The Building Systems Integration course in second semester second year fully integrates building systems, the team found the work exemplary.

13.24 Building Materials and Assemblies

Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse

Met	Not Met
[X]	[]

This criterion is met. Building materials and assemblies are demonstrated in the building project and in course work.

13.25 Construction Cost Control

Understanding of the fundamentals of building cost, life-cycle cost, and construction estimating

Met	Not Met
[X]	[]

This criterion is met. Course work requires the students to prepare a complete take-off project budget estimate and present an entire financial due diligence report for a mixed income housing development.

13.26 Technical Documentation

Ability to make technically precise drawings and write outline specifications for a proposed design

Met	Not Met
[X]	[]

This criterion is met. Studio work shows the understanding of technical drawings and displays evidence of the ability to create technically precise drawings in a contract document format within a team concept. However, there is a concern in that there is little evidence of the ability to produce outline specifications in either course work or studio.

13.27 Client Role in Architecture

Understanding of the responsibility of the architect to elicit, understand, and resolve the needs of the client, owner, and user

Met	Not Met
[X]	[]

This criterion is well met. There is significant evidence that students understand the client's role in the building project and course work.

13.28 Comprehensive Design

Ability to produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies, and the principles of sustainability

Met	Not Met
[X]	[]

This criterion is well met. The team was impressed with the total integration of design, systems and technical drawings in the comprehensive design project and the building project. The program has provided exemplary evidence of comprehensive design.

13.29 Architect's Administrative Roles

Understanding of obtaining commissions and negotiating contracts, managing personnel and selecting consultants, recommending project delivery methods, and forms of service contracts

Met	Not Met
[X]	[]

This criterion is met. Course work requires the student to write a series of letters to their "boss" outlining their recommendations on these issues for a hypothetical project.

13.30 Architectural Practice

Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others

Met	Not Met
<input checked="" type="checkbox"/>	<input type="checkbox"/>

This criterion is met. This team found evidence of understanding in course work.

13.31 Professional Development

Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers

Met	Not Met
<input checked="" type="checkbox"/>	<input type="checkbox"/>

This criterion is met. The team applauds advanced understanding of professional practice, project delivery and licensure requirements. Course work provides an acute analysis of practice models, management techniques and compensation structure.

The team recognizes student awareness of and involvement in the Intern Development Program. However, future emphasis should be placed on establishing a collective understanding of the rights and responsibilities shared by interns and their employers, with particular attention paid to compensation and the value of one's work with specific concern about unpaid interns.

13.32 Leadership

Understanding of the need for architects to provide leadership in the building design and construction process and on issues of growth, development, and aesthetics in their communities

Met	Not Met
<input checked="" type="checkbox"/>	<input type="checkbox"/>

This criterion is met. Leadership in the profession is demonstrated through the examples of individuals who act as critics. Individuals such as Frank Gehry, Zaha Hadid, Peter Eisenmann, Cesar Pelli, Massimo Scolari, Leon Krier, Will Bruder and Stefan Behnisch, expose the students to industry leadership through teaching in the advanced studios. The urban design studios in the third year look at community design issues that place the architect in leadership roles in community.

13.33 Legal Responsibilities

Understanding of the architect's responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws

Met	Not Met

[X] []

This criterion is met. Course work presents the basis for understanding in this criterion including building code requirements.

13.34 Ethics and Professional Judgment

Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice

Met Not Met
[X] []

This criterion is met. There is evidence that students learn and understand the ethics of professional judgment in architectural practice. Course work presents ethical issues. Studio addresses practical ethics in life safety and public realm issues.

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III. Appendices

Appendix A: Program Information

1. History and Description of the Institution

The following text is taken from the 2007 Yale University Architecture Program Report.

The institution that became Yale University was founded in 1701 in Branford, Connecticut and moved to its current location, along the western side of the New Haven Green, in 1716. Early professional schools affiliated with Yale College included Medicine, Divinity and Law, and in 1861 the Yale Graduate School awarded the first Ph.D. conferred in America. In 1887 the institution officially became Yale University, and eventually came to include Schools of Music, Forestry, Nursing, Engineering, Drama, Art, Architecture and Management. Women were admitted to the Graduate School in 1892, and to Yale College beginning in 1969.

The Yale University campus is still anchored by its historic core adjacent to the Green, where the one survivor of the "Old Brick Row" of Colonial Yale, Connecticut Hall (1750), has been encompassed by several generations of distinguished campus planning and architecture, from the Gothic Revival of Henry Austin, Russell Sturgis, to the Collegiate Gothic and neo-Georgian of James Gamble Rogers, John Russell Pope, and Richard Morris Hunt. The second half of the twentieth-century expansion of the campus, and especially of the sciences, the arts and professional schools, has brought an equally impressive roster of modern architects to build, and in some cases teach, on the campus. Major buildings by Louis Kahn, Paul Rudolph, Eero Saarinen, Cesar Pelli, Frank Gehry and others, along with the extraordinary architectural and urbanistic heritage of New Haven and the metropolitan region, constitute an invaluable resource for the University and the School.

The final authority of the University rests with the Yale Corporation, a body of twenty fellows including the President of the University, the Governor and Lieutenant Governor of Connecticut, ex officio. The officers of the University are appointed by the Corporation and include the President, Provost, Secretary, Vice-President for Finance and Administration, Vice-President for Development and Alumni Affairs, the General Counsel, and others as the Corporation may designate.

Degrees and courses of study in the University are offered in Yale College, with over 5,000 undergraduate students, and in eleven graduate and professional schools, including the School of Architecture. Each school has its own Dean, Associate and/or Assistant Dean(s), faculty and Board of Permanent Officers or Executive Committee. The work of the University and its College and schools is also supported by an exceptional array of libraries, museums and other collections, including the second largest university library in the country, the oldest university art museum, and the largest collection of British art and rare books outside of England.

2. Institutional Mission

The following text is taken from the 2007 Yale University Architecture Program Report.

Yale is a member of the New England Association of Schools and Colleges (NEASC), one of the six regional associations in the United States composed of colleges and universities that have achieved and maintained an accredited status. In order to continue this status, the University every ten years voluntarily participates in an accreditation process, the purposes of which are twofold: to assure the quality of the institution and to foster its improvement.

The following mission statement is from the Yale University Reaccreditation, Yale (NEASC)

Self Study website. Yale University was reaccredited on March 3, 2000 and the next comprehensive evaluation is understood to be scheduled for Fall 2009.

(See <http://www.yale.edu/accred/> and http://www.yale.edu/accred/accred_report.html, for more information).

STANDARD 1: MISSION AND PURPOSES

Higher education should aim at intellectual culture and training rather than at the acquisition of knowledge, and it should respect remote rather than immediate results. —Noah Porter, President of Yale, 1871-1886

A seminary for the Education of the Youth in the Latin and Greek tongues or Classics only, is but a Grammar School; when furnished with an ample Library and philosophical apparatus, together with tuition in Logic, Geography, Philosophy, Astronomy, Ethics and the rest of their Liberal Arts and Sciences, it becomes a College: when in Addition to the Languages and liberal arts, provision is made for a Studium Generale, and it exhibits instruction in the highest literature, especially in the three learned Professions of Divinity, Law, and Physic, it rises into a University.

—Ezra Stiles, President of Yale, 1778-1795

Yale College

Education as Intellectual Training

In 1701, Yale College was founded as a place "wherein Youth may be instructed in the Arts and Sciences [and] through the blessing of Almighty God may be fitted for Public employment both in Church and Civil State." Although the University has evolved in the ensuing 300 hundred years, and the thrust of its mission has changed and developed, there are aspects of this originating statement that have been a continuing theme.

The first is an emphasis on instruction in the liberal arts. The second is the emphasis on instruction in the liberal arts for service to the larger society. Whereas the religious reasons that formed the basis for the beginnings of Yale are no longer apposite, the emphasis on instruction for service has remained.

As President Charles Seymour affirmed in 1949, nearly 250 years after the College's founding, "The central aspect of Yale's educational mission cannot be too emphasized: that is, the training of youth for citizenship, for service, no matter what their calling, in fostering the welfare of the community and nation. Towards such a purpose every activity must be pointed."

The definition of the College's mission, and the curriculum to support this mission, have evolved over time. Throughout three centuries, however, the seminal documents about Yale education emphasize intellectual training over course of study. The Yale Report of 1828—said to be the most influential educational document ever to emanate from Yale—declares that "the two great points to be gained in intellectual culture are the discipline and the furniture of the mind: expanding its powers, and storing it with knowledge." Of the two points, the report places the emphasis on the former. "No one feature in a system of intellectual education is of greater moment," the report continues, than such an arrangement of duties and motives as will most effectually throw the student upon the resources of his own mind. Without this, the whole apparatus of libraries, and instruments, and specimens, and lectures, and teachers will be insufficient."

More than a century later, long after the storms of the curriculum and elective wars in the later nineteenth century, and after two world wars, A. Whitney Griswold, Yale's president from 1950-

1963 reinforced this ancient article of faith.

The purpose of the liberal arts is not to teach businessmen business, or grammarians grammar, or college students Greek and Latin. . . It is to awaken and develop the intellectual and spiritual powers in the individual before he enters upon his chosen career, so that he may bring to that career the greatest possible assets of intelligence, resourcefulness, judgment and character.

Again in the present decade, President Richard C. Levin, in many of his addresses, has enunciated these themes for a new generation. In his 1994 Baccalaureate, he reminded students that "though discussion of what it means to be an educated person usually focuses on the content of one's course of study, the essence of a liberal education is to develop the freedom to think critically and independently, to cultivate one's mind to its fullest potential." And in his 1998 Baccalaureate he recalled students to the University's mission when he exhorted them "to contribute to the shaping of the larger society and to preserve for others the opportunities that it has made available to you."

Education through Active Engagement

There was another tacit understanding that grew up with the College and reached its pinnacle in the early decades of the twentieth century. Yale became known, as the late Yale historian George Pierson noted, as much for its "extracurriculum" as its "curriculum." Participation in activities beyond the classroom—in athletics, the arts, service to school and, somewhat later, in community service—were deemed valuable in themselves, and in cultivating the development of what was then called "the whole man." Indeed the emphasis on the "extracurriculum" has been a tension in the development of the College, with the students and alumni of the institution more focused on the balance of its benefits than the faculty, but with all acknowledging its part in preparing students for citizenship in the larger world.

Education as Formation of Character

In fact, implicit in all the definitions of mission, from 1701 onwards, is the idea that education is more than the acquisition of knowledge. In the largest sense the word implies the development of a quality of mind and spirit that transcend the acquisition or creation of knowledge per se. A true education—a "leading out" in the classical sense of the word—should prepare individuals to learn in new ways; to adapt to change; to think through unfamiliar problems; and, in the words of the Yale Study group of 1971, to develop "a central core of values, beliefs, strategies, and information that is integrated and coherent enough to enable them to lead productive and fulfilling lives." The idea is that a liberally educated person, by virtue of that education, will be better fit for even the most professional callings, and better prepared to serve the larger society, since "wisdom, balance vision and humanity will animate their authority, judgment and services."

