Study Areas and Course Descriptions, 2014–2015

In course titles, a designates fall term, b designates spring term, and c designates summer. [Bracketed courses are not offered in 2014–2015.] The School reserves the right to change the prescribed course of study as necessary.

DESIGN AND VISUALIZATION

Sunil Bald and John Eberhart, Study Area Coordinators

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

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

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

Required Courses

1001c, Visualization I: Observation and Representation 0 credits. (Required of incoming M.Arch. I students with little or no academic background in architecture.) This summer course is an intensive, five-week immersion into the language of architectural representation and visualization, offering a shared inventory and basic framework upon which to build subsequent studies. Students are introduced to techniques and conventions for describing the space and substance of buildings and urban environments, including orthographic drawing, axonometric projection, perspective, architectural diagramming, vignette sketching, and physical modeling. Students work in freehand, hard-line, and digital formats. In parallel to the visualization portion of this course, an introduction to architectural history and theory focusing on principal turning points of thought and practice through to the nineteenth century is presented. George Knight, coordinator; Joyce Hsiang, Steven Lauritano

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

1012b, Architectural Design 3 credits. (Required in M.Arch. I first year, spring term.) This second core studio explores habitation through the design of the architecture and detail of enclosure, structure, circulation, and the habitable space it produces. The work of the term focuses on the simultaneous relationship of a body to both interior and exterior environments, and their mediation by the material assemblies of building. With an initial focus on the conception and production of a singular interior space, a sequence of projects gives way to increasing physical and spatial complexity by requiring students to investigate—at close range and in intimate detail—issues of structure and enclosure, organization and circulation, urban site and climate. This work forms the conceptual background for the work in the latter half of the term—the collaborative design and construction of the Building Project, an affordable house for a nonprofit developer in New Haven. Prerequisite: 1011a. Alan Organschi, coordinator; Trattie Davies, Peter de Bretteville, Adam Hopfner, Amy Lelyveld, Joeb Moore, Herbert Newman

1013c, Building Project 3 credits. (Required in M.Arch. I first year, early summer.) This course examines the materialization of a building, whereby students are required to physically participate in the construction of a structure that they have designed. By engaging in the act of making, students are exposed to the material, procedural, and technical demands that shape architecture. Construction documents are generated and subsequently put to the test in the field. Students engage in collaboration with each other, and with a client, as they reconcile budgetary, scheduling, and labor constraints, and negotiate myriad regulatory, political, and community agencies. The course seeks to demonstrate the multiplicity of forces that come to influence the execution of an architectural intention, all the while fostering an architecture of social responsibility, providing structures for an underserved and marginalized segment of the community. For 2015 students enrolled in this course are required to work on the project from April 27 through June 26. For more information, see the section on the Building Project on the Web: http://architecture.yale.edu. Prerequisites: 1011a, 1012b. Adam Hopfner, director; Avram Forman

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

1016b, Visualization III: Fabrication and Assembly 3 credits. (Required in M.Arch. I first year, spring term. No waivers allowed.) This course provides an introduction to the key relationships that exist among methods of drawing, physical materials, technologies of construction, and three-dimensional form making. The material and formal sensibilities developed in 1015a, Visualization II, are mined to explore drawing as a tool leading to
full-scale fabrication. The generation of form through both manual and digital methods is tested through materials and technologies of fabrication. Additive and subtractive processes, repetition and mass production, and building information modeling (BIM) are introduced as tools for assembly. “Assembly” is framed as both full-scale object and “three-dimensional” analog. Exercises and workshops provide students the opportunity to work physically with a wide variety of tools and materials as well as digitally with emerging computer-driven technologies. In this course conceived as a supplement to 1013b, Building Project, students integrate drawing and model-making to develop and propose a construction that can be experienced at the human scale and be understood as an integrated architectural element. Prerequisite: 1012b. Brennan Buck, John Eberhart

1017c, Visualization IV: Processing and Presentation 3 credits. (Required in M.Arch. I first year, early summer. No waivers allowed.) This seven-week, intensive course introduces Building Information Modeling (BIM) alongside manual drawing to expand each student’s analytical and expressive repertoire. Fundamental techniques are introduced through short exercises and workshops leading toward a sustained study of an exemplary precedent building. Quantitative analysis is pursued through both assembly modeling and visual dissection of both the programmatic spaces and functional elements. Observational and imaginative manual drawings allow for a reconstruction of the design process and reestablish the thought patterns that formed the building’s design priorities. These discoveries then are re-presented through interactive, multimedia presentations to describe the building assembly and its design ambitions. For 2015 the course will be taught from May 11 until June 26. Prerequisites: 1013a, 1016b. John Eberhart, John Blood

1018a, Formal Analysis 3 credits. (Required in M.Arch. I first year, fall term; available as an elective for M.Arch. II and M.E.D. students.) 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 architecture—canonical buildings in the history of architecture—not through the lens of normative urban structure and building typologies. Prerequisites: 1011a, 1012b, 1021a. Edward Mitchell, coordinator; Peggy Deamer, Keller Easterling, Alexander Felson, Bimal Mendis, Alan Plattus

1061a, Post-Professional Design Studio 9 credits. (Required in and limited to M.Arch. II first year, fall term.) This studio is specially designed for incoming post-professional students to introduce them to the School’s educational program and faculty. Each student is given the opportunity to examine in depth a sequence of design problems. Edward Mitchell, Aniket Shahane

Advanced Design Studios (Fall)

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

1101a, Advanced Design Studio 9 credits. Tod Williams and Billie Tsien, Davenport Visiting Professors

1102a, Advanced Design Studio 9 credits. Sean Griffiths, Charles Holland, Sam Jacob, Saarinen Visiting Professors

1103a, Advanced Design Studio 9 credits. John Patkau, Foster Visiting Professor

1104a, Advanced Design Studio 9 credits. Peter Eisenman, Gwathmey Professor in Practice

1105a, Advanced Design Studio 9 credits. Elizabeth Gray and Alan Organschi, Kahn Visiting Assistant Professors

1106a, Advanced Design Studio 9 credits. Alan Plattus

1107a, Advanced Design Studio 9 credits. Joel Sanders

Advanced Design Studios (Spring)

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

1111b, Advanced Design Studio 9 credits. Greg Lynn, Davenport Visiting Professor

1112b, Advanced Design Studio 9 credits. Thomas Beeby, Bishop Visiting Professor

1113b, Advanced Design Studio 9 credits. Pier Vittorio Aureli, Kahn Visiting Professor

1114b, Advanced Design Studio 9 credits. Hernan Diaz Alonso, Saarinen Visiting Professor
This seminar examines the phenomenon of the book in architecture as both an array of
aspects of form. Readings include Adorno, Greenberg, Krauss, Eisenman, Smithson,
edevelopment of orthographic and three-dimensional projection. After midterm, the
course takes a more experimental approach, and students interrogate the relationship
between manual and digital practice. Limited enrollment. Victor Agran

Elective Courses

1211a, Drawing and Architectural Form 3 credits. This course examines the historical
and theoretical development of descriptive geometry and perspective through the prac-
tice 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 fig-
ures, such as Brunelleschi, Girard Desargues, Piero della Francesca, and Brook Taylor, in
the development of orthographic and three-dimensional projection. After midterm, the
course takes a more experimental approach, and students interrogate the relationship
between manual and digital practice. Limited enrollment. Victor Agran

1212b, Architecture and Books 3 credits. For architects, the book has been a necessary
(if not essential) tool for clarifying, extending, and promoting their ideas and projects.
This seminar examines the phenomenon of the book in architecture as both an array of
organizational techniques (what it is) and as a mediator (what it does). Arguably, outside
of building itself, the book has been the preferred mode of discourse that architects have
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
Bulman

1214a, Architectural Form 3 credits. The seminar explores the issue of Formalism as
defined by writers, artists, and architects after World War II. Topics include minimalism,
neo-constructivism, deconstructivism, neo-organicism, field theory, and the political
aspects of form. Readings include Adorno, Greenberg, Krauss, Eisenman, Smithson,
Morris, Wigley, Kipnis, and Allen. Students are expected to formulate a formal thesis in
written form by curating an exhibit and writing a catalogue that justifies their choices

1215a, Inner Worlds: The Politics of Affect 3 credits. The vast majority of people who
occupy buildings experience them without much conscious thought, yet these precogni-
tive, affective modes of experience go largely unexamined within our discipline today.
This blind spot is abetted by two primary critiques—first, that affect is vague, unspeak-
able, and therefore nondiscursive and, second, that affect, amplified by the residue of
architectural phenomenology, is inherently essentializing and conservative. However,
both of these arguments are undermined by an “Affective Turn” in other fields. Over the
past two decades, developments in philosophy, sociology, and neuroscience have rede-
fin ed affect as a state or capacity beyond the individual and capable of influencing not
only our moods, but also our ideas and our collective culture. This seminar examines con-
temporary ideas of what Nigel Thrift calls the “spatialities of feeling,” the nonrepresenta-
tional yet potentially political impact of the built environment. The majority of the course
focuses on readings and discussion before shifting to studies of existing spaces conduc-
through hybridization and subtle transformation. Limited enrollment. Brennan Buck

1216b, Ornament Theory and Design 3 credits. This seminar begins by reviewing the
major writings governing the identities of and distinctions between ornament and deco-
ration in architecture, e.g., Owen Jones, Riegl, Sullivan, Beeby, etc. Twentieth-century
modernist actions against ornament are also examined. After individual student analysis
of Victorian, Art Nouveau, and Art Deco production, the focus is on ornament in twenty-
first-century design. Readings, exercises, individual final projects, and a portfolio are
required. Limited enrollment. Kent Bloomer

1218b, Furniture Design and Manufacture 3 credits. The final product of this design
class is a finished, working, full-scale piece of furniture, related to mass production man-
ufacturing 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 gener-
ally. 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 permis-
sion of the instructor based upon a preliminary project proposal and prior experience.
Prerequisites: 1015a and 1016b. Limited enrollment. Not offered in 2014–2015. Peter de Bretteville

1220a, On the Face of It: Computation and the Facade 3 credits. This seminar exam-
ines the reemerging concern with architectural representation through the discourse of
geometry and computation. The building facade is the site of both performance (struc-
tural, 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. Limited enrollment. Not offered in 2014–2015. Brennan Buck]

1222b, Diagrammatic Analysis: Criticality after the Index 3 credits. While formal analysis is sufficient to understand the genesis of historical buildings up until the French Revolution, that approach is no longer sufficient to understand the complexity of contemporary work, which, despite formal moments, introduces new relationships. This seminar is intended to explore analytic methods that provide an understanding of the complexities of current architectural production. This seminar focuses on historical projects, such as Piranesi’s Campo Marzio, the modern architecture of Le Corbusier and Mies van der Rohe, and contemporary buildings by OMA/Rem Koolhaas, Herzog and de Meuron, Zaha Hadid, Alejandro Zaera-Polo, and others. Students are required to produce weekly drawings and participate in reading discussions. Limited enrollment. Peter Eisenman

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

1226b, Site + Building 3 credits. This seminar investigates buildings and their sites. Conceived as a vehicle for understanding the relationship between site and building through critical analysis, the course examines ancient, historic, and contemporary works of architecture and landscape architecture. Material includes works by Hadrian, Dio-cletian, Michelangelo, Raphael, Palladio, Durand, Schinkel, Lutyns, 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; typography; spectacle; and other form-giving imperatives. Methods of site plan representation are also scrutinized. Requirements include three significant readings, one major class presentation, and the keeping of individual class notebooks. Limited enrollment. Steven Harris

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

1228b, Disheveled Geometries: Toward a New Rustication in Architecture 3 credits. From the Latin rusticationem, and originally defining an unsophisticated rural mentality, the term rustication is used to describe architecture’s most extreme category of surface textures. If, historically, architectural rustication was seen as a less refined manner of shaping material that subsequently retained a rough texture, then the twenty-first-century condition would be the exact reverse. Rustication now takes more effort rather than less, and skill is measured in moving away from architectural smoothness instead of toward it. With the ability to parametrically, algorithmically, and fractally manage matter at increasingly small scales of resolution, this seminar revisits the topic of rustication, where architects design unapologetically contemporary textures that might act in the service of everything from wind dispersal, shading, insulation, water shedding, grip, power generation, physical defense, or pure aesthetic effect. Students study methods of rustication throughout history and use this research as a foundation to design and produce large-scale prototypes. Past seminars dealt with strategies involving carving textures from large homogeneous masses and strategies of complex folding, contouring, aggregation, interlocking, and effects involving new readings between texture and color. This year’s seminar focuses on membranes formed from, and of, a variety of experimental synthetic and biological sources. Students are expected to produce original work that operates at the forefront of the profession, and, accordingly, do research to locate their own work relative to that of a select group of contemporary experimental practitioners. Limited enrollment. Mark Foster Gage