Today, in 1999, as the College stands on the threshold of its fourth century, the dean of Yale College and his senior staff have created the following statement to represent its present mission.

Mission Statement for Yale College

The mission of Yale College is to seek exceptionally promising students of all backgrounds from across the nation and around the world and to educate them, through mental discipline and social experience, to develop their intellectual, moral, civic and creative capacities to the fullest. The aim of this education is the cultivation of citizens with a rich awareness of our human heritage to lead and serve in every sphere of human activity.

Academic Requisites

To these ends, the College emphasizes the training of the discipline of the mind, the enlargement of knowledge, and the cultivation of sympathy of spirit through its curriculum, its special form of residential life, and its extracurricular opportunities.

In its curriculum, as the Yale College Program of Studies declares, the College enforces training in the discipline of the mind by requiring both distribution and concentration in studies. It requires of its students "a balance of breadth and depth" so that its "courses bear such a relationship to one another that they both broaden understanding in several areas and deepen it in one or two."

It also requires its students to distribute their courses in four groups, representing four different areas of intellectual endeavor, in order to expose them to a range of kinds of thinking and appreciation. It requires them to choose a major for concentration, in order to give them, in a preliminary way, the experience of persevering until they command a subject matter in depth. And it requires them to show competence in a foreign language, in order to demonstrate how the difference of linguistic formulation provides a fresh way of viewing the world.

In order to accomplish its goals, Yale works assiduously to engage faculty members who are pre-eminent in their fields and yet dedicated to undergraduate teaching. Yale's long tradition as a school where teaching is important, valued, and taken with utmost seriousness helps us in this aspiration, since it attracts those who understand this about its cultural climate. All members of the Faculty of Arts and Sciences teach, and virtually all of them teach undergraduates. The University has pledged itself to sustaining this practice.

The Training of the Whole Person

Whatever else a Yale College education is, the academic enterprise is at the core of it. But the College's firm belief is that while a Yale education must include the development of the intellect, it should not be limited to that goal.

In its dedicated support of its residential college system, the College attempts the training of active and energetic citizens who are accustomed to living with those different from themselves in race, nationality, upbringing, and belief. In the colleges students form loyalties and friendships, with adults as well as peers, based on distinctive traditions and activities. They learn to live with those different from themselves, to appreciate their gifts, and to tolerate their flaws. They are forced, by proximity, to develop their social and civic skills. They are sometimes required to make judgments in community conflicts. And they are offered opportunities—in intramural sports, drama, music and service—to test themselves in areas in which their skills may be modest or their time commitment limited.

In the wider College, there is a plethora of formal and informal activities in the arts, athletics and community service, sponsored by the College or initiated by students themselves, which provide an extracurriculum of unusual breadth and depth. The tension between the curriculum and extracurriculum is therefore not one which the College avoids or seeks to alleviate, but one which it actually fosters, in the belief that this tension itself is enriching in training an engaged and accomplished citizenry.

Appraisal and Projection

Yale College has always considered that its mission and purposes are well expressed in the first pages of the Yale College Programs of Study (available in the Workroom), reviewed annually by the dean of undergraduate education. These pages articulate the College's

philosophy of education and its commitment to a special kind of residential life as a part of this education.

In order to respond to the occasional need for a briefer statement of its mission and purposes, a succinct Yale College mission statement was developed this year. The associate and assistant deans of Yale College, and the residential college deans, have discussed and endorsed the statement, as has the Steering Committee of the Yale College Faculty and the Reaccreditation Steering Committee and Chairs. Some of the discussions about the mission statement were lively and led to substantive deliberations about the mission of the College. The dean intends that the statement will be reviewed every five years to engage the community and ensure that the statement sufficiently embodies the College's main goals.

Yale College plans to place this shorter mission statement on the Yale Reaccreditation Web Site (www.yale.edu/accres) in the fall of 1999, and to immediately include it in its Admissions Viewbook, its Summer Programs Catalog, and in such other of its publications as is deemed appropriate. The College plans to preserve the front pages of the Yale College Programs of Study in their present form.

Yale Graduate and Professional Schools

In his short history of Yale, George Pierson recalls that as early as 1732 Bishop Berkeley had donated his farm in Rhode Island to provide support for "a few 'Scholars of the House' residing in the College between their first and second degrees." During the eighteenth and most of the nineteenth centuries, Yale was at the forefront of the development of higher learning and of the kind of liberal arts university we know today. A revisionary movement under President Noah Porter reasserted the centrality of Yale College and temporarily set the University back. In 1892, however, graduate instruction was at last formally recognized and reorganized with its own dean.

It was Ezra Stiles who, as president in 1777, actually drew up a visionary "Plan of a University," proposing the addition of four professorships for the teaching of the professions, leading the way to the inception of the Medical Institution (1813), the Theological Department (1822), and the Law School (1824). Today, in addition to the descendants of these schools, Yale has a Music School (1894), a School of Forestry and Environmental Studies (1900), a Nursing School (1923), a Drama School (set up in 1925 and given its independence as self-governing in 1955), an Art School (1865, first as the School of Fine Arts), an Architecture School (1972)*, and a School of Management (1974). All of these schools are supported by the extensive resources of laboratories, galleries, libraries and museums, and by a broad range of scholarly research and teaching, carried out in component and affiliated organizations, such as the Institution for Social and Policy Studies, the Yale Center for International and Area Studies, the Economic Growth Center, and many others.

Faculty members from nearly all the professional schools participate in the teaching of Yale undergraduates. Yale takes particular pride in the fact that Yale College and its graduate and professional schools perceive themselves not simply as individual units but as connected parts of a whole. As such, they help create a special kind of atmosphere for education, one where interdisciplinary thinking is encouraged to flourish, and where the interaction between individual units makes the whole University more than the sum of its parts.

*an Architecture School (set up as a department in the School of Fine Arts (founded in 1864) in 1916, then reconstituted as a department in the Schools of Art and Architecture between 1959-1972 becoming an independent School in 1972, though they shared the A+A Building until 2000.

Statements of Objectives for Yale Graduate and Professional Schools Architecture

Architectural design as a comprehensive creative process is the focus of the Yale School of Architecture. The objectives of the School of Architecture reflect the view that architecture is an intellectual discipline, both as an art and as a profession. The program, therefore, is based on the following intentions: (1) to stimulate artistic sensitivity and creative powers, (2) to strengthen intellectual growth and the capacity to develop creative and responsible solutions to unique and changing problems and, (3) to help the student acquire the individual capabilities necessary for competent practice of architecture and lifelong learning.

Art

The mission of the Yale University School of Art is to teach studio art within the context of a liberal arts university. The School has a long and distinguished history of educating artists at the highest level. The full time faculty of the School work in conjunction with a broad cross section of visiting artists to produce a wide range of educational programs.

The School of Art is founded on the belief that art is a fundamental force in culture, and that the caliber of any nation's artists provides a measure of the society itself. The Yale University School of Art teaches at the graduate and undergraduate level, and consequently the student body consists of those whose full attention is devoted to art as well as those for whom art is studied as part of a liberal education. The School currently offers degrees and undergraduate majors in the areas of Graphic Design, Painting, Photography, Printmaking and Sculpture.

Divinity

Yale Divinity School has an enduring commitment to foster the knowledge and love of God through critical engagement with the traditions of the Christian churches in the context of the contemporary world. It furnishes resources for the churches to reflect critically on their identity and mission in response to changing social and cultural realities and other churches of the world. It offers a university setting for the scholarly assessment of the religious features of human existence. Ecumenical and University-based, the School recognizes as indispensable to its mission a communal environment which combines rigorous scholarly inquiry, public worship and spiritual nurture, practical involvement with the churches' ministries, and mutual regard among human beings across the diversities of gender, sexual orientation, race, class, nationality, and culture.

Drama

The goal of the Yale School of Drama is to develop the skills, crafts, and attitudes of its students to prepare them for careers in the professional theater, in particular for the demands of repertory and ensemble productions in theater companies throughout the United States. Although many graduates are successful in other forms of the entertainment industry or are qualified to teach at the university level, the primary focus of the school is training for the professional theater. The Yale School of Drama and the Yale Repertory Theater together strive to push forward the boundaries of artistic expression in an effort to guarantee the present life and legacy of a dynamic and diverse American theater.

Forestry and Environmental Studies

The mission of the School of Forestry and Environmental Studies is to provide leadership, through education and research, in the management of natural resource systems and in the solution of environmental problems. Through its focus on educational programs, the School develops leaders for major institutions concerned with the earth's environment. Through its research activities, the School fosters study in selected areas of particular importance for resource and environmental management.

Graduate School of Arts and Sciences

The mission of the Yale Graduate School of Arts and Sciences is to seek students of the highest intellectual promise and achievement of all backgrounds, from across the nation and around the world, and to educate them to be scholars, teachers, and leaders for many sectors of society. The larger aim of this enterprise is to prepare and stimulate each new generation to perpetuate and advance human knowledge and to contribute to the health and development of the human community.

Law

The primary educational purpose of Yale Law School is to train lawyers and leaders in the public and private sectors. Its primary scholarly role is to encourage research in law. Throughout much of the School's history, its teachers, students, and deans have taken a broad view of law and lawyers in society. The School has sought to train lawyers for public service and teaching as well as for private practice, to advance inquiries at the boundaries of the law as well as to inculcate knowledge at the core. The professional orientation is enriched by a setting hospitable to a wide variety of intellectual currents and designed to produce lawyers who are creative, sensitive, and open to new ideas.

Management

The mission of the Yale School of Management is to educate global leaders for business and society. It seeks exceptional men and women who wish to develop a deep appreciation for the uses and effects of management practice, not only for the specific organizations in which they will work, but also in the larger social, political, and global economic contexts. The goal of the School is to immerse students in an environment that stresses teamwork and facilitates interaction with a distinguished faculty. Students are actively encouraged to take part in the broader intellectual life of the Yale community through coursework, lectures and other extracurricular activities.

Medicine

The educational objective of the School of Medicine is to develop physicians who are highly competent and compassionate practitioners of the medical arts, schooled in the current knowledge of both medical biology and patient care. The aim is to produce physicians who will be among the leaders in their chosen field, whether in the basic medical sciences, academic clinical medicine, or medical practice in the community.

Through innovative research, policy analysis, and education that draws upon multidisciplinary scholarship from across the graduate and professional programs, Epidemiology and Public Health at Yale provides leadership to protect and improve the health of the public, and to serve local, national, and international communities with knowledge and expertise.

Music

The Yale School of Music is a graduate and professional school for men and women of exceptional ability, who, by reason of their musical aptitudes and their general intellectual background are qualified to do graduate work at this University. In addition to receiving professional career training, students are encouraged to participate in the rich intellectual life of the entire University and to develop additional resources as human beings.

Nursing

The ultimate mission of the School of Nursing is to contribute to better health care for people. Through the systematic study of the nature and effect of nursing practice, students are prepared

to become effective nurse clinicians and nurse scholars capable of improving practice through sound clinical judgment, scholarship, and research.

Appraisal and Projection

All Schools of the University now have mission statements or statements of objectives regularly reviewed by their Executive Committees or other comparable faculty bodies, and published in their catalogs.

Yale University

In preparation for Yale's fourth century, the Yale Corporation in 1992 endorsed a mission statement for the University as a whole and elaborated on its long-term objectives.

Mission Statement for Yale University

As one of the world's leading centers for learning, Yale's primary mission is to attract, educate and motivate a diverse group of the most highly talented men and women in order to advance and disseminate knowledge and to promote the scholarship, high character, values, and leadership which can be directed towards sustaining and improving society.

Intrinsic to this mission are the faculty's dual responsibilities for outstanding teaching and original research, carried out in a community comprised of Yale College, a Graduate School with broad coverage of the arts and sciences, and an array of professional schools in arts, sciences, and learned professions. This mission requires a continuing commitment to the excellence, the competitive position and the reputation for academic leadership that Yale has earned over nearly three centuries.

The coming decades present a host of challenges and opportunities for Yale as it pursues the following key objectives:

- Ensure the enduring qualities of a Yale education by focusing resources on core programs and facilities with emphasis on the arts and sciences at both the undergraduate and graduate levels, achieving excellence by building on quality, eliminating those programs and activities that cannot achieve the high standard which Yale requires.
- Provide continuous opportunity for innovation and improvement in those programs which enhance Yale's role as an international center of learning.
- Preserve access to a Yale education based on each individual's character, talent, and potential, without regard to financial circumstances.
- Attract faculty and students who combine a record of intellectual achievement with energy, creativity, and the capacity to become leaders in society.
- Enable students to experience a broad array of outstanding extracurricular activities that support and supplement Yale's academic programs.
- Maintain a balanced operating budget over time, even as the University seizes new opportunities to enlarge knowledge and improve educational programs.
- Invest sufficiently in Yale's physical plant to ensure its long-term integrity and its ongoing ability to embrace the research, teaching, residential, athletic, and support requirements of the University.

Balance Yale's immediate requirements with its long-term ability to provide the resources necessary to maintain the excellence of its student body, the faculty, and the academic programs by responsibly managing the endowment and by exploring new methods of generating revenue consistent with the institution's academic mission.

Appraisal and Projection

The University's mission statement, created in 1991, will be reviewed by the Institutional Policy Committee of the Yale Corporation in 2001, and every ten years after that date, in order to ensure its accuracy and completeness in a changing University climate.

3. Program History

The following text is taken from the 2007 Yale University Architecture Program Report.

Architecture as an art was taught at the Yale School of 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 university-connected 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 Fine Arts, under the direction of John Ferguson Weir.

The appointment in 1905 of a full-time professor of architecture to the faculty of the School of Fine Arts founded in 1864 led to the establishment in 1916 of a Department of Architecture with Professor Everett Victor Meeks at its head. The department offered a three-year course leading to a certificate, with an optional fourth year of advanced work. In 1930 the professional nature of the program was made more explicit when the department ended its dependence on the Sheffield Scientific School by undertaking instruction in mathematics and structures.

In the same year the department moved to Weir Hall, an example of Yale's eclectic approach to architecture at that time. Originally designed by George Douglas Miller, it was completed under the guidance of Professor Meeks. In 1953 the School of Art and Architecture, as it had become known, moved to the new Art Gallery wing designed by Louis I. Kahn, in collaboration with the office of Douglas Orr. But the burgeoning School soon outgrew these quarters and, in 1963, relocated across the street into the Art and Architecture (A&A) building designed by Paul Rudolph.

An important milestone for architecture in the School's history was the conferring in 1942 of the first Bachelor of Architecture degree in lieu of the Bachelor of Fine Arts in Architecture. Awarding of the Master of Architecture degree followed in 1947.

In response to pressure generated by accelerating urbanization, studies in city planning were introduced at the School in 1941, leading to the establishment in 1950 of a Master of City Planning degree. In 1961, a Department of City Planning was established and, in 1963, an additional degree program, Master of Urban Studies, was begun.

The School of Art and Architecture in 1959 emerged with full graduate status, requiring the prior possession of a Bachelor of Arts or Science degree for admission. In 1967 the Department of Architecture made its graduate status more explicit when it commenced offering a master's rather than a bachelor's as its first professional degree in architecture.

Since the relocation in 1963, changes at the School, as throughout the entire academic world, have been rapid and sometimes abrupt. In 1966 the degree of Master of Environmental Design was inaugurated; in 1969 the School of Art and Architecture was reconstituted as the Faculty in Art and the Faculties in Design and Planning, each with its own dean. The School stopped offering degrees in City Planning and Urban Studies after the end of the 1971–72 academic year, incorporating aspects of these courses of study most closely related to the physical and spatial concerns of architectural design into the curricula in architecture and in environmental design.

On May 6, 1972, the Yale Corporation made definitive its 1969 action creating two autonomous schools out of the School of Art and Architecture by designating a School of Art and a School of

Architecture. The two schools thus became administratively separate, and in 2000, they became physically separate as well, when the School of Art moved out of the A&A building. The arts at Yale—architecture, art, the Art Gallery, the Yale Center for British Art, the history of art, the School of Drama, and the Repertory Theatre—thus occupy a group of buildings stretching along and near Chapel Street for almost three blocks.

It had long been the University's plan to extend the Arts Area schools farther up Chapel Street, and the first major new construction under this plan was the renovation of 1156 Chapel Street with the addition of an adjoining building at 353 Crown Street, designed by Deborah Berke. In 2006, construction is starting on the new Arts History Building and the New Sculpture Building, which will temporarily house the School of Architecture while the A&A building is restored and reopens in Summer 2008.

The School of Architecture offers a three-year program leading to the degree of Master of Architecture and a two-year post-professional option also leading to the degree of Master of Architecture. The School also offers a two-year program for advanced, independent research leading to the degree of Master of Environmental Design. The School of Architecture and the School of Management offer a joint-degree program leading to a degree of Master of Architecture and Master of Business Administration (M.B.A.). Starting in 2006, the School of Architecture and the School of Forestry and Environmental Studies (F.E.S.) offer a joint-degree program in Architecture and Environmental Management that enables a student to obtain both a Master of Architecture degree and a Master of Environmental Management degree.

People

The first Chair of the Department of Architecture was Everett V. Meeks, who was appointed in 1916. In 1922 he became Dean of the School of Fine Arts. After Dean Meeks's death in 1947, the Department of Architecture was chaired by Richard Bennett (1947), Harold Hauf (1948), George Howe (1950-1954), Paul Schweikher (1955-1956), Paul Rudolph (1957-1965) and Charles W. Moore, who in 1972 became the first Dean of the newly independent School of Architecture. Following Moore, Herman D.J. Spiegel (1972-1977), Cesar Pelli (1978-1984), Thomas Beeby (1985-1991) and Fred Koetter (1992-1998) have been Deans of the School, the current Dean, Robert A.M. Stern the J.M. Hoppin Professor of Architecture was appointed in 1998.

The School lists many leaders in the practice of architecture among its alumni. Notable graduates include Paul Schweikher (1929), George Nelson (1931), Eero Saarinen (1934), Harry Weese (1937), Norman Fletcher (1940), Benjamin Thompson (1941), Robert Geddes (1945), Charles Brickbauer (1954), Hugh Newell Jacobsen (1955), James Stewart Polshek (1955), Herbert McLaughlin (1958), Robert Kliment (1959), Warren Cox (1961), Jaquelin T. Robertson (1961), Stanley Tigerman (1961), Alexander Cooper (1962), Norman Foster (1962), Peter Gluck (1962), Charles Gwathmey (1962), Richard Rogers (1962), Alexander Tzonis (1963), Thomas Beeby (1965), Allan Greenberg (1965), M.J. Long (1965), David Sellers (1965), Robert A.M. Stern (1965), David Childs (1967), Craig Hodgetts (1967), Peter de Brettville (1968), Steven Izenour (1969), Richard Solomon (1969), F. Andrus Burr (1970), William Mitchell (1970), James Richter (1970), Peter Rose (1970), Marc Appleton (1972), Frederick Bland (1972), Richard Nash Gould (1972), Jefferson Riley (1972), Mark Simon (1972), J.P. Chadwick Floyd (1973), Everardo Jefferson (1973), Robert J. Yudell (1973), Hilary Brown (1974), Sarah Caples (1974), Andres Duany (1974), Thomas Payne (1974), Elizabeth Plater-Zyberk (1974), David Schwarz (1974), William McDonough (1976), Patricia Patkau (1978), Alexander Gorlin (1980), Ann McCallum (1980), Dan Rowen (1981), Thomas Kligerman (1982), Aaron Betsky (1983), Carol Burns (1983), Charles Dilworth (1983), Blair Kamin (1984), Scott Merrill (1984), Marion Weiss (1984), Lise Anne Couture (1986), Douglas Garafalo (1987), Maya Lin (1987), Gilbert Schafer III (1988), Claire Weisz (1989), Mark Yoes (1990), Charlie Lazor (1993), and Raphael Sperry (1999).

4. Program Mission

The following text is taken from the 2007 Yale University Architecture Program Report.

The task of architecture is the creation of human environments. It is both an expression of human values and a context for human activity. Through the design process, architecture addresses the interrelated physical, behavioral, and cultural issues that underlie the organization of built form.

The student of architecture is called upon to direct sensitivity, imagination, and intellect to the physical significance of these fundamental issues in designing a coherent environment for people. Architectural design as a comprehensive creative process is the focus of the Yale School of Architecture.

The objectives of the School of Architecture reflect the view that architecture is an intellectual discipline, both an art and a profession. The program, therefore, is based on the following intentions: 1. to stimulate artistic sensitivity and creative powers, to strengthen intellectual growth and the capacity to develop creative and responsible solutions to unique and changing problems, and 2) to help the student acquire the individual capabilities necessary for the competent practice of architecture and lifelong learning.

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

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

In addition to the design studios, courses in building technology and practice; materials and production; visual representation in various media; history and theory; and urbanism and landscape serve as a basis for developing a comprehensive approach to architectural design.

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

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

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

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

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

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

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

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

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

Curriculum Components

The School's educational program, as manifest in the curriculum and activities of the School, and also in its general atmosphere, is based on four inter-related components, representing four different kinds of teaching and learning.

1. The first of these involves the acquisition of knowledge, and the ability to continue to acquire, organize and apply knowledge throughout one's life.
2. The second component involves the acquisition and development of architectural skills and judgment. This kind of learning is less likely to be linear or cumulative; rather it depends on repetition, experience and building of confidence and discernment through the intensive and careful interaction of individual students with faculty and with each other in an environment of constructive criticism.
3. The third component involves immersion in the culture of architecture. This occurs not only in formal courses and studio settings, but throughout the day and throughout the building, the campus and the community. The rich traditions of architectural history and theory, of the profession and of individual practitioners all contribute to this ethos. Through individual involvement with this culture, beginning in the School, both students and faculty develop a sense of community and collective responsibility that can foster commitment to the highest standards of the profession, not only in terms of achievement in design or scholarship, but in ethical standards of practice and a sense of social responsibility.
4. Finally, the fourth component, building on the other three, involves a personal commitment to the discipline of architecture, and in particular a belief that ideas, theories and exploratory flights are ultimately tested in the making and re-making of the built environment. The School of Architecture has always been fortunate in its ability to attract students and faculty who, however divergent their interests and approaches, share that commitment to architecture as the built setting for human activity. This sort of teaching and learning goes on at the level of

self-definition, as role models and career models are examined, discussed, challenged and re-defined. It is one of the principal strengths upon which the School is determined to build.