1230b, Patternism: Computation and Contemporary Continuity 3 credits. The proliferation of algorithmic software over the past five years has completed a transformation in digital design culture from the smooth to the patterned. Undulating virtual surfaces have been supplanted as a default design mode by hyperarticulated assemblages of parts—façade panels, structural members, and fabricated components. Yet the same topological logic lies beneath both the digital surface and these more recent computationally composed assemblies: smooth repetition and variation and a lack of hierarchy and difference. This course seeks an understanding of algorithmic logic at a technical and conceptual level and speculates on its potential beyond tectonic assemblies and topology-based sensibilities. The course begins by looking back at earlier discussions of spatial difference and organizational hierarchy before reconsidering them through a computational lens. After establishing a conceptual foundation, the seminar focuses on exploiting the full potential of algorithmic software and the production of large volumetric models. Limited enrollment. Brennan Buck

1231b, Assembly 3 credits. Digital fabrication has been theorized by Greg Lynn, Mario Carpo, Bernard Cache, and others as paradigmatic of both digital technology and contemporary commercial culture. This seminar focuses on the capacity digital fabrication opens up for architects to directly engage with manufacturing and construction techniques, to integrate fabricated mockups and material studies into the design process,
...and to gain greater control over the resultant construction. Using the collective design, production, and assembly of a full-scale pavilion sited on New Haven's Green as the seminar's framework, the course begins with a critical evaluation of the discourse surrounding digital fabrication and an intensive examination of a specific building material and its inherent physical properties and fabrication capabilities. Students individually produce design prototypes that by midterm inform a final collaborative design. The project is then developed through component fabrication and assembly studies during the second half of the term. The pavilion is finally produced in-house and assembled on the New Haven Green in May. Limited enrollment. Not offered in 2014–2015. Luke Bulman

[1232a, Graphic Inquiry 3 credits. This seminar examines how architects might use a wider array of communication processes—from text to image, from moving image to network and beyond—to describe, develop, and release their ideas strategically. The inquiry includes, but goes beyond, graphic tools to explore alternate models of knowledge creation; it is akin to research but is more open-ended in terms of its methodologies and possible outcomes. Architecture in this sense is seen in the context of a wide variety of other subjects. This seminar is structured in three parts, each one looking at a different communication medium and its effects: moving image, printed pamphlet, and a single surface/function web graphic. Each of these media implies different ideas of duration, attention, audience, and distribution and is explored through a series of activities: illustrated talks, readings, precedent studies, and three projects developed by each student. Limited enrollment. Not offered in 2014–2015. Luke Bulman]

[1233a, Composition 3 credits. This seminar, consisting of weekly exercises, addresses issues of architectural composition and form. Leaving aside demands of program and site in order to concentrate on formal relationships at multiple scales, these exercises are intended to establish proficiency with "the language of architecture" as well encourage confidence in personal, formal proclivities. Students are responsible for their weekly designs as well as for critiquing the projects of their fellow students; the goal is not only formal and compositional dexterity but also eyes that can see the organizational paradigms at work in any piece of architecture. Limited enrollment. Peter de Bretteville]

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

[1238b, From Bogardus to 3-D Printing: Advanced Fabrication in Architecture 3 credits. Architectural practice has been profoundly affected by new tools of representation that are now leading ever more directly to both fabrication and actual erection of buildings, at the center of which are robotics and 3-D printers. Software has replaced the physical "kit-of-parts" as the instrument of standardization, resulting in systems in which the parts are infinitely customizable. This has increased the necessity for architects to seriously consider the techniques and strategies of prefabrication. What are the architectural implications of this, and will a new language emerge? This seminar begins with five lectures: New Materials at the Turn at the Century; Cast Iron and Other Systems; Postwar Explorations 1940–55; Systems and Techno Fantasies of the 1960s and ‘70s; and Emerging Methods, Robotics, and 3-D Printing. These lectures set the stage for the students' research into materials and a system or systems that are presented to the class and that culminate in an illustrated paper as well as a 3-D printed model describing the system, including all of its components. Prerequisites: skills in 3-D printing. Limited enrollment. Not offered in 2014–2015. Peter de Bretteville]

[1239a, Theory through Objects 3 credits. Since Alberti, architecture has been differentiated from building through its relationship to concepts, theories, and various aspects of metaphysical philosophy. Recent trends in the discipline, however, place these ideas in locations other than the final architectural "object." Instead, they are lodged in processes—through diagrams, mappings, and scholarly intellectual practices distant from the actual act of design. Although this trajectory leaves the discipline of architecture fortified with informed intellectual content, it is left with few mechanisms that allow it to actually be manifest within the primary product of our discipline—form. This seminar reverses this process by using the design of actual forms and objects as a means to directly engage currently emerging developments in architectural theory and metaphysical philosophy. Ideas addressed include object-oriented ontology, weird realism, dark ecology, ontiology, alien phenomenology, disruption theory, and the possibility of hyperobjects. As a background to this pursuit, students also study moments in recent architectural history when architectural theory, typically emerging from metaphysical philosophy, had a direct and tangible influence on the design of form. These moments, for instance, include the relationships between Jacques Derrida and Deconstruction, and Gilles Deleuze and Digital Formalism. This seminar relies heavily on group conversations about limited and focused readings, and speculative projects in which students test new theoretical directions through the design of objects. This course fulfills the History and Theory elective requirement with the addition of a fifteen-page paper intellectually positioning the translation of a student-selected theoretical ambition into a designed object. Limited enrollment. Mark Foster Gage]

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

**ART 129c, Rome: Continuity and Change** 3 credits. (Open only to M.Arch. I second-year and M.Arch. II first-year students.) This intensive five-week summer workshop takes place in Rome and is designed to provide a broad overview of that city’s major architectural sites, topography, and systems of urban organization. Examples from antiquity to the present day are studied as part of the context of an ever-changing city with its sequence of layered accretions. The seminar examines historical continuity and change as well as the ways in which and the reasons why some elements and approaches were maintained over time and others abandoned. Hand drawing is used as a primary tool of discovery during explorations of buildings, landscapes, and gardens, both within and outside the city. Students devote the final week to an intensive independent analysis of a building or place. M.Arch. I students are eligible to enroll in this course after completing at least three terms. Limited enrollment. Stephen Harby, Bimal Mendis, Alexander Purves

**ART 129a or b, Independent Course Work** 3 or 6 credits. Program to be determined with a faculty adviser of the student’s choice and submitted, with the endorsement of the study area coordinator, to the Rules Committee for confirmation of the student’s eligibility under the rules. (See the School’s Academic Rules and Regulations.)

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

**ART 110a, Sculpture Basics** The concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material. Various techniques of gluing and fastening, mass/weight distribution, hanging/mounting, surface/finishing, and types of materials are addressed. In addition to the hands-on application of sculptural techniques, class time is spent looking at various concepts and approaches to the understanding and development of sculptural ideas, from sculpture as a unified object to sculpture as fragmentary process. Selected readings complement the studio work. An introduction and orientation to the wood shop and metal facilities is covered. The shops and the classroom studio are available during days and evenings throughout the week. This course is recommended before advancement into ART 120a, 121b, 122a, or 125a. Enrollment limited to twelve. Materials fee: $75. Michelle Lopez and faculty

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

**ART 114a or b, Basic Drawing** An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience necessary. Open to all undergraduates; required for all art majors. Materials fee: $25. Munro Galloway, Marie Lorenz, Samuel Messer, Robert J. Reed, Jr., William Villalongo, Natalie Westbrook, and faculty

**ART 116b, Color Practice** Students are introduced to the theory and practice of color through observation, experimentation, readings, screenings, discussion, and creative projects. We attempt to arrive at an understanding of color as an evolving scientific, philosophical, and cultural phenomenon. Students are encouraged to consider the role of color in historical and contemporary art practices and in relation to their own artistic development. Materials fee: $25. Munro Galloway

**ART 120a, Object and Space** An introduction to wood and woodworking technology through the use of hand tools and woodworking machines. Students are guided in the construction of singular objects and learn strategies for installing those objects in order to heighten the aesthetic properties of each work. Students discover both how an object works in space and how space works upon an object. Materials fee: $75. Julian Gilbert-Davis

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

**ART 122a, Digital Forms in Time** An exploration of how digital tools can inform the production of three-dimensional objects. The course includes workshops focused on digital photography, including digital RAW photography, video, editing, basic lighting, color correction, and ink-jet printing. The class also introduces students to some basic woodworking and welding. Students develop projects in response to assignments focused on the intersection of digital processes with a variety of different materials and subjects. Enrollment limited. Materials fee: $150. Sandra Burns

**ART 125a, Sculpture in Reproduction** This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. The objective is to provide students with the principles of this traditional technology and infuse these techniques into their practice and creation of sculpture. A foundation in how objects around us are reproduced is essential for the modern sculptor in a culture of mass production. Contemporary issues of art and culture are also discussed. Students are introduced to four major types of molding techniques: waste molds, piece molds, life casts, and flexible molds. Materials fee: $75. Carolyn Salas

**ART 130a, Painting Basics** An introduction to painting issues, stressing a beginning command of the conventions of pictorial space and the language of color. Class
assignments and individual projects explore technical, conceptual, and historical issues central to the language of painting. Intended for students not majoring in art and for art majors outside the painting concentration. Students who intend to pursue the painting concentration, or take multiple courses in painting, should take Introductory Painting. Materials fee: $75. Anoka Faruque, Munro Galloway, and faculty

ART 112a or b, Introductory Graphic Design A studio introduction to visual communication with an emphasis on principles of the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word/image relationships, typography, symbol design, and persuasion. Development of a verbal and visual vocabulary to discuss and critique the designed world and contribute significant projects to it. Materials fee: $150. Yeju Choi and Henk van Assen

ART 345a and 346b, Dematerial/Material In this course students continue to work in response to assignments. These assignments are designed to provide further investigation into the history of making and thinking in sculpture and to raise questions pertinent to contemporary art. The opportunity exists to explore new techniques and materials while honing familiar skills. This course is designed to help students become self-directed in their work. Individual and group discussion, and visits to museums and galleries, play a significant role. Enrollment limited to twelve. Materials fee: $75. Prerequisite: ART 120a, 121b, 122a, or equivalent, or permission of the instructor. Julian Gilbert-Davis and Brent Howard

ART 348b, Body, Space, and Time This course provides an exploration of both the conceptual and technical aspects of time-based work, from video and installations to performance, sound, and object making. A variety of workshops and techniques supporting the technical processes of making are offered throughout the term. Frequent critiques, readings, artist lectures, and screenings consider how the history of time-based works informs a contemporary practice, by the development of critical awareness of both the moving image and the use of the body and technology. Shops and labs are available days and evenings throughout the week. Enrollment limited. Materials fee: $150. Sandra Burns

ART 355b, Silkscreen Printing This course presents a range of techniques in silkscreen and photo-silkscreen, from handset stencils to prints using four-color separation. Students create individual projects in a workshop environment. Materials fee: $150. Prerequisite: ART 114a or b or equivalent. Open to graduate students. Marie Lorenz

ART 356a, Printmaking I This course introduces a diverse range of traditional printmaking techniques, including linocut, woodcut, collography, and etching. Drawing is a major component of printmaking; we draw on site, create images with collage, and build upon our own invention. This course looks carefully at the history of prints, using Yale libraries and museums. Assignments are designed to strengthen skills in a workshop environment, culminating in a cohesive portfolio of prints. Materials fee: $150. Prerequisite: ART 114a or b or equivalent. Marie Lorenz

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

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

TECHNOLOGY AND PRACTICE
Michelle Addington and Kyoung Sun Moon, Study Area Coordinators