Size and Character

Nothing is more critical to the School's approach to architectural education than the size and character of the student body. Enrollment of around 150 students in the three-year M.Arch. program (50 per class) means that the student body is small enough so that the whole faculty knows each student individually, and students know each other, while there are enough students to allow the development of significant elective course and studio options. To as great an extent as possible, each class represents the wide diversity of backgrounds and interests sought by the Admissions Committee in the selection of each class.

Location

The School of Architecture is fortunate in its location and resources. Its location on the eastern seaboard allows the School to take advantage of visitors and part-time faculty from both Europe and the extended metropolitan network of schools and cities in the Northeast, representing the full spectrum of contemporary approaches to design and theory. Its location in a significant and historic urban area allows the School to support a strong core of resident faculty, many of them with significant local practices, ensuring that the exposure to a wide range of ideas complements the core curriculum. Its location within the University allows students to take advantage of the offerings of other schools and departments, especially outstanding nearby programs in the visual and performing arts, thus strengthening and broadening the students' special interests. All of these resources are made available within a general critical context that challenges the student to appreciate, question and synthesize.

5. Program Self Assessment

The following text is taken from the 2007 Yale University Architecture Program Report.

In 1990, following a directive from the President and Provost, the School of Architecture contributed to a document entitled "Building on Strength: An Academic Plan for Yale University." It contained a candid assessment of the strengths, goals and needs of the School looking ahead to the coming decade. Its goals and recommendations were an attempt to chart a realistic course for the School, within the University and in relation to the University's stated goal of building upon current strengths. The preparation of that report was, of course, a major occasion for self-assessment as drafts were written and circulated for discussion within the School and it still stands as an important component of our current self-assessment.

Certain specific proposals and timetables have changed, but it is clear that the fundamental commitments that form the basis of that report hold true.

In 1996 the University conducted a study for the Art Area Campus of the University. That study grew, in part from the projected move of the School of Art into a new facility, Holcombe Green Jr. Hall, on York Street across from the School of Architecture, the demand for a new facility for the Digital Media Center for the Arts, and the need for expanded facilities for the Arts Library and the School of Architecture. In conjunction with this plan for the Arts Area Campus the Dean's Office worked with the Provost on a five year academic plan that was contingent on the release of the final phase of renovation to the A&A building. During the 1998 academic year the Planning Committee reconvened and drew up a proposal for the architectural school program needs, partially in response to the 1998 NAAB visiting teams assessment.

In 2000, the School of Art relocated into the Holcombe Green Jr. Hall, the Digital Media Center for the Arts has been established on Chapel Street, a temporary Arts Library has been constructed on

Crown Street, the School of Architecture underwent interim renovations and most recently the construction of the new Art History Building began in June 2006. (Please see Section 3.8 Physical Resources for a complete description of the Art Area Campus Plan)

At the time of the last team visit, the University Council Committee on the School of Architecture issued its final report in May 2001. In October 2001, President Levin wrote a response to the Council's report. Both the President's letter and Council report serve to outline future academic priorities. This report serves as the most recent major self-assessment academic report. In combination with these reports and the Mission Statement, the YSoA continues to review and refine its academic and financial priorities. Participating in the Yale University Capital Campaign that is currently in its silent phase has served as the most recent academic and financial self-assessment.

Program strengths, priorities achieved since the previous Visiting Team Report and future priorities are all outlined below.

(Please see 1.4 Mission Statement and 3.2 Self Assessment Procedures for additional information).

1.5.1 Program Strengths

At Yale we continue to believe in architecture as the most palpable of all the arts and the most public, the art of the here and now, the art of making and preserving fixed places that are the settings for the interaction of people and ideas over time. At Yale, we hold the act of building paramount: the logical manipulation of environmental closure in the service of particular functions and symbolic purposes. This is our overwhelming preoccupation; this is the quintessence of architecture as an art and as a profession. We are wary of trends masquerading as ideas. In a time of hyper-specialization, Yale remains committed to a broad and deep generalism. To be effective, an architect must recognize and respond to a host of factors that taken in their totality describe the architectural problem that a building represents: a building is not the solution but a solution. We embrace the complexities and the contradictions of the contemporary, recognizing that today's issues are not for architects to tackle in a vacuum. Architecture is a collaborative art, embracing local community groups, as in the affordable house that is our annual First Year Building Project, and environmentalism represented by our on-going collaboration in design and research with the School of Forestry and Environmental Design. New Haven, one of America's most representative cities, remains a principal canvas of our investigations into urban issues, but we also turn our attentions to New York and to a number of international sites including London, Berlin, Rome and Shanghai.

The vitality of our School results from the strengths of our curriculum and our dedication to our students. Yale is known for supporting and empowering students to take on professional leadership. Our students are encouraged to become leaders in the discipline of architecture and to achieve their prominence by judiciously combining their individuality with their professional competency.

The hallmark of the Yale School of Architecture is teaching students to think rather than to follow a particular style or the latest trend in architecture. Our system of open discourse is most successful when it brings together the most creative people—both the resident and visiting faculty, as well as a diverse group of highly motivated students from varying backgrounds – to tackle problems in architecture and related fields studied from the perspective of an architect. This philosophy has enabled the Yale School of Architecture throughout its history to address the challenges and issues facing us at every level – whether for the individual, the local community or the world.

The study of architecture as the art and act of building is central to our mission. Architecture is taught in relationship to history, to urban issues, to the environment and to the role of property

development. Design through practice is critical as demonstrated in the First Year Building Project Studio, wherein students collaboratively design and build a low income house for a family of first-time home buyers in an inner city neighborhood of New Haven, and in the Yale Urban Design Workshop, which undertakes town planning assignments for Connecticut cities. One strength of the YSoA is that its faculty actively engages in practice and research. The importance of practice and research in the real world is further explored in our emblematic Advanced Design Studios where our regular faculty teach side by side with internationally recognized master architects occupying the *Davenport*, *Bishop*, *Saarinen* and *Kahn* Chairs and promising younger architect-teachers occupying the recently endowed *Louis I. Kahn Visiting Assistant Professor Chair*, to teach in the last year of the program along with developers appointed to The *Edward P. Bass Distinguished Visiting Architecture Fellowship*, endowed in 2004. These studios always bring the most exciting and respected architects from around the world as represented is such Pritzker Prize winners as Glenn Murcutt, Frank Gehry (D.F.A.H. HON 2000) and Zaha Hadid (D.F.A.H. HON 2006) who regularly occupy visiting chairs.

Increasingly, the YSoA has developed an active commitment to environmental responsibility in architecture. The School offers innovative seminars that inspire critical thinking and practical applications related to the environment. In addition, design studio projects stress issues of sustainability, frequently placing it at the focus of the work. To this end leading architects, engineers, landscape architects who are associated with sustainable architecture often teach at Yale. These include Stefan Behnisch, Glenn Murcutt, Brigitte Shim, Diana Balmori, Richard Rogers, and Will Bruder, joining leading environmental engineers from the faculty, Jim Axley and Michele Addington (joining the YSoA in 2006) and regular visitors including Patrick Bellew of Atelier Ten (London) and Thomas Auer of Transsolar (Stuttgart).

In 2006, YSoA and Yale's School of Forestry and Environmental Science, which traditionally have enjoyed close collegial relations, established a joint program leading to a Master of Architecture and Master of Science in Environmental Management, enabling students to combine five years' graduate work into four. This joint degree expands the offering of joint degrees the School of Architecture offers: the joint M.Arch/M.E.D. and the M.Arch/M.B.A. (Please see Section 3.3 Public Information for descriptions of the degrees offered at Yale).

In addition, since the Committee's last visit, the School has continued to increase endowed support for professorships. Following on the founding of the *Louis Kahn Chair* (1998), new fellowships have been created -- the *Vincent Scully Visiting Professorship in Architectural History* (2003) and the *Louis I. Kahn Visiting Assistant Professorship in Architectural Design* (2003), and the *Edward P. Bass Distinguished Visiting Architecture Fellowship* in 2004. In 2006, two additional fellowships have been created, the *Daniel Rose'51 Visiting Assistant Professorship* (2006) to attract to the Schools' faculty outstanding young teachers focused on urban and environmental studies and the *Robert A. M. Stern Visiting Professorship in Classical Architecture*. In addition, the *Professor King-Lui Wu Teaching Fund* (2006), in memory of Professor Wu, to preserve his spirit and his commitment to the School, will recognize and encourage outstanding teaching.

Based on the University Council Committee's report, the School has continued to develop its faculty by mixing resident and visiting, tenured and adjunct appointments, which ensures that it comprises those beginning their academic career as well as those with greater experience. As more of the core faculty resides in New Haven they participate more in the life and administration of the School.

Since 1999, the School of Architecture has dramatically increased its public outreach. The lecture series has included some of the most distinguished members of the profession as well as important figures in related fields including property development, the arts, building sciences, social sciences and government. *Constructs*, a newsletter published twice a year that began publication in the Spring semester of 1999, serves as a means of communication between students, faculty, alumni, and others interested in the school's program and the accomplishments of faculty. *Retrospecta*, begun in 1977 as a slender pamphlet documenting a selection of work from the studios, has now achieved the status of a comprehensive annual, covering all aspects of the School's programs. The School's website provides an additional information source for those interested in finding out about the program, research done by our students and public events, lectures and exhibitions at the school, and also serves to provide a link to organizations and events beyond the School, as well as a link to the NAAB website. Additionally, *Perspecta: The Yale Architectural Journal*, the world's oldest and most respected student edited architectural journal, founded in 1950, continues to publish one issue every year distributed by M.I.T. Press. The financial future of the journal has been secured as the result of an endowed gift specifically earmarked for its publication. The School also supports research through multiple publications. (Please see Section 3.7 Human Development for a complete list and description of publications).

The YSoA sponsors exhibitions in its Architecture gallery throughout the year. The summer exhibition is reserved for a year-end display of students work. Catalogues are produced for each exhibition with accompanying essays and interviews. It should be noted that the exhibitions are free and open to the public as are the lectures. (Please see Section 3.7.5 Exhibitions for a complete list of exhibitions from 2000-2006).