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

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

Required Courses

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

2012b, Structures II 3 credits. (Required in M.Arch. I first year, spring term.) This course is a continuation of introductory analysis and design of building structural systems. The course introduces materials and design methods of timber, steel, and reinforced concrete. Structural behavior, ductility concepts, movement, and failure modes are emphasized. Geometric properties of structural shapes, resistances to stresses, serviceability, column analysis, stability, seismic, wind load, and lateral force resisting systems are presented. Homework involves calculations, descriptive analysis, and the building and testing of
2010b, Building Technology 3 credits. (Required in M.Arch I first-year, spring term.) This course examines the role of material and procedure in the formation of architecture and the physical, logistical, and environmental constraints and demands that shape the processes of construction. In the first half of the term, a sequence of lectures surveys the conceptual concerns and technological factors of building: the origin and processing of the major classes of building materials; their physical properties, capacities, and vulnerabilities to physical and environmental stressors; the techniques used to work those materials; and the principles, procedures, and details of building assembly. Corresponding construction examples and case studies of mid-scale public buildings introduce students to the exigencies that so often influence decision making in the technical process and infllect (and potentially enrich) design intention—regulatory requirement, physical and environmental stress and constraint, procedural complication, labor and material availability and quality, energy consumption, and ecological impact. After spring recess and in coordination with the studio design phase of the Building Project, the course turns to the detailed study of light wood-frame construction. Five lectures with practical exercises track the stages of construction of the single-family house and supplement ongoing design development of the Building Project house. In both its direct technical application to the work in the studio and its exploration of more general themes in current construction practice, the course seeks to illuminate the ecological considerations as well as the materials, means, and methods that are fundamental to the conception and execution of contemporary building. Adam Hopfner, Alan Organschi

2021a, Environmental Design 3 credits. (Required in M.Arch I second year, fall term.) This course examines the fundamental scientific principles governing the thermal, luminous, and acoustic environments of buildings, and introduces students to the methods and technologies for creating and controlling the interior environment. Beginning with an overview of the Laws of Thermodynamics and the principles of Heat Transfer, the course investigates the application of these principles in the determination of building behavior, and explores the design variables, including climate, for mitigating that behavior. The basic characteristics of HVAC systems are discussed, as are alternative systems such as natural ventilation. The second half of the term draws on the basic laws of physics for optics and sound and examines the application of these laws in creating the visual and auditory environments of a building. Material properties are explored in detail, and students are exposed to the various technologies for producing and controlling light, from daylighting to fiber optics. The overarching premise of the course is that the understanding and application of the physical principles by the architect must respond to and address the larger issues surrounding energy and the environment at multiple scales and in domains beyond a single building. The course is presented in a lecture format. Homework, computational labs, design projects, short quizzes, and a final exam are required. Michelle Addington

2022b, Systems Integration and Development in Design 3 credits. (Required in M.Arch I second year, spring term.) This course is an integrated workshop and lecture series in which students develop the technical systems of preliminary design proposals from earlier studio work. The careful advancement of structural form and detail, environmental systems, and envelope design, as well as an understanding of the constructive processes from which a building emerges, are all approached systematically, as elements of design used not only to achieve technical and performance goals but also to reinforce and re-inform the conceptual origins of the work. The workshop is complemented by a series of lectures from leading structural, environmental, and envelope consultants. Detailed technical drawings and analyses, along with the use of BIM software, are required. Prerequisites: 1021a, 2011a, 202b, 2015b, 2021a. Martin Finio, coordinator; Rebecca Atkin, Anibal Bellomio, Eric Buckley, Robert Haughney, Kristin Hawkins, Kenneth Gibble, John Jacobson, Laurence Jones, Laura Pirie, Victoria Ponce de Leon, Craig Razza, Edward M. Stanley, Philip Steiner, Adam Trojanowski

2031a, Architectural Practice and Management 3 credits. (Required in and limited to M.Arch I third year, fall term. No waivers allowed.) The process by which an architectural design becomes a building requires the architect to control and coordinate 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 models of practice and office operations, fees and compensation, project delivery models and technology, and planning and executing a project. Phillip Bernstein

Elective Courses

2211a, Structures and Facades for Tall Buildings 3 credits. This seminar investigates the dynamic interrelationship between technology and architecture in tall buildings. Among the various technologies involved, emphasis is placed on structural and facade systems, recognizing the significance of these systems, the separation of which in terms of their function led to modern architecture, and allowed the emergence of tall buildings. This seminar reviews contemporary design practice of tall buildings through a series of lectures and case study analyses. While most representative structural and facade systems for tall buildings are studied, particular emphasis is placed on more recent trends such as diagrid structures and double-skin facades. Further, this seminar investigates emerging technologies for tall buildings and explores their architectural potentials. Finally, this course culminates in a tall building design project and presentation. Limited enrollment. Not offered in 2014–2015. Kyoung Sun Moon]

2212a, The Liquid Threshold between Order and Chaos 3 credits. This seminar explores the design of complex three-dimensional structural systems. Through discussions on existing projects, including some of the instructors’ own, and also modeling and testing new systems to destruction, both physically and digitally (using tools such as Karamba 3D), the seminar intends to foster a deeper intuitive understanding of structures. At what point do you know a structure is at its limit? Limited enrollment. Neil Thomas, Aran Chadwick

2213b, Architecture as Building 3 credits. This course analyzes the major buildings of this century through detailed dissection of their methods of construction. Graphic display of the major systems that make up a contemporary work of architecture allows for a
usage, in terms of detailing, context, embedded meaning, and historical precedent. The course examines how variations in joinery affect a built work, what opportunities materials afford architects in design and construction, how architects make material selections and decisions, and what meanings material selections bring to a work of architecture. Weekly readings, one class presentation, and two built projects are required. Limited enrollment. Thomas Beeby

[2216b, Materials and Meaning] 3 credits. This seminar urges students to probe material usage, in terms of detailing, context, embedded meaning, and historical precedent. The course examines how variations in joinery affect a built work, what opportunities materials afford architects in design and construction, how architects make material selections and decisions, and what meanings material selections bring to a work of architecture. Weekly readings, one class presentation, and two built projects are required. Limited enrollment. Thomas Beeby

[2217a, Material Formation in Design] 3 credits. This course presents historical, contemporary, and emerging methods of material formation from a designer’s perspective. Emphasis is placed on processes useful for custom architectural fabrication, especially those that enable students to capitalize on opportunities generated by computer-aided design and manufacturing (CAD/CAM). Distinctions between direct and indirect making are emphasized in terms of the formal freedom various techniques afford designers. Students are encouraged to cultivate specific aesthetic interests and experiment with the translation of variations into a series of material prototypes in order to benchmark results and better inform their own design process going forward. Limited enrollment. Not offered in 2014–2015. Kevin Rotheroe

[2218b, Smart Materials] 3 credits. This seminar explores the basic characteristics and families of smart materials, with a special focus on materials and technologies that have a relationship to vision. The course examines, in depth, materials and technologies such as LEDs, smart glazing, displays, and interactive surfaces, and explores some of the contemporary experiments taking place in the architectural profession. Each student is required to coherently discuss material fundamentals and comprehensively analyze current applications. The course culminates with each student focusing on a material characteristic with which to explore different means of technology transfer in order to begin to invent unprecedented approaches. There are several exploratory assignments and a final design experiment. Limited enrollment. Not offered in 2014–2015. Michelle Addington

[2219b, Craft, Materials, and Digital Artistry] 3 credits. This course reviews materials and manufacturing processes especially suited for digitally crafting aesthetically unique architectural components and surfaces. Cross-fertilization of digital and conventional modes of making is emphasized, as this approach often enables economically viable opportunities for creative expression. This is a hands-on, project-based seminar addressing fundamental theoretical issues in the transformation of ideas into material reality via representations, hand-operated tools, and CNC-automated forming devices. Limited enrollment. Kevin Rotheroe

[2220a, Studies in Light and Materials] 3 credits. This seminar provides an overview of the basic characteristics and families of “phenomenological” materials, with a special focus on materials and technologies that have a relationship to light and vision. Materials and technologies, such as LEDs, smart glazing, displays, and interactive surfaces, are examined in depth, and some of the contemporary experiments taking place in the architectural profession are explored. Throughout the term, students catalog relevant properties and begin to develop a mapping between behaviors and phenomena. Students have the opportunity to interact with some of the well-known architects who are at the heart of the current experimentation. Each student learns how to coherently discuss material fundamentals and comprehensively analyze current applications. The seminar culminates with each student focusing on a material characteristic with which to explore different means of technology transfer in order to begin to invent unprecedented approaches and applications. Limited enrollment. Not offered in 2014–2015. Michelle Addington

[2224b, Issues in Contemporary Practice] 3 credits. This course, in weekly seminars with practitioners from architecture and related fields, addresses the broad view of practice beyond core design and the practicalities of running architectural projects. Topics discussed answer such questions as what firms look for when they hire recent graduates; how clients select architects; how architects find commissions; how projects get publicized and published; what are the keys to selecting and working with good collaborators like engineers, consultants, and contractors; how to start your own practice; and how to work with owners and developers. Limited enrollment, available only to graduating M.Arch. I and M.Arch. II students. Not offered in 2014–2015. John Apicella, Phillip Bernstein

[2226b, Design Computation] 3 credits. The capabilities and limitations of architects’ tools influence directly the spaces architects design. Computational machines, tools once considered only more efficient versions of paper-based media, have a demonstrated potential beyond mere imitation. This potential is revealed through design computation, the creative application of the processes and reasoning underlying all digital technology, from e-mail to artificial intelligence. Just as geometry is fundamental to drawing, computation affords a fundamental understanding of how data works, which is essential to advance the development of BIM, performative design, and other emerging methodologies. This seminar introduces design computation as a means to enable architects to operate exempt from limitations of generalized commercial software; to devise problem-specific tools, techniques, and workflows; to control the growing complexities of contemporary architectural design; and to explore forms generated only by computation itself. Topics include data manipulation and translation, algorithms, information visualization, computational geometry, human-computer interaction, custom tooling, generative form-finding, emergent behavior, simulation, and system modeling. Using Processing, students develop computational toolkits and models through short, directed assignments ultimately comprising a unified, term-long project. Limited enrollment. Michael Szivos

[2229a, Timber and High-Performance Wood Technology] 3 credits. This seminar explores recent innovations in forest management and timber construction technology and considers their implications for architectural technique and building morphology. By traversing scale, from the engineering of wood fiber in structural members to the development of a timber-structured, high-density, high-rise urbanism, and by spanning the material life cycle of wood, from silvicultural practice to the disassembly and reuse of timber buildings, students investigate newfound capacities and applications of wood as a high-performance construction material and assess its impact on both the local and global...
ecologies. Through examination of the history and current science of silviculture, evolving methods of timber extraction, the development and processing of structural wood products, and their application in a range of timber building assemblies, this seminar evaluates the potential of engineered wood as a primary structural material in unconventional applications and assesses its impacts — relative to alternative material systems — in terms of land use, energy consumption, and greenhouse gas emissions. In the latter half of the course, students develop research projects on selected topics in three phases: an oral presentation, a written paper, and a quantitative assessment or development of an experimental prototype. Limited enrollment. Not offered in 2014–2015. Alan Organschi

223ob, Exploring New Value in Design Practice 3 credits. How do we make design a more profitable practice? Design practice has traditionally positioned building as a commodity in the delivery supply chain, valued by clients like other products and services purchased at lowest first cost. Despite the fact that the building sector in its entirety operates in large capital pools where significant value is created, intense market competition, sole focus on differentiation by design quality, and lack of innovation in project delivery and business models have resulted in a profession that is grossly underpaid and marginally profitable. The profession must explore new techniques for correlating the real value of an architect’s services to clients and thereby break the downward pressure on design compensation. This seminar redesigns the value proposition of architecture practice, explores strategies used by better-compensated adjacent professions and markets, and investigates methods by which architects can deliver — and be paid for — the value they bring to the building industry. Limited enrollment. Phillip Bernstein, Brian Kenet

2231a, Architectural Speculation in a Black Market: Carbon Economics and Building Technology 3 credits. This seminar traces the story of carbon, a chemical element essential to the form and function of the contemporary built environment and a photosynthetic building block in the growth of forests and the formation of the fossil energy sources that fuel current building production and operation. As levels of atmospheric carbon climb past sustainable thresholds, its role as a dangerous pollutant has become a focus of climate science and environmental policy. Until very recently efforts to mitigate anthropogenic climate change through technological refinements within the building sector have centered on reductions in energy consumption in building operation. Today, however, the economic management of carbon pathways through the entire building lifecycle has become a topic of scientific scrutiny and assessment, a driver in the development of new construction technologies, and an impetus to reshape our buildings and cities. This seminar is conducted as a series of lectures with discussions of readings and technical resource material. With the goal of providing students with supplemental or alternative approaches and voices, guest participants representing global forest management, material science, architectural and engineering practice, and the building products industry present their respective work in building lifecycle assessment, silviculture and forest science, synthetic biology, and the development and manufacture of new mass timber structural systems. Limited enrollment. Elizabeth Gray, Alan Organschi

2232a, Special Projects: Solar Decathlon 3 credits. This seminar/workshop continues the second phase of development of Yale University’s entry for the 2015 Solar Decathlon. In regard to the design/build aspect, schematic design is finalized and carried into design development. Special topics throughout the term focus on alternative energy systems, unconventional environmental technologies and systems, and enclosure/material systems. Students are broken into teams to research and design different systems, but all students contribute to the overall design development of the house. Enrollment requires permission of the instructor. Michelle Addington

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

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

DRAM 124a/b, Introduction to Lighting Design An introduction for all non-lighting design students to the aesthetics and the process of lighting design through weekly critique and discussion of theoretical and practical assignments. Emphasis is given to the examination of the action of the play in relation to lighting, the formulation of design ideas, the place of lighting in the overall production, and collaboration with directors, set, costume, and sound designers. Open to nondepartmental and non-School of Drama students with prior permission of the instructor. Robert M. Wierzel

ENAS 660b/F&ES 885b, Green Engineering and Sustainability The course focuses on a green engineering design framework, the Twelve Principles of Green Engineering, highlighting the key approaches to advancing sustainability through engineering design. The class begins with discussions on sustainability, metrics, general design processes, and challenges to sustainability. The current approach to design, manufacturing, and disposal is discussed in the context of examples and case studies from various sectors. This provides a basis for what and how to consider when designing products, processes, and systems to contribute to furthering sustainability. The fundamental engineering design topics to be addressed include toxicity and benign alternatives, pollution prevention and source reduction, separations and disassembly, material and energy efficiencies and flows, systems analysis, biomimicry, and life cycle design, management, and analysis. Paul Anastas

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

MENG 185b, Mechanical Design A course designed for potential majors in mechanical engineering, with units on design, materials science, structural mechanics, utilization of a machine shop, mechanical dissection, and computers in mechanical engineering. Includes a design project competition. Prerequisite: physics at the level of PHYS 180, or permission of the instructor. Staff

MENG 401b, Appropriate Technology and the Developing World Introduction to user-centered design through exploration of appropriate technology; a class of solutions that solve a particular need and are viable and sustainable within the environmental, economic, cultural, and technological infrastructure for which they are intended. Focus on technologies for use in the developing world. Student design teams conceptualize, ideate, prototype, and generate a commercialization plan for a real-world appropriate technological device. Joseph Zinter

MGT 548b, Real Estate Finance Matthew Spiegel

MGT 842b, Financing Green Technologies Richard Kauffman

HISTORY AND THEORY

Peggy Deamer and Eeva-Liisa Pelkonen, Study Area Coordinators

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

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

In addition, M.Arch. I students must satisfactorily complete two elective courses from this study area that require at least a fifteen-page research paper. With the exception of courses in which a student elects to do a project in lieu of a research paper, or courses whose descriptions specifically indicate that they do not fulfill the History and Theory elective requirement, all elective courses in this study area fulfill this requirement. Provided a fifteen-page research paper is required, the elective courses 1214a, 1239a, 4212a, 4213a, 4214a, 4216a, 4217b, 4222a, 4223b, 4229a, and 4231b also fulfill this History and Theory elective requirement, although those listed from the Urbanism and Landscape study area cannot be used to satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses in other study areas as well as courses offered at the University outside of the School of Architecture that include a research paper and cover an architectural history and theory topic may fulfill the History and Theory elective requirement provided a student requests and receives permission from one of the History and Theory study area coordinators qualifying that course to fulfill the requirement. One of the two required History and Theory electives should be in a non-Western subject.

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

Required Courses

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

3021a, Architectural Theory I: 1750–1968 3 credits. (Required in M.Arch. II second year, spring term; and in M.Arch. II and M.E.D. first year, spring term.) This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of postmodernism, post-structuralism, and critical and post-critical discourses, as well as current debates in globalization, post-humanism, and environmentalism in the architectural discipline from 1968 to the present. Prerequisite for M.Arch. I: 3021a. Ariane Lourie Harrison

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

3071a, Issues in Architecture and Urbanism 3 credits. (Required in and limited to M.Arch. II third term.) Current issues in architecture and urbanism, explored through seminars and case studies introducing methods and theories of architectural research. Edward Mitchell

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

3002a or b, Independent M.E.D. Research 3–6 credits first year, fall term; variable credits remaining terms, determined in consultation with the director of M.E.D. Studies. (Required in and limited to M.E.D. each term.) The proposal submitted with the admissions application is the basis for each student’s study plan, which is developed in consultation with faculty advisers. Independent research is undertaken for credit each term, under the direction of a principal adviser, for preparation and completion of a written thesis. The thesis, which details and summarizes the independent research, is to be completed for approval by the M.E.D. committee by the end of the fourth term. M.E.D. faculty

Elective Courses

3213b, Architecture and Capitalism 3 credits. This seminar examines the relationship between capitalism and architecture from both a theoretical perspective—Marxism’s/-Neo-Marxism’s critique of culture, art, and architecture—and from an architectural perspective—architecture’s participation in, resistance to, and speculation about capitalism. The course examines different periods of architectural history from the perspective of theorists and what they had to say about cultural/architectural production and from the perspective of architects and what they had to say about their role in capitalism. The theorists examined include Marx, Ruskin, Simmel, thinkers of the Frankfurt School, Tafuri, Jameson, Slavoj Žižek, 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. Limited enrollment. Carter Wiseman

3214b, The Construction of Exactitude: Classicism and Modernism 3 credits. This seminar 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, Porphyrion, and Colquhoun. Limited enrollment. Karla Britton

3216a, Case Studies in Modern Architectural Criticism 3 credits. This seminar concentrates on issues that influence the way modern buildings and their architects are perceived by critics, scholars, and the public. The careers of such architects as Frank Lloyd Wright, Eero Saarinen, Louis Kahn, Philip Johnson, Robert Venturi, and Frank Gehry provide a framework for the examination of how patronage, fashion, social change, theory, finance, and politics affect the place of prominent designers and their work in the historical record. Readings include such critics as Catherine Bauer, Alan Colquhoun, Henry-Russell Hitchcock, Ada Louise Huxtable, William Jordy, Rem Koolhaas, Lewis Mumford, Colin Rowe, Vincent Scully, and Manfredo Tafuri. Responding to lectures by the instructor and visitors, students develop criteria for judging architectural quality (program, site, “message,” details, etc.), and then apply those criteria in three brief analytical papers that build toward a 2,500-word research paper investigating the elements that contributed to the “success,” “failure,” or “reevaluation” of an individual building, an architect’s career, or a body of architectural work. All written assignments are reviewed in individual conferences with the instructor. Limited enrollment. Carter Wiseman

3217b, Writing on Architecture 3 credits. The goal of this course is to train students in the principles and techniques of nonfiction writing as it applies to architecture. The course includes readings from the work of prominent architects, critics, and literary figures, as well as reviews of books and exhibitions, opinion pieces, and formal presentations of buildings and projects. Class writing includes the development of an architectural firm’s mission statement, drafting proposals for design commissions, Web texts, and other forms of professional communication. The main focus of the course is an extended paper on a building selected from a variety of types and historical periods, such as skyscrapers, private houses, industrial plants, gated communities, malls, institutional buildings, and athletic facilities. Limited enrollment. Carter Wiseman

3220b, Contemporary Architectural Discourse Colloquium 3 credits. Organized by second-year M.E.D. students in collaboration with the director of the M.E.D. program, this year’s colloquium investigates a taxonomy of minor, invisible, even subversive conditions that affect the role of architecture in the built environment and that may inform strategies and tactics for new, disruptive practices. This colloquium seeks to destabilize major narratives. While many practices and discourses strive to assert the autonomy of architecture in its image- or form-making powers, a minor architecture embraces the myriad conditions—ranging from political and economic codas to cultural imaginaries—that constitute the contemporary built environment. Through lectures and conversations with emergent theorists, historians, and designers, the course searches among the detritus of everyday urban space, probing the forces of its creation in search of paths or opportunities that might be ripe for intervention. Limited enrollment. Eeva-Liisa Pelkonen

3222b, Venice: Urban and Architectural Histories of a Maritime Republic 3 credits. This seminar explores Venice, a place where multiple histories of politics, commerce, religion, art, and science intersect, all of which presuppose a unique reciprocity of architecture and urban form. This course traces the genesis and 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 studies how singular forms of continuity and collective memory come together to shape the interaction of type
preneurialism, impure ethical struggles, and a new species of spatio-political activism. This seminar tutors spatial entrepreneurship usually acts as the perfect camouflage for consequential activity that resides in the historical image of a city that remains uniquely resistant to change. The course ends by repositioning the Venice Biennale historically and ideologically in terms of the dialogue it has fostered between the contemporary culture of the spectacle and the diverse imperatives of historical understanding—a dialogue often compromised by multiple equivocations but also driven by the desire to renew the discipline that has Venice as a privileged focal point. Limited enrollment. Daniel Sherer

322b, Parallel Moderns: Toward a New Synthesis? 3 credits. This seminar puts forward the argument that what many have accepted as the mutually exclusive discourses of tradition and innovation in the modern architecture of the first half of the twentieth century—respectively identified as the “New Tradition” and the “New Pioneers” by Henry-Russell Hitchcock in his Modern Architecture: Romanticism and Reintegration (1929)—in fact share common genealogy and are integral to 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. Limited enrollment. Robert A.M. Stern

322b, Religion and Modern Architecture 3 credits. The design of religious architecture challenges the creative capacities of prominent architects, yet this domain has largely gone unnoticed within the field. In an inter-religious and inter-disciplinary context, this seminar offers a fresh examination of the history of modern architecture through a close analysis of a single building type—the religious building (mosques, churches, synagogues, and temples). Drawing on guest speakers, this course opens a discourse between the disciplinary perspectives of philosophy, theology, liturgical studies, and architectural history and theory on the influence religion has come to exert in contemporary civic life, and the concretization of that role in the construction of prominent religious buildings. Questions addressed include: How can the concept of the “sacred” be understood in the twenty-first century, if at all? In what contexts is it intelligible? In a pluralist society, in which the spiritual is often experienced individually, how can architecture express communal identity or tradition? How are concepts of the ineffable realized in material form? Architects discussed included Perret, Piacentini, Lutyens, Wright, Le Corbusier, Mendelsohn, El-Wakil, Tange, Kahn, Ando, Barragan, Moneo, Eisenman, Hadid, and Shim. Limited enrollment. Karla Britton

[322b, Lateral Strategies: Architecture and Activism 3 credits. This seminar researches architecture and activism. Some of the most radical changes to the globalizing world are written not in the language of law and diplomacy but rather in the language of architecture and urbanism. The notion that there is a proper forthright realm of political negotiation usually acts as the perfect camouflage for consequential activity that resides in the unofficial currents of cultural and market persuasion. This seminar tutors spatial entrepreneurialism, impure ethical struggles, and a new species of spatio-political activism. In sequential weeks, the seminar considers these in relation to a topic and two thinkers. Activism and: piracy (Slooterdijk, De Certeau), comedy (Critchley, Goffman), entrepreneurialism (Banham, Price), law (Agamben, Balibar), organization (Meyer, Castells), aesthetics (Ranciere, Bourriaud), polity (Mattelart, Latour), sovereignty (Habermas, Retort), violence (Virilio, Guattari), ethics (Badiou, Levinas). Limited enrollment. Not offered in 2014–2015. Keller Easterling]

322b, The Autobiographical House 3 credits. Architects and artists have long built dwellings for themselves (and for surrogate clients) as showcases of their art, sites of collecting and teaching, and as retreats from professional life. From Thomas Jefferson to Philip Johnson, from John Soane to Eileen Gray and Frank Gehry, building a house of one’s own often harks back to Renaissance models while experimenting with new manifestations of the architect’s evolving role. This seminar examines key examples of buildings as well as wide-ranging readings in autobiography. Limited enrollment. Not offered in 2014–2015. Kurt W. Forster]