On the average, two public symposia have been held each year since 1999. The most recent which include *Eisenman/Krier: Two Ideologies* (2002) *Local Sites of Global Practice: Modernism and the Middle East* (2003), *When Modern was Modern* (2004), *Non-Standard Structures* (2005), *Eero Saarinen: Form-Giver of the 'American Century'* (2005). The School hosted two symposia in the Spring Term: *Philip Johnson and the Constancy of Change*, February 16 – 18, 2006, organized in association with the Museum of Modern Art and *On the Waterfront. Team 10: Utopia of the Present* will be the first symposium of 2006-2007 and coincides with the exhibition on display in the A+A Gallery through 20 October that has been organized by the Netherlands Architecture Institute. Yale is the only U.S. venue for this very important exhibition. (Please see Section 3.7.4 Symposia and Special Events for a complete list).

The continued outreach represented by the lectures, symposia, exhibitions and publications should do much to attract the finest students from both the national and international community as well as raise the level of public discussion about the value and relevance of architecture in the larger cultural field. (Please see Section 3.7 for a full list of Symposia held from 2000-2006).

1.5.2 Academic and Financial Priorities

The following outlines the School's academic and financial priorities:

1.5.2.1 Academic priorities

Above all else, the YSoA is dedicated to maintaining its place as a leader among peer institutions offering the best possible professional education and to hold to the highest standards of academic excellence as does Yale University as a whole. To this end the curriculum and its many components are continuously subjected to scrutiny by the faculty through the work of various study area coordinators and the School's Curriculum

committee.

The School of Architecture's vision for the future centers upon maintaining the excellence of its curriculum, the outstanding quality of its faculty in relationship to that curriculum, as well as to attracting and supporting both the very best faculty and students in a highly competitive world. Key to realizing this vision is our ability to provide ample financial aid for our students, to enhance professorships in critical areas within our curriculum, to ensure strong technical support for our programs, to secure and enrich the Yale College architecture major, to deepen the School's global initiatives, to create resources for critical inquiry through faculty and student research, exhibitions, publications, symposia, travel, community outreach, and to guarantee that the quality of our facilities is commensurate with the quality of the teaching. Ours is not a narrow professionalism but a broad based approach combining technical training and speculative research. More and more, the faculty's ability to conduct research and disseminate their findings plays an increasingly central role in the life of the School.

The curriculum of Core Design Studios for the M.Arch I is continually refined through regularly held curriculum committee meetings and as part of faculty retreats, the most recent was held on January 21, 2006. The entire faculty, and more frequently, the design faculty have met to review the objectives of the curriculum particularly as it pertains to the interdisciplinary nature of the core. Since the Committee's last visit, the four terms of the core sequence have been redefined by the design faculty. The fall term first year studio focuses on issues of human activity while the spring term focuses on the dwelling, and concludes with the First Year Building Project as part of a constellation of investigations about how people live in groups. Fall semester second year focuses on a small public building, giving students the chance to explore a design thoroughly, focusing on structure and environmental systems as well as incorporating an intensive study of natural day-lighting. The fourth term is devoted to urbanism. During the fall and spring terms of the third year, students take two terms of Advanced Studios. Related core courses have been redefined and new sequences implemented. New required course taught by Peter Eisenman 801a Introduction to Visual Studies: Formal Analysis was initiated in Fall 2004, to provide students with additional analytical skills and strategies, while 648b Systems Integration and Development in Design has been vastly strengthened.

Academic Priorities Achieved Since Last Team Visit in 2001

1. Further developed curriculum in the critical areas of environmental research and design. The faculty of our School and the faculty of the Yale School of Forestry and Environmental Studies have approved a new joint degree program. James Axley, Professor of Architecture and Building Technology and Practice Study Area Coordinator, led the planning initiative on behalf of the School of Architecture. This joint degree program has been adopted and will be offered for the first time this fall. In addition, the School has recently appointed to the faculty, Michelle Addington as associate professor with tenure, which extends the School's commitment in the Building Technologies and Practice Area. Addington joins Axley as a member of the joint committee with the FES. Addington comes to Yale from the Harvard Graduate School of Design. (Please see Section 4.4 Faculty Resumes).
2. Further developed curriculum with the integration of Building Technology courses into the design process of the architectural studios. Increasingly, the interest in the integration between Building and Technology and the design studio is reflected in new courses in all areas of the curriculum. The addition of Michelle Addington to the faculty and her participation in the Fall term second year studio will ensure an even more integrated approach between building and systems design. Environmental engineers Patrick Bellew and Thomas Auer also participate in the studio on a regular

basis. Systems Integration (Architecture 648b) continues to bring structural, mechanical, code, and enclosure issues before students by asking students in the spring term of their second year to further develop student designs from the fall term. Included in this course are weekly lectures on these topics along with meetings between students and their assigned consulting team consisting of an architect, structural engineer, and mechanical engineer consulting team advancing student understanding and ability to design and develop a project focusing on the myriad systems and issues that impact the architectural and spatial definition of a project.

3. Further developed available courses in Non-Western Subjects in both Studios and History/Theory. Architecture 747b, Modern Japanese Architecture taught by Hideaki Ota has become a recurring course in the Spring. Many advanced studios offer projects set outside of the U.S., with appropriate travel as part of curriculum. The Fall term China studios, led by Alan Plattus, have been offered for 5 of the last six years (the break in 2003 was caused by the SARS epidemic). This studio takes students to Hong Kong and to Shanghai where each term's design assignment is set. Other recent studios have also taken students to China, including Zaha Hadid, spring 2004 and Joel Sanders and Diana Balmori in Fall 2005; Steven Harris traveled to India in spring 2002, Frank Gehry traveled to Turkey in Spring 2002, Sunil Bald traveled to Sao Paolo in spring 2006. (Courses in non-western architecture offered in the History of Art department are elaborated in Section 2.1.)
4. Further expanded a pre-studio summer course required for incoming M. Arch I students with little or no previous background in architecture. Initially confined to drawing techniques but later including some basic digital instruction and introduction to the fabrication shops, this summer course was expanded in 2005 to include instruction in history/theory. In 2006, this studio, which is offered free but required of those identified by the Admissions Committee, was significantly expanded to six weeks and also now includes instruction in basic design as well as more comprehensive instruction in history/theory and digital representation and fabrication. 24 of the 53 incoming M.Arch I students took this course in summer 2006. (please see Section 3.11).

Immediate Academic Priorities

5. Upon the full renovation of the building, including the installation of an air conditioning system, the school will be able to undertake summer programs. In addition to the pre-studio summer course required of some incoming M.Arch I's, these may take the form of courses offering career choices for young people and/or continuing education for the profession.
6. The School's priorities in the capital campaign includes the establishment of an endowed professorship in Urbanism; funding is already pledged for an Assistant Professorship in Urbanism as the Daniel Rose'S1 Visiting Assistant Professorship to attract to the Schools' faculty outstanding young teachers focused on urban and environmental studies. This endowment priority recognizes the need to enhance support for what is already a strong program in the field with required and elective courses regularly offered by Dolores Hayden, Alan Plattus, and Alexander Garvin. (See Section 3.10 Financial Resources and List of Gift Opportunities:Professorship – School of Architecture).
7. The School's priorities in the capital campaign include the establishment of an endowed professorship in Building Technology. (See Section 3.10 Financial Resources and List of Gift Opportunities:Professorship – School of Architecture).

8. The School's priorities in the capital campaign include the establishment of an endowed professorship in Architectural Design. (See Section 3.10 Financial Resources and List of Gift Opportunities: Professorship – School of Architecture).
9. Continue to develop more extensive offerings in the field of landscape design and history.
10. The School's priorities for the capital campaign include the establishment of an endowed visiting professorship in Landscape Architecture. This priority follows on the current curriculum that includes a seminar in the History of Landscape Architecture: Antiquity to 1700 in Western Europe and a complementary course in the History of British Landscape Architecture: 1600 to 1950 that includes a ten day field trip to important sites in the United Kingdom. Many advanced Studios have a landscape component with some co-taught by landscape architects: for example in Fall 2005, Diana Balmori co-taught with Joel Sanders a studio set in China that explored Chinese gardens and contemporary urban parks. In 2004, Diana Balmori, Davenport Visiting Professor co-taught a studio with Davenport Visiting Professor Lise Ann Couture set in Paris that explored a park-museum hybrid for an island in the Seine. (See Section 3.10 Financial Resources List of Gift Opportunities: Visiting Professorship – School of Architecture).
11. The School's priorities in the capital campaign include the establishment of an endowed visiting professorship in Environmental Studies. (See Section 3.10 Financial Resources List of Gift Opportunities: Visiting Professorship – School of Architecture).
12. The School's priorities in the capital campaign include the establishment of a travel fund to increase support for teacher-directed, term-time course-related travel throughout the world that is central to the study of architecture. Increasing a variety of seminar and studios offered to graduate students that are focused on topics or projects situated in places that pose unique challenges and opportunities for 21st century practice is essential for global understanding. As the profession of architecture becomes more global, it is increasingly important for the School to develop opportunities to give both our graduate students and undergraduate majors intensive and extended immersion in the central issues of architecture in different cultures. Our place within Yale University enables us to prepare architects for the critical role they will play on the world stage. In addition to travel in advanced studios, programs such as the Rome Seminar would benefit from this travel fund. (See Section 3.10 Financial Resources and List of Gift Opportunities: Travel Fund and Global Initiative Fund).
13. Expand opportunities for student and faculty research. Research lies at the heart of the School's strong academic program and is an important counterpart to technical training. More and more, the School's ability to enable faculty and students to conduct research and disseminate their findings as exhibitions, symposia and publications plays an increasingly central role in the life of the School.
14. Endowed support of the Building Project, a hallmark of the school program relative to construction and community needs is currently funded by the Charles W. Moore Program Fund established in 1995 by Centerbrook Architects and others. Summer internships are funded through James Stewart Polshek ('55 M.Arch) and Tai Soo Kim ('62 M.Arch). Increasing this endowment will provide stability to this program.
15. Funding for Faculty and Student Research is a priority in the capital campaign. (See Section 3.10 Financial Resources and List of Gift Opportunities: Faculty and Student Research Fund).

16. Expand the opportunities for lectureship or critic positions is a priority in the capital campaign. (See Section 3.10 Financial Resources and List of Gift Opportunities: Lectureship or Critic Position –School of Architecture).
17. A lead gift to initiate the endowment for the *Robert A. M. Stern Visiting Professorship in Classical Architecture* has been made.

18. Historically, Yale was the preeminent university in the U.S. for the study of architectural history. To some extent this was so because the historians and the architects worked in close proximity, constituting a community of the whole. With the relocation of the Art History Department (HYA) in their new Art History building in 2007, adjacent to the A&A, art historians will once again be back in direct contact with the architects. This represents real progress in terms of increasing facilities for the YSoA and is a resource for teaching of architectural history by leading scholars not only in Western but also non-Western history, as well as other periods and traditions that need to be strengthened in order for Yale to regain its preeminence in this field and to serve YSoA, Yale College and the University well.