323a, Universals 3 credits. The seminar explores the pleasures, perils, and potential productivity of architecture’s love affair with, or faith in, systems of standards. From the belief that the proper combinations of geometry would actually generate transcendence in ecclesiastical architecture, to the various adoptions of a neoclassical language for the redemption of buildings or cities, to the modular systems that would allow modernism to rewrite the world, to the hidden mysteries of ISO’s (International Organization for Standardization) supposedly rationalizing decisions, episodes in the alchemy of standards feature many architectural disciples. This seminar studies the ways in which the desire for standards has created isomorphic aesthetic regimes as well as productive renovations of construction and assembly. The seminar also explores the more expansive organs of decision-making that overwhelm and dictate to the architectural discipline, trumping the internal theories of design society with universal standards of much more consequence. While the seminar revisits familiar architectural theory, it also visits some less-familiar episodes such as Eiffel’s prefabricated cathedrals designed for distant French colonies, the origin of Sweets Catalog, the context of Konrad Wachsmann’s modular systems, or ISO’s control over everything from credit card thickness to construction industry protocols. As a true seminar, the first meetings are structured around collective readings and discussions, and the final meetings focus on individual research topics. Limited enrollment. Keller Easterling

323b, Human/Nature: Architecture, Landscape, Technology 3 credits. Our global environmental crisis poses the challenge of devising a new model of ecologically responsible interdisciplinary practice that brings together two disciplines—architecture and landscape architecture—that have been professionally segregated at least since the nineteenth century. The first half of the term looks at this issue from a cultural and historical perspective, tracing the ideological origins of the architecture/landscape divide to another Western polarity—the false opposition between nature and culture, human and non-human—dualisms that are deeply rooted in Western literature, philosophy, popular culture, and even notions of gender and sexuality. The seminar explores how this way of thinking has impacted design practices in America from Frederick Law Olmsted in the mid-nineteenth century to Ian McHarg and Robert Smithson in the 1960s and 1970s.
During the second half of the term the focus shifts to consider contemporary trends, examining the work of a diverse group of architects, landscape architects, and artists who have been undertaking groundbreaking projects that dissolve traditional distinctions between building and environment. Three converging design directions that unite this otherwise heterogeneous group—topography, bio-computation, and ecology—are identified, and the affinities and differences between them are discussed. Limited enrollment. Joel Sanders

3239b, Launch: Architecture and Entrepreneurialism 3 credits. This seminar studies the designer as entrepreneur. Contemporary entrepreneurs usually understand not only how to capitalize a business but also how to play market networks with the viral dissemination of both objects and aesthetic regimes. While the architecture profession has absorbed many of the technologies that markets use in their population thinking, practice is nevertheless structured to support architecture conceived as singular creations. This seminar considers both historical and contemporary moments in architectural and urban design when architects conceived of buildings, building components, or formats as repeatable products—products that, in the aggregate, may have the power to create an alteration to a local or global environment. Each week, the seminar considers the work of two or three architects together with texts that provide critical and theoretical inflection. The final project is a business/design-plan wherein students serve as each other’s publicists. The architects/firms considered in the first portion of the course include Burnham and Root; Alvar Aalto; McMick, Mead & White; John Nolen; Thonet designers; the RPAA (MacKay, Stein, Wright, Bing, Mumford, Whitaker, Chase); Jean Prouvé; Victor Gruen; Morris Lapidus; Charles and Ray Eames; Case Study Houses; Buckminster Fuller; Cedric Price; Archigram; and Emilio Ambasz. In the second portion of the course, a growing number of contemporary examples, such as Chuck Hoberman, SHoP, TED designers, Kieran Timberlake, and Jürgen Mayer, are examined. Limited enrollment. Keller Easterling

3240a, Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism 3 credits. The seminar explores the origins and developments of Japanese spatial concepts and surveys how they help form the contemporary architecture, ways of life, and cities of the country. Many Japanese spatial concepts, such as MA, are about creating time-space distances and relationship between objects, people, space, and experiences. These concepts go beyond the fabric of a built structure, and encompass architecture, landscape, and city. Each class is designed around one or two Japanese words that signify particular design concepts. Each week, a lecture on the word(s) with its design features, backgrounds, historical examples, and contemporary application is followed by student discussion. Contemporary works studied include those by Maki, Isozaki, Ando, Ito, Kuma, and SANAA. The urbanism and landscape of Tokyo and Kyoto are discussed. Students are required to make in-class presentations and write a final paper. Limited enrollment. Not offered in 2014–2015. Yoko Kawai

3245a, Architecture and Utopia 3 credits. This seminar examines the odd coupling of architecture and utopia: while utopias are properly imaginable, they architecturally occupy “no place”; while utopian thought demands social suppleness, architecture fixes people and places; while utopian philosophy is entirely speculative, architecture demands formal precision. What unites them is their shared occupation with power: they both satisfy the need for their originator to tell people how to live. The seminar also examines the very diverse ways in which utopias have been historically conceived, both in relation to what they are critiquing—social disorder and despotism, industrial degradation, capitalist hegemony—and in relation to how they are evaluated: Tafuri’s scathing critique versus Jameson’s admiration, for example. The first part of the seminar examines the historical, architectural projects that constitute our understanding and definition of “utopia.” The second part is devoted to contemporary examinations of the concept of utopia: texts and projects that extend the debate about the validity of the term in an age of globalization, technocracy, and virtuality. Students are asked to do weekly readings with written responses; an in-class presentation; and a fifteen-page paper elaborating on the presentation topic. Not offered in 2014–2015. Peggy Deamer

3248b, Schinkel and the Creation of a New Urban Topography 3 credits. The Berlin architect Karl Friedrich Schinkel, widely traveled in Europe and in close touch with architects from France to Russia, England, and Italy, helped reshape the city of Berlin by means of numerous inserts and partial expansions, creating new types of public buildings, spaces, and parks. Schinkel’s pictorial invention—his panoramas, theaters, and residences—reconfigured the scenario of the city. This seminar attempts to grasp his ideas through the lens of culture. Students are required to give in-class presentations and write a substantial paper. Limited enrollment. Not offered in 2014–2015. Kurt W. Forster

3253b, Critical Theory: Culture, Art, and Architecture 3 credits. This seminar examines the ideas of critical theory as handed down from the Frankfurt School (which gave us Critical Theory with a capital “C” and capital “T”) in the 1930s and transformed into a more general cultural theory of the 1980s and 1990s. The Frankfurt School critical theorists—concerned with elaborating Marx’s intimations of “superstructure” and analyzing the workings of culture within capitalism—were interested in how art, as a cultural production, operates as a system that can support or thwart, depending on its deployment, the workings of capitalism. Critical theory in the 1980s and 1990s operated as a broader critique of representation—often aligned with poststructuralism—but addressed the same issue of how cultural production subsumes and deflects capitalism. This seminar examines the question of architecture through the lens of art, which itself is examined through the lens of culture. Students are asked to present examples of contemporary art or architecture that function in a “critical” context, write weekly journals, and submit a fifteen-page paper. Limited enrollment. Not offered in 2014–2015. Peggy Deamer

3257a, Techno-Sensations: Architecture, Technology, and the Body 3 credits. Since the Enlightenment, the introduction of new technologies has expanded the capacity of the human senses: audiovisual devices from the camera obscura to iPhones have enhanced the eye and ear while infrastructures like plumbing and HVAC have catered to the needs of the flesh. This class considers the architectural consequences of these technological developments and their impact on our sensory experience of space. Looking at this subject from a sociohistorical perspective, the course considers how a series of technical milestones transformed architecture and the human sensorium from the Enlightenment to the Digital Age. Topics include the symbiotic relationship between optics and the
development of the camera obscura, the panorama, and the panopticon; the impact of cinema and television on the modernist window; the impact of plumbing and climate control on domestic hygiene; the birth of modern acoustics as a response to metropolitan noise; the influence of listening devices on the modern workplace; and the impact of two generations of digital devices—desktop computers and mobile handheld devices—on human interaction in public and private space. After charting these historical developments, students speculate about the future: how can architects harness new technologies to craft immersive multisensory environments that engage sight, hearing, and touch? Joel Sanders

3263a, Models: Agency and Ambiguity 3 credits. Models are now ubiquitous—scientific models, business models, supermodels, toy models. Their powers, whether they are diagnostic, cultural, or ludic, are commonly acknowledged. In contrast, architectural models, though they have always been central to the human understanding and production of built spaces, have traditionally been treated as passively subordinate to the structures that they precede or reproduce. This seminar attempts to revise such assumptions. In the first part of the course, the sources of the power of models in general are probed through theoretical readings. In part two, the political, ethical, and practical effects of architectural models are explored by means of specific historical examples (e.g., an eighteenth-century olive wood model of the Holy Sepulchre, a twentieth-century urban model of Rome, a twenty-first-century digital model from Assassin’s Creed). Model theory and the history of models support an understanding of models as significant architectural agents. Student projects analyze the history and form of one physical or digital model with two primary objectives: establishing its agency and identifying its implications for a theory of architectural models. Projects are presented orally in class and then refined and elaborated as a fifteen-page paper. In preparation for their presentation/paper, students write a thorough description of their subject and prepare an annotated bibliography. Students also write weekly responses to the readings, due forty-eight hours before class meeting times. Annabel Wharton

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

3265a, Architecture and Urbanism of Modern Japan: Destruction, Continuation, and Creation 3 credits. This course examines how design philosophies and methodologies were developed in Japanese architecture during the 130-year period from the Meiji Restoration until the postmodern era. Special attention is paid to the process of urbanization through repeated destructions and the forming of cultural identity through mutual interactions with the West, both of which worked as major forces that shaped architectural developments. Highlighted architects include Chuta Ito, Goichi Takeda, Frank Lloyd Wright, Kameki Tsuchiya, Sutemi Horiguchi, Kunio Maekawa, Kenzo Tange, Arata Isozaki, Fumihiko Maki, Kisho Kurokawa, Kazuo Shinohara, Tadao Ando, and Miere Shigemori. Historical photos and excerpts from films are used to better understand context. Students are required to make in-class presentations and write a final paper. Limited enrollment. Yoko Kawai

3266b, Building China Modern 1919–1968: Experiments for a New Paradigm 3 credits. The search for an architecture that is both Chinese and modern has been under way for more than a hundred years. At the beginning of the last century, many were looking
for just such a new language of building—one that could be both culturally specific and international. China started this grappling early, and it continues to this day. This architectural quest has run parallel to radically changing ideas of what China and Chinese ought to represent. This seminar examines experiments in Chinese building during three important periods: around the May Fourth Movement (1919), during Nationalist China (1927–48), and in the inaugural years of the People’s Republic. Each period had its own distinct mindset, but in all of them the reimagining of Chinese architecture was considered of paramount importance. While this course reviews the “tradition” of Chinese architecture, its focus is on the “experiments” in changing it. Students research is concentrated on identifying and exploring case studies using primary resources located in Yale University’s deep research collections (e.g., Sterling Memorial Library’s periodical holdings and Manuscripts and Archives collections, along with the Divinity School’s records on China-based missions). Limited enrollment. Amy Lelyveld

3267b, Inventing Architectural Modernism: Histories, Theories, and Designs, 1945–1975 3 credits. The seminar analyzes the histories and theories of architecture in the postmodern age, in the context of the Cold War, a burgeoning consumer market, and the explosive expansion of communications media. The emergence of theories of Brutalism, Metabolism, New Monumentalism, together with associated movements in the arts, literature, music, and information theory in Europe, Asia, and the Americas are traced. Historians, theorists, and architects studied include Emil Kaufmann, Philip Johnson, Paul Rudolph, Sigfried Giedion, Reyner Banham, Colin Rowe, Leonardo Benevolo, Manfredo Tafur, Lina Bo Bardi, Alison and Peter Smithson, Cedric Price, James Stirling, Fumihiko Maki, Kunio Maekawa, and others. This is a reading seminar, with oral reports and a fifteen-page paper, but many kinds of visual analysis are permitted. Limited enrollment. Not offered in 2014–2015. Anthony Vidler]

3268b, Reinterpreting the Enlightenment: Order and Chaos in the Long Eighteenth Century 3 credits. This seminar studies the works of architects and artists from Nicolas Poussin and Claude Perrault to Jacques-Louis David and Claude-Nicolas Ledoux through the lenses of successive reinterpretations of the Enlightenment in the modern period. Conventional ascriptions of the “Age of Reason” (Ernst Cassirer, Emil Kaufmann) were thrown into question by post-world War II philosophers (Theodor Adorno, Max Horkheimer) and later by poststructuralist critics (Michel Foucault, Jacques Derrida); these critiques were countered by a new interest in typological form (Aldo Rossi, Bruno Fautier) that founded Neo-Rationalism on a reading of Enlightenment visions of city structure. The engaged historical interest in the reinterpretation of the French Revolution and its cultural effects (Maurice Agulhon, Mona Ozouf, Robert Darnton) together with a revived utopianism of the later 1960s opened the texts of Enlightenment architects, hitherto seen as “difficult,” to scrutiny with respect to the literary accomplishments of the late eighteenth century. More recently, the return to a study of the idea of “nature” in the work of Bruno Latour and Félix Guattari has stimulated a sense of the “modernity” of the Enlightenment’s views of the environment, for better or for worse. A fifteen-page paper that may be illustrated by graphic analyses is required. Limited enrollment. Anthony Vidler

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

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

AMST 457a, Space, Place, and Landscape Survey of core concepts in cultural geography and spatial theory. Ways in which the organization, use, and representation of physical spaces produce power dynamics related to colonialism, race, gender, class, and migrant status. Multiple meanings of home; the politics of place names; effects of tourism; the aesthetics and politics of map making; spatial strategies of conquest. Includes field projects in New Haven. Laura Barraclough

AMST 457b/HIST 113Ja, Cultural Capital: New York in the Twentieth Century An interdisciplinary study of New York City as a global cultural capital in the twentieth century. Social, political, and economic forces shaping the principal institutions of the city’s patrician, popular, and mass cultures. The formation of identifiably “New York” styles in the arts, architecture, photography, literature, and film. The changing geography of cultural creation, reproduction, and distribution in the city. Jean-Christophe Agnew

AMST 457c, The Epic of Gilgamesh This course explores the mythologies, literatures, arts, and folklore of a variety of cultures in search of archetypal characters whose role is to mediate between nature and society. Beginning with sources as early as The Epic of Gilgamesh and ending with contemporary film and media, the course seeks to examine and understand the ways in which diverse peoples integrate an awareness of their traditional and popular arts and cultures. The course makes use of works from a variety of languages, including Akkadian, Greek, Tibetan, Bhutanese, Chinese, German, French, and Italian, but all readings are available in English; students with reading abilities in foreign languages will be encouraged to examine primary sources wherever possible. The course includes visits to the Beinecke Rare Book and Manuscript Library, the Yale Center for British Art, and the Yale Art Gallery. Three hours lecture/discussion. Paul A. Draghi

ENGL 300b/LITR 300b, Introduction to Theory of Literature An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature. Carol Jacobs

F&ES 746b, Archetypes and the Environment This course explores the mythologies, literatures, arts, and folklore of a variety of cultures in search of archetypal characters whose role is to mediate between nature and society. Beginning with sources as early as The Epic of Gilgamesh and ending with contemporary film and media, the course seeks to examine and understand the ways in which diverse peoples integrate an awareness of their traditional and popular arts and cultures. The course makes use of works from a variety of languages, including Akkadian, Greek, Tibetan, Bhutanese, Chinese, German, French, and Italian, but all readings are available in English; students with reading abilities in foreign languages will be encouraged to examine primary sources wherever possible. The course includes visits to the Beinecke Rare Book and Manuscript Library, the Yale Center for British Art, and the Yale Art Gallery. Three hours lecture/discussion. Paul A. Draghi

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HSAR 202a/ARCG 202a, Pre-Columbian Architecture A survey of pre-Columbian architecture and city planning from the Andes to the southwestern United States. Principal sites considered include Machu Picchu, Cuzco, Tiwanaku, Chichen Itza, Tikal, Monte Alban, Teotihuacan, Mesa Verde, and Pueblo Bonito. Attention to domestic architecture, construction techniques, and archaeoastronomy. Mary Miller

HSAR 252b/ARCG 252b/CLCV 175b, Roman Architecture The great buildings and engineering marvels of Rome and its empire. Study of city planning and individual monuments and their decoration, including mural painting. Emphasis on developments in Rome, Pompeii, and central Italy; survey of architecture in the provinces. Diana Kleiner

HSAR 291b/HUMS 233b, Buildings and Power in Italy Investigation of how architecture and monumental sculpture are expressions of power in Italy, ca. 1220–1660. Focus on works built by civil and religious authorities. Ways in which buildings create or solidify power; strategies available to rulers and authorities; relations between patron and architect; demonstrations of changes in power through the use of both traditional and innovative architectural idioms; contemporary interpretations, understandings, and rejections of monumental statements of power. Mia Reinoso Genoni

HSAR 310b/HUMS 270b, Futurism: The Shock of the New Cultural and intellectual shifts in literature, philosophy, and the arts at the end of the nineteenth century, marking the rise of modernism. Futurism, surrealism, and other avant-garde movements that transformed into art the dramatic challenges of a new technological and psychological reality. Amerigo Fabbri

HSAR 312a, Modern Architecture, 1890–1980 Architects, movements, and buildings central to the development of modern architecture from the late nineteenth century through the 1970s. Common threads and differing conceptions of modern architecture. The relationship of architecture to urban transformation; the formulation of new typologies; architects’ responses to new technologies and materials; changes in regimes of representation and media. Architects include Adolf Loos, Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, and Louis Kahn. Craig Buckley

HSAR 313b, The Modern House The complex evolution of the modern house, both as idea and form, from the mid-nineteenth century through the 1980s. Focus on a variety of individual houses or housing complexes, with attention to conflicting desires and norms that have reshaped the spatial, social, and technological qualities of the house over time. Critical analysis of domestic architecture; the effects of gender, race, class, and changing concepts of work and privacy. Craig Buckley

HSAR 387a, Architecture in the Indian Subcontinent The history of architecture and the built environment in the Indian subcontinent from ancient times to the present. Sacred and secular buildings; design principles and ornamental programs; urban forms; landscape; modern revivals; colonial and postcolonial engagements with past architectural traditions. Tamara Sears

HSAR 570a/ARCG 749a/CLSS 846a, Becoming Hadrian: Autobiography and Art in the Second Century A.D. Marguerite Yourcenar’s famed fictional Memoirs of Hadrian serves as the starting point for an exploration of Hadrian and the art he commissioned in Rome and abroad. Hadrian’s passion for life, quest after peace, romantic wanderlust, veneration of Greek culture, and craving for love, along with his acceptance of death’s inexorableness, led him to commission some of Rome’s greatest monuments. The emperor’s flair for leadership and talent as an amateur architect inform student projects on the sculpture, mosaics, and buildings of the age, among them the portraiture of Hadrian’s lover Antinous, the Pantheon, and Hadrian’s Wall in Britain. Special attention is paid to the Pantheon and to Hadrian’s Villa at Tivoli, an empire unto itself where Hadrian’s autobiography was fully realized. Qualified undergraduates who have taken Roman Art: Empire, Identity, and Society and/or Roman Architecture may be admitted with permission of the instructor. Diana Kleiner

HSAR 579b, Modernism and the Middle East This course studies the concepts that inform the making and reception of modern architecture in the Middle East. In the Islamic world, new fundamentalisms and shifting religious trends have created an environment in which each country must renegotiate its past and reconsider its collective future. Whether by suppressing their Islamic roots, as in the case of republican Turkey, or through reinventing them, as in the case of post-Revolution Iran, such countries must constantly transform their national image. It is through public works, such as architecture and planning, that they convey their political and religious ideology. This course examines the debates and theories of modern architectural production that have informed the discourse on Islamic architecture by situating cases of colonial and nationalist architecture in the context of their particular social and religious history. Kishwar Rizvi

HSAR 711a, Postmodernism: Frameworks Survey of North American intellectual history of the early 1960s, in particular the broad effort to redescribe aesthetic objects, social structures, and concepts as frameworks of practice. Domains include cultural criticism (Boorstin, Sontag, Baldwin), art history (Kubler, Fried, Kaprow), media theory (McLuhan, Farber), sociology (Goffman, Garfinkel), strategy (Schelling, Kahn), economics (Coase, March, Friedman), linguistics (Chomsky), urban studies (Jacobs, Lynch), literary theory (Fletcher), philosophy (Austin, Rawls), history of science (Kuhn). The measurement of those transitions against canonical and historical accounts of the origins of postmodernism (Lyotard, Jameson, Anderson, DeKoven) and contemporary cinematic examples (e.g., Psycho, The Miracle Worker, The Connection, The Manchurian Candidate, Advise and Consent, To Kill a Mockingbird, The Birds, Cleopatra, Contempt, A Fistful of Dollars, Blow Job, Faces of November). J.D. Connor

HSAR 739a, Histories and Theories of Modern Architecture: The Rise and Fall of the Machine Modern architecture is architecture defined by and for the age of the machine. We examine this central contention, tracing its formulation, evolution, digression, and eclipse from the waning decades of the nineteenth century to the 1960s. Drawing on the writings of architects, artists, critics, and historians, the seminar pays attention to those machines and mechanized processes that fascinated architects and historians, and considers these in relation to the parallel, yet distinct, ways that buildings served to mobilize and interpret literal as well as symbolic aspects of machines. Retracing this history of debates about mechanization provides an opportunity to reassess key assumptions and arguments about machines and their relationship to architectural production and discourse. Finally, we consider how, in the decades following WWII, mechanization...
gradually lost command of the narrative of modern architecture, asking how the waning of this dominance, (through notions such as second machine age, information society, post-industrial society, among others) comes to be registered in late-modern architecture, form, and space. Readings include works by Gottfried Semper, Karl Marx, Alois Riegl, Otto Wagner, William Morris, Frank Lloyd Wright, Adolf Loos, Patrick Geddes, Hermann Muntheus, Le Corbusier, Walter Gropius, Ludwig Mies van der Rohe, Adolf Behne, Hannes Meyer, Lewis Mumford, Sigfried Giedion, Nikolaus Pevsner, Pierre Francastel, Martin Heidegger, Konrad Wachsmann, Bruno Zevi, Marshall McLuhan, Alan Colquhoun, Reyner Banham, Manfredo Tafuri, Fredric Jameson, Nicholas Negroponte, and Beatriz Colomina, among others. Craig Buckley

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

HSAR 814b, Japan’s Global Baroque The intersection of art, science, and diplomacy at Kyoto and Nagasaki in the time of Japanese, Portuguese, Spanish, and Dutch cultural and mercantile interaction in the sixteenth and seventeenth centuries, with attention to the entangled political relations linking the shogun Toyotomi Hideyoshi, Philip II of Spain, Jesuit missionaries such as Alessandro Valignano, and the Christian daimin of Kyushu and the Inland Sea. Focus on Japanese castle architecture, nanban screens, world maps, arte sacra, and tea ceremony practices as related to the importation of European arte sacra, prints and drawings, scientific instruments, and world atlases such as Theatrum Orbis Terrarum. Includes inquiry into backformations such as “baroque” and “global” to describe and/or interpret sixteenth- and seventeenth-century cultural productions. Mimi Hall Yiengprugsawat

HUMS 304b, The Grid: Knowledge, Histories, Visualization The notion of the grid explored from a range of historical and disciplinary perspectives. The grid as a formal device and a graphic representational tool in fields such as architectural and urban design, typography, Web design, and computer-aided design. Use of the grid as a conceptual framework in computer science and mathematics, including its relation to big data. Case studies involving the grid as a physical phenomenon and its interactions with complex environmental, cultural, and political realities. Anna Bokov, Stephen Krewson, and staff

HUMS 322b/GMAN 210b, The Frankfurt School Major works of the Frankfurt school of social research explored in the context of twentieth-century social, psychological, political, literary, and aesthetic thought. Kirk Wetters

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

SOCY 151a/HUMS 302a/PLSC 290a, Foundations of Modern Social Theory Major works of social thought from the beginning of the modern era through the 1920s. Attention to social and intellectual contexts, conceptual frameworks and methods, and contributions to contemporary social analysis. Writers include Hobbes, Locke, Rousseau, Kant, Adam Smith, Marx, Freud, Peirce, Weber, and Durkheim. Emily Erikson

SOCY 322a, Material Culture and Iconic Consciousness Exploration of how and why modern and postmodern societies have continued to sustain material symbolism and iconic consciousness. Theoretical approaches to debates about icons and symbols in philosophy, sociology, linguistics, psychoanalysis, and semiotics. Iconography in advertisements and branding, food and bodies, nature, fashion, celebrities, popular culture, art, architecture, and politics. Jeffrey Alexander

URBANISM AND LANDSCAPE

Alan Plattus and Andrei Harwell, Study Area Coordinators

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

For the M.Arch. I program, required courses in this study area include an introduction to urban design (4011b), an introduction to planning and development (4021a), and the satisfactory completion of one of the elective seminar courses from this study area. Note that the elective course 337b will satisfy the Urbanism and Landscape elective requirement, although it cannot satisfy both the History and Theory and the Urbanism and Landscape elective requirements. Courses offered outside the School not listed below may fulfill this elective requirement provided permission from the study area coordinators has been granted.
Required Courses