1.5.2.3 Financial Priorities

Over the past year Monica Robinson, the School's Director of Development, and Dean Stern have worked closely with Barbara Shailor, Deputy Provost for the Arts, and Inge Reichenbach, the University's Vice-President for Development, to formalize the School's vision for its future and the level of support needed to realize that vision, resulting in a plan for Yale Tomorrow, the University's capital campaign, to be launched on 29-30 September 2006. More than in any previous capital campaign, the University is taking the broadest possible view of its needs and ambitions so that our School and all schools and departments throughout Yale have a key role in helping define priorities. David Schwarz ('74 M. Arch.), who chairs the Architecture Dean's Council, represents the School on the Capital Campaign Committee, and Ed Bass ('67 B.A., '72 Arch) serves as one of the Campaign Co-Chairs. In 2005-06, during the initial phase of the campaign, the Yale School of Architecture benefited from \$24 million in new gifts and pledges thanks to the generosity of alumni, friends, foundations and corporations. This year the Alumni Fund reached a new dollar record with \$255,594 contributed from 36% of our alumni, a spectacular new standard for giving for our School. As part of the silent phase of the capital funds campaign, \$26 million has already been raised by the School. With funding from the University in the form of direct gifts and the formulation of the Dean's Council by Dean Stern the goal is to dramatically increase the endowment student and faculty development. Endowed funding to support student term time teacher directed travel was made available in 1999 by the Henry Hart Rice Fund and expanded by the Judith T. and Walter A. Hunt, Jr. Fund in Architecture in 2006.

Immediate Financial Priorities

1. The final phase of the renovation of the A&A building requiring a major financial gift has been achieved and construction will begin in 2007. At the time of the last report, plans for a comprehensive renovation of the A&A building awaited funding. In 2005, these funds were secured with a gift of \$20 million from Sid R. Bass enabled the project to go forward and an anonymous gift for the amount of a new Art History Building on the adjacent site has enabled a combined program of renovation and new construction to go forward beginning in June 2006. Charles Gwathmey (M.Arch 1962) and his office Gwathmey Siegel Architects and Associates is charged with the renovation of the A&A Building and for the new Art History Building, will both make for a fully integrated facility bringing art historians back into close proximity with the architecture students, a traditional arrangement at Yale until the construction of the A&A Building in 1963. In addition to housing the School, and the Art History Department, the combined

buildings will allow for an expanded Arts Library, which is now located in temporary quarters in 270 Crown Street one block to the east of the School. The renovation of the A&A is expected to take place during the 2007-08 academic year. During that time, the School will be housed as the first occupants of a new building currently being built for the eventual use of the Sculpture Department of the School of Art. This building has been designed by Stephen Kieran of Kieran Timberlake. The Sculpture Building is located 1 1/2 blocks west of the A&A building. (See Section 3.8 Physical Resources for the Campus map, additional description of buildings with floor plans, and Arts Library floor plans and Section 3.10 Financial Resources and List of Gift Opportunities: Art and Architecture Building Fund).

b. Substantial progress on the creation of endowed funds for exhibitions, publications, equipment, and symposia so that these items will no longer impact the operational budget has been achieved. It is a priority to have these programs fully endowed. (See Section 3.10 Financial Resources and List of Gift Opportunities: Faculty and Student Research Fund and the Dean's Resource Fund —School of Architecture).

c. Increase scholarship funds so that we can reduce the amount of indebtedness of all our graduating students. Progress has been made to this goal and it is a priority in the capital campaign to expand these opportunities. (See Section 3.10 Financial Resources for a list of available scholarships and also in Gift Opportunities: Fellowship — School of Architecture, Dean's Resource Fund and School of Architecture Alumni Fund).

d. Establish an endowed deanship is a priority of the capital campaign. A permanent named fund honors the incumbent and affirms the importance of this appointment through academia and the world. (See Section 3.10 Financial Resources and List of Gift Opportunities: Deanship of the School of Architecture).

e. Expand the financial opportunities in the area of new technologies and education. The School must continually expand and upgrade its technical resources in areas of digital media, fabrication and other technologies and retain specialized staff to support the maintenance and use of the equipment. It is priority of the capital campaign to provide endowed funding for necessary equipment purchases, and leases, as well as to provide support for technical staff, in order to enable the School to provide the kind of facilities that both graduate and undergraduate architecture students require to become the leaders in the profession. (See Section 3.10 Financial Resources and List of Gift Opportunities: Educational Technology Fund — School of Architecture).

Please see Section 3.10 Financial Resources for specific details on the capital campaign Gift Opportunities and for a list of newly raised endowments since the last NAAB review, which help to support the School's programs.

October 10, 2001

President's Response to the Council Committee on the School of Architecture

I am pleased to respond to the Final Report of the University Council Committee on the School of Architecture. I am very grateful for the Committee's dedication and hard work and for Will Miller's extraordinary leadership as Chair.

The Committee met nearly monthly for a year and the copious and thoughtful minutes prepared by the Chair are by now legendary. When we formed the Committee, we already had a plan to address the serious facilities needs of the School of Architecture and were fortunate enough not long after to secure a generous gift to make that plan a reality. An interim renovation was completed in summer 2000, which increased square footage, reopened the Rudolph building's soaring spaces, and facilitated more ambitious exhibitions and symposia. The Council Committee was brought up to date on this progress, therefore, but not asked to deliberate on facilities issues.

Rather, the Committee was charged with surveying the School's educational program and curriculum, programmatic priorities, areas of expertise and quality of the faculty, and recruitment and support of students. Early on, the Committee quite appropriately broadened the scope of its inquiry to focus our attention on the School's distinctive "strong dean model," governance, and the role of architectural history in the School and at Yale.

It was fortuitous that the School of Architecture underwent a review from the National Architectural Accrediting Board in March 2001 and that in the 2000-2001 academic year, Provost Alison Richard asked Dean Robert Stern to produce a five-year programmatic and financial plan. These simultaneous investigations informed and enhanced each other.

The Strengths of the School

In its detailed appraisal of the School, the University Council Committee has reinforced what has been strikingly apparent to us at Yale and nationally—the School has had a dramatic turnaround under the leadership of Dean Stern. Applications and yield have increased, the quality of the applicant pool is strong, and support to the School has been generous.

The extraordinary impact that Dean Stern has had on the visibility and success of the School has underscored for the Council Committee and for us that the "strong

dean model" is alive and well, and successful at the School of Architecture. This strong dean model calls not only for an effective and charismatic personality but also for a leading practitioner. Concomitant traditions that continue to be successful are practicing architects as visiting faculty and a talented core faculty who teach well and are also deeply engaged with the life and administration of the School.

We are pleased that your investigations have led you to reaffirm the School's mission, which emphasizes diversity of approach and the development of the intellectual, creative and leadership capacities of its students. We are also pleased to hear that you endorse the current size of the School, and outreach to students and members of the profession through exhibitions, conferences, publications, and the building project.

We are also extremely grateful for your thoughtful recommendations on building on strength and have already begun to act on these.

Provide a Strong Structure to Support the Strong Dean Model

We agree that the strong dean model can only work if the President keeps potential successors in mind, the School develops and lives by a well articulated mission statement, and the Dean also engages the faculty in the internal deliberations and running of the School. I will ask Dean Stern to work with Deputy Provost Diana Kleiner to appoint and charge an active Curriculum Committee, to articulate written guidelines for that committee and for the Executive Committee, and to appoint a faculty committee to draft a new mission statement.

Ask the Revitalized Curriculum Committee to Address a List of Issues

Once the new mission statement is adopted, the Curriculum Committee will be charged with exploring a wide variety of issues, many of which are adumbrated in the Council Committee's excellent list (Attachment A). These include: examining the core curriculum for the M.Arch program and the possibility of restructuring the building project, reviewing electives, especially in such fields as architectural theory, building technology, urbanism, and landscape architecture, student performance in courses outside the School and the impact in those of the pass-fail option, and so on.

The Teaching of Architectural History

The Council Committee's recommendation that Yale reaffirm its commitment to the teaching of architectural history, both in the School of Architecture in the

Department of the History of Art, was already being addressed. As the Council Committee reports, the modern architectural historian Sandy Isenstadt has accepted a ladder appointment in the History of Art, and there is every indication that his interests and talents will serve both programs well. Deputy Provost Kleiner, who is also a tenured Professor in History of Art, has shared with me that a department meeting on this subject suggested that there was potential to think about future appointments in historical areas other than modern architecture. She will continue to have conversations with Chair Ned Cooke and the department about this, as well as with Dean Stern.

The Faculty

The Council Committee recommendations on the School's faculty are especially timely and welcome. Recent retirements of long-term faculty and the high profile of the visiting faculty have made it imperative that the School act aggressively to articulate a faculty plan, with the goal of a strong and diverse core faculty. The Council Committee rightly notes that such a vision needs to follow from the School's mission and the deliberations of the Curriculum Committee and can then be incorporated into the School's five-year programmatic and financial plan.

I will encourage Dean Stern to work with Deputy Provost Kleiner to pursue with the appropriate University colleagues the committee's recommendations on a Professor in the Practice appointment in the School, extended stay facilities for visiting faculty in the School of Architecture and other Yale arts schools, and ways to help core faculty develop thriving practices from a New Haven base.

The Makeup of the Student Body

The Council Committee report praises the School for maintaining a diverse approach rather than following a single ideology and we agree that the faculty and student body should be equally diverse. We appreciate the Committee's recommendation that the School could continue to improve the quality of its student body, and increase the number of women and African American matriculants. We also applaud the call for more proactive recruitment. Other Yale Schools have effectively used interviews and second visit programs with success and we will urge Dean Stern to learn more about these from other Deans and to consider initiating them at the School of Architecture.

The Post Professional Programs

The Council Committee has made a compelling case in the briefings it has given us and in this report to review the School's two post-professional programs (M.Arch II and MED) and their role in the School. It would seem that the appropriate venue for that is the Curriculum Committee and I will ask Dean Stern and Deputy Provost Kleiner to add that to the committee's charge.

Financial Support for Students

Both the University Council Committee and Dean Stern have made a compelling case for increased financial aid at the Yale School of Architecture. The University has already responded aggressively to these recommendations and has added significant funds for financial aid over the last two years both permanently to the School's base budget and by means of short-term discretionary finds that we hope to replace through raising new endowment.

Future Role of the University Council Committee on Architecture

The work of this Council Committee could not have been timelier or more valuable. Its clear thinking about architecture at Yale inspired our efforts to move forward with dispatch on many of its recommendations, even before the formal submission of the report. I regret that the time has come for this final report, because I am convinced that we would continue to gain from the involvement of this Committee. I hope that Dean Stern, Deputy Provost Kleiner, and I may continue to call upon its members individually and informally for advice and counsel. We are grateful for their thoughtful and perceptive contribution to the future of architecture at Yale.