4011b, Introduction to Urban Design 3 credits. (Required in M.Arch. I first year, spring term.) This course is an introduction to the history, analysis, and design of the urban landscape presented with weekly lectures and discussion sections. Emphasis is placed on understanding the principles, processes, and contemporary theories of urban design, and the relations between individual buildings, groups of buildings, and the larger physical and cultural contexts in which they are created and with which they interact. Case studies are drawn from New Haven and other cities. Alan Plattus, Andrei Harwell

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

Elective Courses

[4211b, Intermediate Planning and Development 3 credits. This seminar examines the interaction of property development and planning with local market conditions, financing alternatives, government policy, and the political context at the community level. During the first part of the term, students learn how to analyze a specific neighborhood (in New York City) by using fundamental planning techniques and examining national trends within that neighborhood. Topics include housing, retail, and office development; zoning; historic preservation; transportation; business improvement districts; and building reuse and rehabilitation. In the second part of the term students prepare recommendations for the neighborhood that will meet the conflicting interests of financial institutions, real estate developers, civic organizations, community groups, public officials, and a wide variety of participants in the planning and development process. The end product is a printed book presenting the results of their work. Prerequisite: 4021a, STCY 176b, or equivalent course work. Limited enrollment. Not offered in 2014–2015. Alexander Garvin]

[4212a, American Cultural Landscapes: An Introduction to the History of the Built Environment 3 credits. After a brief review of Native American and colonial settlements, this lecture course surveys the growth of towns and cities between 1800 and 1920, then examines the shift between 1920 and the present. Students learn about changing patterns of residence and commercial activities move away from city centers into dense, automobile-dependent metropolitan regions. Students complete one brief writing assignment and one fifteen-page paper. Not offered in 2014–2015. Dolores Hayden]

[4213a, Gender, Territory, and Space 3 credits. This seminar explores women’s and men’s everyday experiences of built environments and the city and considers how gender (along with race, class, age, and sexual orientation) affects the design and use of a range of spaces from the most private to the most public. The main focus is on the United States from the late nineteenth century to the present, but other countries offer examples of built projects fostering full citizenship or practices of spatial segregation that deny basic civil rights. Readings are drawn from architecture, history, gender studies, and geography. Students are required to present papers. Limited enrollment. Not offered in 2014–2015. Dolores Hayden]

[4214a, Built Environments and the Politics of Place 3 credits. Call it the built environment, the vernacular, everyday architecture, or the cultural landscape, the material world of built and natural places is intricately bound up with social and political life. This research seminar explores research methods and sources for writing the history of the built environment, such as maps, aerial and ground photographs, planning documents, landscape analysis, and GIS. The course includes readings from history, geography, anthropology, and architecture as well as readings on narrative and graphic strategies for representing spaces and places. Students present papers. Sections from longer theses or dissertations in progress are welcome. Limited enrollment. Dolores Hayden]

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

[4217a, Suburbs 3 credits. American downtowns have declined in size and influence since 1920 as suburbs have come to dominate urban regions. After considering the history of diverse suburban landscapes, this seminar explores definitions of sprawl linking impoverished inner-city areas to growth on metropolitan fringes. Representations of suburban built environments in photography, films, and literature are examined. A research paper of 20–30 pages (or an alternative documentary or public humanities project) is required. Limited enrollment. Not offered in 2014–2015. Dolores Hayden]

[4219b, Urban Research and Representation 3 credits. Every day, architects and urban designers make proposals that shape the public and private realms of the city. This seminar sets out to contextualize the social and political ramifications of these interventions; to intensify the designer’s tool kit of deep, sociohistorical research of site and place; and to cultivate a reflexive practice that considers seriously the social responsibilities of both the architect and the urban researcher. In the classroom, and in the field, this seminar introduces a diverse set of methods for studying the urban environment, from the archival and visual to the observational and ethnographic. Limited enrollment. Not offered in 2014–2015. Elihu Rubin]
421a, Introduction to Commercial Real Estate 3 credits. This seminar introduces commercial real estate. It does not require any prior knowledge of finance, accounting, or taxation policies. Commercial real estate is income-producing property that is built, financed, and sold for investment. This course examines five basic types of commercial real estate (office, industrial, retail, multifamily, and hotel) from the standpoints of the developer, lender, and investor. Principles of location, financing, timing of market cycles, leasing, ownership structure, and external factors are explored. Students are expected to evaluate assets, partnership interests, and other positions such as debtor positions through valuation measurement, which requires the use of some simple mathematics. An HP-12C calculator or laptop computer with Excel for use in class is required. Students also examine commercial deeds, leases, partnership agreements, and other legal documents. Each student selects a building or development site within New Haven County for a due diligence analysis of zoning, real estate taxes, deeds, liens, market supply and demand, projected income and expenses, and availability of debt. In addition to out-of-class assignments, a brief exercise is included during each class. Limited enrollment. Bryan Fuermann

422a, History of Landscape Architecture: Antiquity to 1700 in Western Europe 3 credits. This course presents an introductory survey of the history of gardens and the interrelationship of architecture and landscape architecture in Western Europe from antiquity to 1700, focusing primarily on Italy. The course examines chronologically the evolution of several key elements in landscape design: architectural and garden typologies; the boundaries between inside and outside; issues of topography and geography; various uses of water; organization of plant materials; and matters of garden decoration. Specific gardens or representations of landscape in each of the four periods under discussion—Ancient Roman; medieval; early and late Renaissance; and Baroque—are examined and situated within their own cultural context. Throughout the seminar, comparisons of historical material with contemporary landscape design are made. Limited enrollment. Bryan Fuermann

423b, History of British Landscape Architecture: 1600 to 1900 3 credits. This seminar examines the history of landscape architecture and of the idea of nature in Britain from 1600 to 1900. Topics of discussion include Italian and French influences on the seventeenth-century British garden; the Palladian country house and British agricultural landscape; Capability Brown’s landscape parks as national landscape style; garden theories of the picturesque and of the sublime; Romanticism and the psychology of nature; the creation of the public park system; arts and crafts landscape design; and the beginnings of landscape modernism. Comparisons of historical material with contemporary landscape design are emphasized throughout the term. The collection of the Yale Center for British Art is used for primary visual material, and a trip to England over spring break, partially funded by the School, allows students to visit firsthand the landscape parks studied in this seminar. Limited enrollment. Bryan Fuermann

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

4229a, Disurbanism: Critical Readings on the Contemporary City 3 credits. The seminar examines critical readings and projects associated with what is loosely called “Disurbanism,” borrowing from the original visions of the Soviet avant-garde, in order to explore both the utopian and dystopian aspects of these writings and works. The course analyzes how the prospects of an attenuated and diffuse urbanism have shifted from a utopian critique of both the bourgeois and early capitalist industrial cities to the requirements for a redefinition of City itself as it has evolved into a vast metropolitan network enabled by the automobile and electronic media. Disurbanism’s dystopian incarnation, the disappearance of the City, and the subsequent account of the loss of cultural values and the critical discourse surrounding a denatured aesthetics of the sublime are also explored. Students are expected to present material and participate in discussions of the readings as well as submit a final paper. Limited enrollment. Not offered in 2014–2015. Edward Mitchell]

4230a, Topics in Chinese Landscape, Architecture, and Urbanism 3 credits. This seminar introduces major themes in the history and theory of the Chinese built environment in relation to the core typologies of Chinese architecture and the history of the city of Beijing. Specific buildings, gardens, and junctures in the city’s development (important historical, cultural, and architectural markers) are used as an armature for building a 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. Limited enrollment. Not offered in 2014–2015. Amy Lelyveld]

4231b, City-Making on the Arabian Peninsula 3 credits. From eighth-century Baghdad to twenty-first-century Masdar, the Middle East has been approached, from within and without, as a susceptible terrain for creating cities. This seminar considers the histories and mythologies of city-making on the Arabian Peninsula, focusing on urban planning since the early twentieth century. Modern city-making is discussed as a globally induced building boom, delivered by figures like American oil men in Saudi Arabia and Sir Norman Foster in Abu Dhabi. A regional survey includes an inspection of Gulf cities
(Abu Dhabi, Aramco company towns, Doha, Dubai, Jubail, Kuwait, and Riyadh) and their earliest attempts at modern urbanization. Arising themes and particularities are discussed. Historical context, mostly in the first half of the term, provides students the means to analyze forces and ideologies shaping the newest cities and mega-projects in the region and beyond. The course is not so much a geographical study as an investigation of the pervasive contemporary forces in urbanism and globalization. Whenever possible, the week’s discussions focus on a particular Gulf city as the exemplification of chosen themes. Beyond just sociology and urbanism, reading and discussion materials include primary historical documents and historical and contemporary journalism. Limited enrollment. Not offered in 2014–2015. Todd Reisz

[4233a, Ghost Towns] 3 credits. This is an advanced, interdisciplinary seminar in architectural history, urban planning, vernacular building, the politics of preservation, collective memory, tourism, and, ultimately, urban sustainability. Looking at a broad spectrum of failed or almost-failed cities in the United States and across the globe, this seminar uses the ghost town and its rhythms of development and disinvestment to establish a conceptual framework for contemporary urban patterns and processes. Students develop skills in urban and architectural research methods, visual and formal analysis, effective writing, and critical reasoning. Limited enrollment. Not offered in 2014–2015. Elihu Rubin]

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

4235b, Credentials: The Professions of Urbanizing 3 credits. As the close of the 1960s found cities in Europe and North America designed into obsolescence, urbanization unfurled with conviction in other parts of the world. The following decade could have been an era of true global expansion for the architectural and planning professions; however, there are many examples of where they were dismissed in favor of other enterprises, namely large-scale engineering companies and so-called technical and management service providers. The products of these urbanizing professions set in motion the global rules for and expectations of modern notions of the city. This seminar identifies and pursues case studies of expansive infrastructural projects in such places as Turkey, Pakistan, Iran, Iraq, Saudi Arabia, and the United Arab Emirates. Through these case studies, students seek out the credentials and historical tracks of performers who have delivered urbanization. The early part of the term focuses on a core set of readings that help shape the seminar’s themes; thereafter, weekly research assignments develop toward a final collaborative production to be defined through the course of the term. Limited enrollment. Todd Reisz

4236a, Poets’ Landscapes 3 credits. Introduction to techniques poets have used to ground their work in the landscapes and buildings of American towns and cities, including Chicago, New York City, and Los Angeles. Attention to poems from a national automotive landscape as well as narrative poems about cities. Writing exercises include short essays and exercises in various poetic forms; readings from the works of Dickinson, Frost, Bishop, Lowell, Wilbur, Dickey, Pinsky, Cervantes, and Merrill. Limited enrollment. Dolores Hayden

4237b, Reinforcing Urban Tissue: Finding Strategies to Reactivate Public Space and Integrate Community 3 credits. Bernard Rudofsky predicted the death of urban public space in American cities because they were being dehumanized by planning that favored automobiles. This model was reproduced throughout the world, especially in underdeveloped countries trying to develop along American lines. Planning for automobiles led to broken communities with social tensions, crime, and lack of social cohesion. Public space, which can be an important activator of a community’s cohesion and success for the quality of life, lost its significance in the city and in society. While many efforts to regain public space have been successful in having a positive impact on the development of a community, there is not a clear strategy that can be applied to all cities. This seminar analyzes successful and unsuccessful cases of public place-making in underdeveloped countries in an effort to create a series of reproducible strategies to reactivate public space and to serve as a way to critique and propose new urban planning ideas today. Limited enrollment. Tatiana Bilbao

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

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

AFAM 773a,b/SOCY 630a,b, Workshop in Urban Ethnography The ethnographic interpretation of urban life and culture. Conceptual and methodological issues are discussed. Ongoing projects of participants are presented in a workshop format, thus providing participants with critical feedback as well as the opportunity to learn from and contribute to ethnographic work in progress. Selected ethnographic works are read and assessed. Elijah Anderson

AMST 258b/EVST 258b, Wilderness in the North American Imagination The idea of wilderness in American history, art, film, public policy, and literature, from the Puritans to the present. Authors include Thoreau, Faulkner, Jack London, Mary Rowlandson, Aldo Leopold, and Rachel Carson. A weekend field trip is held early in the term. Sigma Colon
AMST 316a/FILM 372a, Los Angeles Culture and the 1960s  
Representations of Los Angeles by the city’s artists, journalists, filmmakers, poets, and musicians from the late 1950s through the early 1970s. LA’s social geography, its overlapping minority communities, and its high-tech, popular-arts, information, and military industries. Focus on the relationships between different kinds of media and on the international resonance of culture created within Los Angeles. Joshua Glick

AMST 337a/AFAM 324a/ER&LM 314a, Urban Latina/o Cultures  
Latina/o urbanism as expressed in literature and culture. Focus on the twentieth and twenty-first centuries, with background on the formation of Latina/o communities in the nineteenth century. Sources include film and the visual arts. Dixa Ramirez

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

AMST 483a, Urban Public Spaces  
The production, representation, use, and transformation of urban public spaces, with a focus on the contemporary United States. Relations to evolving practices of citizenship, the workings of democracy, and dynamics of power. Meanings of public space for community and everyday life; power and resistance; art, theater, and performance; the work of community organizations. Includes field projects in New Haven. Laura Barraclough

AMST 782a/HSAR 730a/JDST 799a/REL 967a/RLST 697a, Religion and the Performance of Space  
This interdisciplinary seminar explores categories, interpretations, and strategic articulations of space in a range of religious traditions in the United States. The course is structured around theoretical issues, including historical deployments of secularity as a framing mechanism, conceptions of space and place, and perceived relations between property and spirituality. Examples of the kinds of case studies treated in class include public displays of religion, the enactment of ritual behaviors within museums, the marking of religious boundaries of various sorts, and emplaced articulations of “spiritual” properties or real estate. Several campus events, including research group presentations, are coordinated with the seminar. Permission of the instructor required; qualified undergraduates are welcome. Sally Promey, Margaret Olin

AMST 789b, Social Theory of the City  
This reading-intensive course considers how scholars from a variety of disciplines have constructed and conceptualized the city, with particular attention to the role of the urban setting as both product and producer of social relations of power. Students examine the historiography of urban theory, including both classical and contemporary approaches. Readings draw from a variety of theoretical formations including but not limited to urban ecology, political economy, neoliberal urbanism, critical race theory, feminism, queer theory, and more. A primary aim of the course is to trouble the spatial, temporal, and conceptual bounds of what qualifies as urban, and to consider how alternative ways of imagining the city can and do support a range of political agendas and social movements. Laura Barraclough

ANTH 417a/F&ES 838a, Producing and Consuming Nature  
This intermediate to advanced seminar brings together readings in social theory with ethnographic case studies to examine the changing means by which elements of the natural world are drawn into circuits of production, exchange, and consumption. How do environmental goods become conceptualized as natural resources for human ends, and, more specifically, remade into commodities that circulate in global markets? The course explores efforts to rethink classical theories of economic processes in light of shifting forms of natural resource transactions and use. Topics examined include agrarian and fisheries transformations; the rise of green consumerism and product certification regimes; and the market valuation of ecosystem goods and services. Course texts are drawn from anthropology, cultural geography, political ecology, sociology, and science and technology studies. Karen Hébert

EAST 410b/SOCY 310b, Civil Society, Public Sphere, and Civic Life in Contemporary China  
The changing character of civil society and the public sphere under various political conditions in modern China. Key themes are the possibilities for civic action, citizenship, and state-society relations. Prerequisite: a previous course on modern China or extended residence in Taiwan, Hong Kong, or the People’s Republic of China. Preference to majors in Sociology or East Asian Studies in their junior and senior years. Deborah Davis

EAST 446a/ARCH 355a/HSAR 454a, South Korean Urbanism  
Modern and contemporary South Korean urbanism and its relation to discourses of the everyday. Focus on Seoul as a case study, with attention to commercial environments, ephemeral urban events, and local street cultures. Key texts by philosophers, historians, architectural theorists, and art historians analyzed in the context of artistic and architectural responses to Seoul’s urbanism in recent decades. Staff

F&ES 520a/ANTH 581a, Society and Environment: Introduction to Theory and Method  
This is an introductory course on the scope of social scientific contributions to environmental and natural resource issues. Section I presents an overview of the field and course. Section II deals with the way that environmental problems are initially framed; case studies focus on placing problems in their wider political context, new approaches to uncertainty and failure, and the importance of how the analytical boundaries to resource systems are drawn. Section III focuses on questions of method, including the dynamics of working within development projects, and the art of rapid appraisal and short-term consultancies. Section IV is concerned with local peoples, resources, and (under) development, with case studies addressing issues of representing the poor, development discourse, and the question of indigenous peoples and knowledge. There will be several guest lectures by leading contributors to the field. No prerequisites. This is a Foundations course in F&ES, a core course in the joint F&ES/Anthropology doctoral degree program, and a prerequisite for F&ES 869b/ANTH 572b. Three hours lecture/seminar. Michael R. Dove

F&ES 788b, Applied Urban Ecology  
Ecology is being transformed from a field historically disengaged from the human built environment to one that can provide insight into the understanding, design, and management of the constructed world. Urban ecology
is central in this transformation. Urban ecologists are expanding their focus from “ecology in cities,” where they studied urban flora and fauna, to the “ecology of cities,” where they study human-biological interactions while also increasing their attention to the complex interplay among people, society, and environment. This reorientation has also catalyzed action-oriented initiatives. This course examines the current developments in urban ecology and looks at the transformative role it can play in shaping and managing urban environments. To this end, we examine fundamental issues in theory and practice that challenge the current understanding of urban ecosystems and that question the relationship between science and action in urban ecology. We also look at limitations and opportunities for conducting urban ecological research as well as methods specific to urban sites. The course includes fieldwork augmented with an overview of current literature in urban ecology, focusing on issues relating to science, application, advocacy, and contemporary concepts of stewardship. The final project includes an urban ecological design proposal and supporting research paper. Alexander J. Felson

F&ES 817a, Urban, Suburban, and Regional Planning Practice This course explores the challenges and opportunities faced by America’s suburban communities and urban centers as they work to become more sustainable and livable. Land use plans, private development, and public infrastructure shape our communities and determine where and how development occurs. The form of our cities and towns dictates our ability to meet the nation’s housing demand and grow our employment while reducing greenhouse gas emissions, improving the environment, and enhancing quality of life. Planners play a key role in understanding trends, crafting policy solutions, and generating support for action through stakeholder engagement. While most land use decision making is local, the majority of the challenges and opportunities we face cross political boundaries. New regional policies and partnerships, coupled with consensus-building across diverse constituencies, will be necessary to realize a new way to build our communities for the twenty-first century. This course delves into the planning techniques, zoning tools, and other land use regulations that are the principal mechanisms employed to achieve safe, livable, and sustainable communities. This course is part of the concentration in land use and planning, a subset of four classes under the specialization in sustainable land management. This subset is for students interested in the interface of environmental issues with land use, planning, and development. The other three courses in the subset are F&ES 775b, 820b, and 835a. Enrollment limited to twenty-five. David Kooris

F&ES 820b, Land Use Law and Environmental Planning This course explores the regulation by local governments of land uses in urban, rural, and suburban areas and the effect of development on the natural environment. The course helps students understand, in a practical way, how the environment can be protected through effective regulation at the local level. It introduces students to federal, state, and regional laws and programs that affect watershed protection and to the laws that delegate to local governments primary responsibility for decision making in the land use field. Theories of federalism, regionalism, states’ rights, and localism are studied. The history of the delegation of planning and land use authority to local governments is traced, leading to an examination of local land use practices particularly as they relate to controlling development in and around watershed areas as well as regulatory response to sea-level rise and climate change. Course participants engage in empirical research working to identify, catalogue, and evaluate innovative local laws that successfully protect environmental functions and natural resources, and the manner in which towns, particularly on the coast, incorporate climate change into their planning and regulations. Nearby watersheds are used as a context for the students’ understanding of the strengths and weaknesses of local planning and regulation. Attention is paid, in detail, to how the development of the land adversely affects natural resources and how these impacts can be mitigated through local planning and subsequent adoption of environmental regulations and regulations designed to promote sustainable development in a climate-changing world. The course includes examination of the state and local response to climate change, sea-level rise, growth management, and climate-change management. Classes include discussions on the trajectory for professional careers. John R. Nolon

HIST 233a, The Emergence of Modern Paris The economic, social, political, architectural, and cultural transformation of Paris from the Old Regime to the contemporary era. Topics include revolutionary Paris, the impact of rapid migration, the changing social geography of Paris in the time of Balzac and Zola, the rebuilding of Paris in the Second Empire, Paris and the impressionists, the emergence of the “red belt,” and the successes and failures of twentieth-century planning. Reading knowledge of French helpful but not required. John Merriman

HIST 913b/HSHM 713b, Geography and History A research seminar focused on methodological questions of geography and geographic analysis in historical scholarship. We consider approaches ranging from the Annales School of the early twentieth century to contemporary research in environmental history, history of science, urban history, and more. We also explore interdisciplinary work in social theory, historical geography, and anthropology and grapple with the promise (and drawbacks) of GIS. Students may write their research papers on any time period or geographic region, and no previous experience with geography or GIS is necessary. Open to undergraduates with permission of the instructor. William Rankin
HUMS 444b, The City of Rome  An interdisciplinary study of Rome from its legendary origins through its evolving presence at the crossroads of Europe and the world. Exploration of the city’s rich interweaving of history, theology, literature, philosophy, and the arts in significant moments of Roman and world history. Virginia Jewiss

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

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

LAW 20435, Advanced Community and Economic Development Clinic  Credit/fail, with a graded option. Open only to students who have completed the Community and Economic Development Clinic. Permission of the instructors required. A.S. Lemar, C.F. Muckenfuss III, and M. Viswanathan

LAW 20316, Environmental Protection Clinic  Credit/fail. A clinical seminar in which students will be engaged with actual environmental law or policy problems on behalf of client organizations (environmental groups, government agencies, international bodies, etc.). The class will meet weekly, and students will work ten to twelve hours per week in interdisciplinary groups (with students from the School of Forestry & Environmental Studies and other departments or schools at Yale) on projects with a specific legal or policy product (e.g., draft legislation or regulations, hearing testimony, analytic studies, policy proposals) to be produced by the end of the term. Students may propose projects and client organizations, subject to approval by the instructor. Enrollment limited to thirty. J.U. Galperin, A. Clements, and L. Suatoni

LAW 21016, Community and Economic Development Clinic  Credit/fail. CED explores the role of lawyers in building wealth and opportunity in low-income communities. The clinic focuses on issues of neighborhood revitalization, social entrepreneurship, sustainable development, financial access, and financial inclusion as they relate to community and economic development. Students in CED represent and partner with community organizations, nonprofits, community development financial institutions, neighborhood associations, and small foundations. They work in regulatory, transactional, business, policy research, and strategic advocacy capacities. Students will represent clients in a range of legal matters including formation and governance of for-profit, not-for-profit, and hybrid entities; negotiating and drafting contracts; developing employment and other policies; structuring real estate transactions; resolving zoning and environmental issues; preparing to litigate against administrative agencies; and facilitating collaborative problem-solving efforts. CED has a commitment to engaging students in local work that can then be used to inform policy development at the local, state, and federal levels. Students will gain skills in client contact, contract drafting, transactional lawyering, legal research and writing, regulatory and legislative advocacy, administrative agency contact, and negotiation. Students may be exposed to real estate, finance, land use, and tax law matters. The class seminar will meet once a week for two hours and once a week for one hour. In addition, each student will meet with faculty once a week for work supervision. The clinic is open to students from the Schools of Law, Management, Divinity, Forestry & Environmental Studies, Public Health, and Architecture with prior approval of a faculty member. Permission of the instructors required. Enrollment limited to eight. A.S. Lemar, C.F. Muckenfuss III, and M. Viswanathan

LITR 294a/LAST 394a/PORT 394a, World Cities and Narratives  Study of world cities and selected narratives that describe, belong to, or represent them. Topics range from the rise of the urban novel in European capitals to the postcolonial fictional worlds of major Portuguese, Brazilian, and Spanish American cities. Conducted in English. K. David Jackson

PLSC 245a/AFAM 268a, Urban Politics and Policy  Approaches to urban politics and political economy. Application of theories to contemporary policy issues such as policing, metropolitan disparities, and inner-city revitalization. Cynthia Horan

PLSC 259b, Making Urban Policy  Investigation of how policy ideas, analysis, and implementation both contribute to and constrain the mitigation of America’s urban problems. Particular attention to how policy analysts define issues, design public programs, and assess policy effects in situations of economic change, fiscal constraint, political fragmentation, racial conflicts, and shifting power relationships. Cynthia Horan

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