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Appendix B: The Visiting Team

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Appendix C: The Visit Agenda

Yale University, School of Architecture
180 York Street, New Haven, CT 06511
Tel: 203.432.2288
Fax: 203.432.7175

Visit Dates: March 31- April 4, 2007

Saturday, March 31, 2007

Afternoon 7:00-8:30pm	Team Arrival Team Only Dinner/Organizational Meeting Zinc Restaurant 964 Chapel St. New Haven, CT (203) 624-0507
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Sunday, April 1, 2007

8:00-9:00 a.m.	Team Breakfast with Dean Stern at Omni New Haven Hotel at Yale 155 Temple St New Haven, CT 06510 (203) 772-6664
9:00-10:00	Team Training and APR Overview, Omni Hotel Conference Room
10:15-11:45 a.m.	Team Review of Team Room 1 st Floor Former Library Space, A&A Team with Hilary Sample, Assistant Professor, NAAB Program Head
12:00-1:00pm	Team Lunch, in A&A Gallery Team with Dean Stern, John Jacobson, Associate Dean, Hilary Sample, Faculty with Studio Coordinators and Area Studies Coordinators
1:15-2:30 p.m.	Tour of the A&A Team with Dean Stern, John Jacobson, Hilary Sample
2:30-3:30 p.m.	Overview of Team Room and Review of Design Sequence Team with Dean Stern, John Jacobson, Hilary Sample with Architectural Design Faculty Coordinators Keller Easterling, Associate Professor, 1st year Fall, 501a Architectural Design Alan Organschi, Critic, 1st year Spring, 502b Architectural Design Keith Krumweide, Assistant Dean, 2nd year Fall 503a Architectural Design Ed Mitchell, Assistant Professor Adjunct, 2nd year, Spring 504b Arch Design Peter Eisenman, Professor, Advanced Studios Team Review of Professional Practice Course Materials in Team Room
3:30-5:30 p.m.	Team in Team Room
5:30-5:50 p.m.	Team with Phillip Bernstein, Lecturer, and Hilary Sample
6:00-8:00 p.m.	Dinner Reception, Dean Stern's Loft 962 Chapel Street Team with Faculty, Selected Staff, and Selected Alumni

Monday, April 2, 2007

- 7:00-7:45 a.m. **Team Breakfast at the Omni**
Team with Hilary Sample
- 8:00-8:40 a.m. **Team Review of Student Work**
Team Working in Team Room
- 9:00-10:00 a.m. **University Entrance Meeting at Woodbridge Hall**
Team with President Levin and Provost Andrew Hamilton
- 10:30-11:15 a.m. **Dean's Entrance Meeting, Dean's Office 3rd Floor A&A**
Team with Dean Stern
- 11:30-1:00pm **Faculty Meeting (Lunch included) Room 320**
Team with Faculty, excluding School Administration
- 1:15-2:15 p.m. **Team with Study Areas**
Visual Representation
Faculty Members: Mark Gage, Assistant Professor, John Eberhart Critic and Visual Representation Study Area Coordinator, Director of Digital Media, Kevin Rotheroe, Lecturer, Kent Bloomer, Professor, Sophia Gruzdzys, Critic, and Hilary Sample
- Materials & Production**
Faculty Members: Alan Organschi, Materials & Production Study Area Coordinator, Kimo Griggs, Critic, Kevin Rotheroe, Lecturer, and Hilary Sample
- Building Technology & Practice**
Team Members: TBA
Faculty Members: James Axley, Professor and Building Technology & Practice Study Area Coordinator, Michelle Addington, Associate Professor, Paul Stoller, Lecturer, and Hilary Sample
- History & Theory**
Team Members: TBA
Faculty Members: Eeva-liisa Pelkonen, Assistant Professor, History & Theory Study Area Coordinator, Peter Eisenman, Professor, Emmanuel Petit, Assistant Professor, Karla Britton, Lecturer, and Alan Plattus, Professor, and Hilary Sample
- Team with Rome: Continuity and Change Program**
Team with Alexander Purves, Professor Emeritus
- 2:15-3:30 p.m. **Team in Team Room**
- 3:30-4:00 p.m. **Team with University Development Officer in Team Work Room**
Monica Robinson, Director of Development, School of Architecture, Yale University Office of Development

Monday, April 2, 2007 continued

- 4:10-5:00p.m.** **Team Tour of Library and Related Meeting**
270 Crown Street
Team with Christine de Vallet, Arts Library Assistant Director, John Jacobson, and Hilary Sample
- 5:00-6:00 p.m.** **Team with School-wide Meeting of Students in Hastings Hall**
Team with approximately 120 students of the School
- 6:00-6:30 p.m.** **Team with Student Representatives of the Rules Committee and the Curriculum Advisory Committee Team Room**
Team with Rose Evans from Rules Committee and Dryden Razook from Curriculum Advisory
- 6:30-7:30 p.m.** **Team Dinner at Basta, 1006 Chapel St, New Haven, 06510 – (203) 772-1715**
- 7:30-8:00 p.m.** **Reception in A&A Gallery for Visiting Lecturers (optional)**
- 8:00-10:00 p.m.** **Team Work in Team Room**

Tuesday, April 3, 2007

- 7:30-8:00 a.m.** **Team Breakfast**
Team with Hilary Sample
- 8:15-10:15 a.m.** **Team in Team Room**
- 10:15-11:00 a.m.** **Team with Studio Tours, 4, 5, 6 & 7th Floors A&A**
- 11:00-11:20 p.m.** **Team with Building Project in Team Room**
Team with First Year Building Project Team, Herbert Newman, Building Project Coordinator, Paul Brouard, Critic, Former Director of First Year Building Project, Adam Hofpner, Director of First Year Building Project, Alan Organschi, and Hilary Sample
- 11:20-11:40 a.m.** **Team with Systems Integration in Team Room**
Team with Martin Finio, Critic, Paul Stoller, Lecturer, Erleen Hatfield, Lecturer, and Hilary Sample
- 11:45-12:00 a.m.** **Team with Study Area Urbanism & Landscape in Team Room**
Team with Alan Plattus, Professor, Urbanism and Landscape Study Area Coordinator, Alexander D. Garvin, Professor, Diana Balmori, Critic, Bryan Fuermann, Lecturer, and Hilary Sample
- 12:00- 12:45 p.m.** **Team with Presentation of Renovation/Addition to A&A/Lunch**
Team with Dean Stern, John Jacobson and Hilary Sample

Tuesday, April 3, 2007 continued

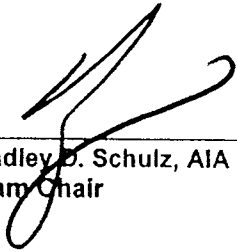
- 1:00-1:30 p.m. **Team tour of New Sculpture Building (hard hats required) Howe Street**
Team with Dean Stern, John Jacobson and Hilary Sample
- 1:45- 2:15 p.m. **Team with Yale Urban Design Workshop at YUDW**
Team with Alan Plattus, Ed Mitchell and Hilary Sample
- 2:30-3:15 p.m. **Team with Administration Staff**
- 3:15-6:30 p.m. **General Team Work in Team Room**
- 6:45-8:00 p.m. **Team Working Dinner at Union League**
- 8:00-10:00 p.m. **Continued Work in Team Room**
Report Writing

Wednesday, April 4, 2007

- 7:00-7:30 a.m. **Check out of Hotel**
- 7:30-8:15 a.m. **Team Breakfast at the Omni Hotel**
Team
- 8:30-9:30 a.m. **Work in Team Room**
Preparation for exit meetings
- 9:30-10:30 a.m. **Exit Meeting with the Dean, Dean's Office A&A**
Dean's Office
- 11:00 a.m.-12:00 p.m. **Exit Meeting with the University Leadership at Woodbridge Hall**
Team with Provost Andrew Hamilton, and Deputy Provost for the Arts Barbara Shailor
- 12:00-1:00 p.m. **Exit Meeting with School Students, Faculty, and Staff**
Team with the School Community in Hastings Hall
- 1:00 p.m. **Team Departs**

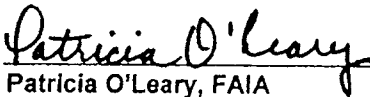
IV. Report Signatures

Respectfully submitted,



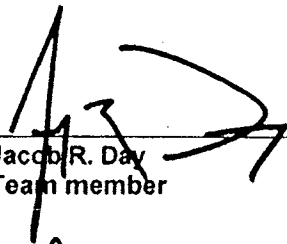
Bradley D. Schulz, AIA
Team Chair

Representing the AIA



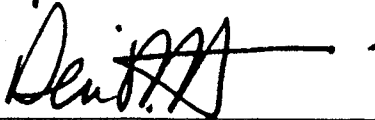
Patricia O'Leary, FAIA
Team member

Representing the ACSA



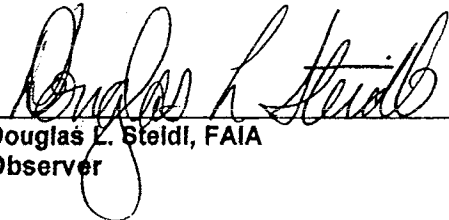
Jacob R. Day
Team member

Representing the AIAS



Dennis S. Ward, NCARB, AIA
Team member

Representing the NCARB



Douglas L. Steidl, FAIA
Observer



Mark Simon, FAIA
Observer

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Program Response to the Final Draft Visiting Team Report

Yale University School of Architecture

Cassandra Pair, Accreditation Manager
NAAB
1735 New York Avenue NW
Washington D.C. 20006
Tel. 202-783-2007
Fax. 202-783-2822

May 10, 2007

Dear Ms. Pair,
After careful review of the 2007 Yale University Visiting Team Report draft, I would like to make the following additions and comments. Also, I am addressing each of the Conditions Not Met and propose how we plan to address these concerns.

In response to Part I. Summary of Team Findings, the School would like to note its concern and subsequent action regarding unpaid student internships, and has adopted the following text that is found in Section IV.G of the School Handbook:

"Hiring of Students by Faculty Members for Outside Professional Work

A faculty member may employ a student of the School to perform outside professional work provided the faculty member is not currently teaching that student. For the purposes of this section, students enrolled in a course shall be considered to be currently taught by all listed faculty members for that course for the period of time from enrollment until the course's conclusion. Faculty members who employ registered students at the School for outside professional work are expected to pay those students no less than the hourly wage that those students would earn if employed by the School. For the purposes of this section, a student shall be considered as registered at the School for the period of time from the student's initial registration at the School until the student completes all degree requirements or withdraws from the School. Since academic work is a student's primary responsibility, faculty members employing students for outside professional work must respect those students' need for a flexible outside professional work schedule."

Part 4. Conditions Not Met

3. Public Information

This information will be updated on both our new website and in the School Bulletin.

Student Performance Criteria Not Met

13.9 Non-Western Traditions:

As part of the curriculum, the School offers seminars and advanced studio that focus on non-western areas and the Team did note that the students do understand this issue. Currently, we do not offer non-western courses that

can be selected from a list and are reluctant to do so because of the availability of seminars and lecture in the Art History Department, the elective seminars that are available in our School and the many opportunities to travel abroad with the Advanced Studios. The School does take note of the Team's concerns and will review this important issue with the curriculum committee to determine where this subject could best be introduced into the appropriate seminar(s). We anticipate discussing this in the fall when the curriculum committee reconvenes.

13.14 Accessibility

The School appreciates the Team's concern that there is neither a consistent demonstration nor a full understanding of accessibility and ADA. The School will work to ensure that these issues are expressed in a clear and consistent manner. Please note that the 2007 First Year Building Project Studio requires the students to design a house for a disabled woman veteran returning, which were monitored by representatives from the Veterans Administration and Common Ground, the collaborating not-for-profit clients. The house will be constructed to fully meet all ADA requirements. We look forward to sending an update of this project in the Fall.

13.16 Program Preparation

This is the most difficult condition for the School to meet since a thesis project is not offered, which would easily fulfill all the parameters. Within the curriculum, as the Team has noted "many aspects of program preparation are discussed in design studios and one characteristic, applicable laws and standards, is thoroughly analyzed in course work." This will be discussed with the Curriculum Committee to see if there is an appropriate seminar that could introduce issues of program preparation and potential for Core and Advanced Studios to encompass it as well.

5. Causes of Concern

The School notes the Team's findings regarding the 2nd year portfolio review process and the need for more consistent review method. The School is equally concerned that the portfolio review is a positive learning experience and will continue to work with the student and faculty committees to establish a clearer set of expectations and more transparent understanding of the portfolio review.

II. Compliance with the Conditions for Accreditation

1.4 Architecture Education and the Profession

The School notes the Team's findings that there is not a chapter of American Institute of Architecture Students. The School will work with the Students to organize a chapter.

4. Social Equity

The University establishes the mandate for social equity, which the School supports and will continue to support. The School appreciates the Team's

Yale University School of Architecture

findings and suggestions about broadening social equity and the Dean will work with the Students, Faculty, and Administration to refine and strengthen its social equity practices.

5. Studio Culture

The School, as of last year, wrote the Studio Culture Policy, for the first time, and will continue to work with the students, Faculty and Administration to continue to adjust and refine this policy.

7. Human Resource Development


As part of the Human Resource Development, the School has noted the Team's concern about student access to professional societies. The School will work with the students to develop more opportunities for the students.

8. Physical Resources

Please note that in addition to the equipment listed under Physical Resources, the School also has on premise a 5 Axis CNC Robotic Mill.

If there are any questions or request for further information, please do not hesitate to contact me.

Sincerely,



Hilary Sample
Assistant Professor

Cc: Dean Robert A.M. Stern, J. M. Hoppin Professor of Architecture

iv.4. Catalog(or URL)

iv.4. Catalog(or URL)

Yale School of Architecture Websites:

YSOA Handbook - http://www.architecture.yale.edu/drupal/school_handbook

YSOA Academic Bulletin - http://www.architecture.yale.edu/drupal/academic_bulletin

YSOA Website - <http://www.architecture.yale.edu/drupal/>

(Containing links listed below)

YSOA Career Services - http://www.architecture.yale.edu/drupal/resources/career_services

YSOA Digital Media Facilities - http://www.architecture.yale.edu/drupal/resources/digital_media

YSOA Fabrication Labs - http://www.architecture.yale.edu/drupal/resources/fabrication_labs

YSOA Financial Aid - http://www.architecture.yale.edu/drupal/admissions/financial_assistance

YSOA Registrar's office - http://www.architecture.yale.edu/drupal/resources/students/registrars_office

Digital Media Website - <http://www.architecture.yale.edu/dmonline/>

Yale University Websites:

Yale University Website - <http://www.yale.edu/index.html>

Yale University President - <http://www.yale.edu/about/president.html>

Yale University and the World - <http://world.yale.edu/>

Yale University Library - <http://www.library.yale.edu/>

Haas Library - <http://www.library.yale.edu/arts/index.html>

Beinecke Library - <http://www.library.yale.edu/beinecke/>

Bass Library - <http://www.library.yale.edu/bass/>

Sterling Memorial Library - <http://www.library.yale.edu/rsc/sml/>

Yale Graduate School of Arts and Sciences -

<http://www.yale.edu/graduateschool/index.html>

Yale Graduate School of Arts and Sciences Office of Diversity -

<http://www.yale.edu/graduateschool/diversity/index.html>

Yale University School of Architecture

Student Evaluation Form – Core Studio Courses

This form should be completed for each student in your course and returned to the Registrar of the School of Architecture. **PLEASE SEND COMPLETED EVALUATIONS TO: architecture.evaluations@yale.edu.** In addition to completing the form, you must provide a written evaluation to assist the student, his or her academic advisers, and future instructors. If you need additional space, please attach sheets to this form, being careful to identify and sign each sheet. One copy of this evaluation will be sent to the student, and a second copy will become part of the student's permanent academic file. Please type or print clearly all remarks.

Student:

Course:

Instructor:

Section Leader:

Term:

Grade:

Pass	Low Pass	Fail
------	----------	------

Rate the student's academic performance in each of the categories below:

	Outstanding	Good	Satisfactory	Unsatisfactory	Unacceptable	Not Applicable
Research Skills						
Analytical Skills						
Design Conceptualization						
Design Resolution						
Graphic Expression						
Verbal Expression						
Attendance						
Technical Proficiency						
Preparation of Assignments						
Group Participation						

Instructor's Evaluation:

Yale University School of Architecture

Student Evaluation Form – Non-Studio Courses

This form should be completed for each student in your course and returned to the Registrar of the School of Architecture. **PLEASE SEND COMPLETED EVALUATIONS TO: architecture.evaluations@yale.edu**. In addition to completing the form, you must provide a written evaluation to assist the student, his or her academic advisers, and future instructors. If you need additional space, please attach sheets to this form, being careful to identify and sign each sheet. One copy of this evaluation will be sent to the student, and a second copy will become part of the student's permanent academic file. Please type or print clearly all remarks.

Student:

Course:

Instructor:

Section Leader:

Term:

Grade:

Pass	Low Pass	Fail
------	----------	------

Rate the student's academic performance in the categories below that are relevant to this course:

	Outstanding	Good	Satisfactory	Unsatisfactory	Unacceptable	Not Applicable
Research Skills						
Analytical Skills						
Design Skills						
Graphic Expression						
Written Expression						
Verbal Expression						
Attendance						
Preparation of Assignments						
Group Participation						
In Class Presentation						

Instructor's Evaluation:

Yale University School of Architecture

Student Evaluation Form – Studio Courses

This form should be completed for each student in your course and returned to the Registrar of the School of Architecture. **PLEASE SEND COMPLETED EVALUATIONS TO: architecture.evaluations@yale.edu.** In addition to completing the form, you must provide a written evaluation to assist the student, his or her academic advisers, and future instructors. If you need additional space, please attach sheets to this form, being careful to identify and sign each sheet. One copy of this evaluation will be sent to the student, and a second copy will become part of the student's permanent academic file. Please type or print clearly all remarks.

Student:

Course:

Instructor:

Section Leader:

Term:

Grade:

Pass	Low Pass	Fail
------	----------	------

Rate the student's academic performance in each of the categories below:

	Outstanding	Good	Satisfactory	Unsatisfactory	Unacceptable	Not Applicable
Research Skills						
Analytical Skills						
Design Conceptualization						
Design Resolution						
Graphic Expression						
Verbal Expression						
Attendance						
Technical Proficiency						
Preparation of Assignments						
Group Participation						

Instructor's Evaluation:



ARCH 1116 01 Advanced Design Studio

Question 1

Rate the Studio in terms of the following:

- a. Overall value

LOW

HIGH

12345

I decline to answer this question
- b. Intensity [workload] of course

LOW

HIGH

12345

I decline to answer this question

Question 2

Rate the Critic(s) in terms of the following:

Alejandro Zaera-Polo

- a. Organization and Preparation

LOW

HIGH

12345

I decline to answer this question
- b. Preparation

LOW

HIGH

12345

I decline to answer this question
- c. Mastery of subject

LOW

HIGH

12345

I decline to answer this question
- d. Availability

LOW

HIGH

12345

I decline to answer this question
- e. Receptivity

LOW

HIGH

12345

I decline to answer this question

f. Ability to communicate ideas

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

g. Ability to encourage exploration

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

Ryan Welch

a. Organization and Preparation

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

b. Preparation

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

c. Mastery of subject

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

d. Availability

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

e. Receptivity

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

f. Ability to communicate ideas

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

g. Ability to encourage exploration

LOW					HIGH
1	2	3	4	5	

I decline to answer this question

Question 3

Discuss the strengths and weaknesses of your Critic(s).

My response is in the textbox below

I decline to answer this question

0/4000

Question 4

What were your expectations for this studio and how well were they met?

My response is in the textbox below

I decline to answer this question

0/4000

Question 5

Were the resources available to you - library, fabrication labs, classroom, software, desk space, etc. - adequate for the fulfillment of the assigned work? If not, please make suggestions.

My response is in the textbox below

I decline to answer this question

0/4000



ARCH 3221 01 Performance Criticism:Banham

Question 1

Rate the course in terms of the following:

- a. Overall value

LOW

HIGH

12345

I decline to answer this question
- b. Intensity [workload] of course

LOW

HIGH

12345

I decline to answer this question

Question 2

Rate the instructor(s) in terms of the following:

Keith Krumwiede

- a. Overall performance

LOW

HIGH

12345

I decline to answer this question
- b. Expertise of subject matter

LOW

HIGH

12345

I decline to answer this question
- c. Ability to convey information

LOW

HIGH

12345

I decline to answer this question
- d. Ability to encourage exploration

LOW

HIGH

12345

I decline to answer this question
- e. Availability

LOW

HIGH

12345

I decline to answer this question

Question 3

Comment on the effectiveness of the teaching by the course's instructor(s).

My response is in the textbox below

I decline to answer this question

0/4000

Question 4

If relevant, comment on the effectiveness of the discussion leaders and TA(s).

My response is in the textbox below

I decline to answer this question

0/4000

Question 5

What were your expectations for this course and how well were they met?

My response is in the textbox below

I decline to answer this question

0/4000

Question 6

Were the resources available to you - library, fabrication labs, classroom, software, desk space, etc. adequate for the fulfillment of the assigned work? If not, please make suggestions.

My response is in the textbox below

I decline to answer this question

0/4000



ARCH 1022 01 Architectural Design

Question 1

Rate the Studio in terms of the following:

- a. Overall value

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					
- b. Intensity [workload] of course

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					

Question 2 - Section Critic

Please identify your Section Critic and rate the Section Critic on the following:

Section Critic: Choose Section Critic

- a. Mastery of subject

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					
- b. Ability to communicate ideas

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					
- c. Ability to encourage exploration

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					
- d. Availability

LOW					HIGH
1	2	3	4	5	
I decline to answer this question					

Question 3

If you wish, please comment further on the teaching of your Section Critic.

My response is in the textbox below

I decline to answer this question

0/4000

Question 4

Comment on the most and least valuable aspects of the studio (pin-ups, desk-crits, lectures, juries, class discussions, outside experts, etc.), including suggestions for overall improvement.

My response is in the textbox below

I decline to answer this question

0/4000

Question 5

Were the resources provided to you by the School and University adequate for the fulfillment of the work assigned? If not, please make suggestions.

My response is in the textbox below

I decline to answer this question

0/4000