

# ARCHITECTURE (ARCH)

## **ARCH 1001a, Introduction to Architecture** Trattie Davies and Alexander Purves

Lectures and readings in the language of architecture. Architectural vocabulary, elements, functions, and ideals. Notebooks and projects required. Not open to first-year students. Required for all Architecture majors. HU

## \* **ARCH 1300b, Drawing Architecture** George Knight

Introduction to the visual and analytical skills necessary to communicate architectural ideas. Observation and documentation of architectural space on the Yale campus. Drawing exercises introduce the conventions of architectural representation: plan, section, elevation, and isometric drawings, as well as freehand perceptual drawings of architectural space.

## \* **ARCH 1301b, Materials in Architecture** Staff

Science and technology of basic building materials studied together with historic and current design applications. Skills and processes required to create, shape, and connect materials experienced through hands-on projects. Technical notebooks, drawings, design and build exercises, and projects required. Enrollment limited to 20. o Course cr

## \* **ARCH 1400b, Introduction to Structures** Staff

Basic principles governing the behavior of building structures. Developments in structural form combined with the study of force systems, laws of statics, and mechanics of materials and members and their application to a variety of structural systems. Prerequisites: trigonometry and some knowledge of calculus. Enrollment limited to 20. QR, SC

## **ARCH 1600b / URBN 1300b, Introduction to Urban Studies** Ana Duran

An introduction to key topics, research methods, and practices in urban studies, an interdisciplinary field of inquiry and action rooted in the experience of cities. As physical artifacts, the advent of large cities have reflected rapid industrialization and advanced capitalism. They are inseparable from the organization of economic life; the flourishing of cultures; and the formation of identities. They are also places where power is concentrated and inequalities are (re)produced. Debates around equity are filtered through urban environments, where struggles over jobs, housing, education, mobility, public health, and public safety are front and center. The course is organized as a colloquium with numerous guests. Accessible entirely online, there will also be live, in-person events, with social distancing and face masks/shields, available to students in New Haven. HU, SO o Course cr

## **ARCH 2000b / EVST 2000b / URBN 2000b, Scales of Design** Bimal Mendis

Exploration of architecture and urbanism at multiple scales from the human to the world. Consideration of how design influences and shapes the material and conceptual spheres through four distinct subjects: the human, the building, the city, and the world. Examination of the role of architects, as designers, in constructing and shaping the inhabited and urban world. Lectures, readings, reviews and four assignments that address the spatial and visual ramifications of design. Not open to first-year students. Required for all Architecture majors. HU

**ARCH 2001a / HSAR 3326a, History of Architecture to 1750** Staff

Introduction to the history of architecture from antiquity to the dawn of the Enlightenment, focusing on narratives that continue to inform the present. The course begins in Africa and Mesopotamia, follows routes from the Mediterranean into Asia and back to Rome, Byzantium, and the Middle East, and then circulates back to mediaeval Europe, before juxtaposing the indigenous structures of Africa and America with the increasingly global fabrications of the Renaissance and Baroque. Emphasis on challenging preconceptions, developing visual intelligence, and learning to read architecture as a story that can both register and transcend place and time, embodying ideas within material structures that survive across the centuries in often unexpected ways. HU o Course cr

**\* ARCH 2104a / HSAR 4361a, How to Design a Renaissance Building** Morgan Ng

During the fifteenth and sixteenth centuries, European architects and their patrons conceived buildings of newfound scale and artistic ambition – buildings that vied in grandeur with the monuments of classical antiquity. Before realizing such structures, however, architects first had to draw and model them. What graphic mediums and tools allowed them to visualize such large, complex works? What imaginative processes fueled their creativity? What innovations did they borrow from other disciplines, such as painting, sculpture, archaeology, and the geometrical sciences? And to what extent can scholars today reconstruct these past practices? HU

**ARCH 2105a / HIST 1755 / HSHM 2390, Reckoning Environmental Uncertainty: A Global History since 1100** Staff

This lecture course focuses on a series of historical episodes since 1100 C.E. that present different approaches to reckoning with environmental uncertainty. Topics range from environmental management during the Southern Song Dynasty to seafaring across the Pacific Ocean and from patchworks of agriculture and urban centers throughout the Indo-Gangetic plains to the proliferation of observatories across the globe to monitor weather patterns. What ties these diverse places and histories together is but one goal: to understand how strategies for claiming knowledge are entangled with environmental uncertainty. Steeped within the histories of science, technology, and the environment, the course presents a variety of approaches to how people have come to know the world around them and what they have done to account for environmental change. HU o Course cr

**ARCH 2600a / AMST 1197a / HIST 1125a / HSAR 3219a / URBN 1101a, American Architecture and Urbanism** Staff

Introduction to the study of buildings, architects, architectural styles, and urban landscapes, viewed in their economic, political, social, and cultural contexts, from precolonial times to the present. Topics include: public and private investment in the built environment; the history of housing in America; the organization of architectural practice; race, gender, ethnicity and the right to the city; the social and political nature of city building; and the transnational nature of American architecture. HU o Course cr

**ARCH 2601a / URBN 1102a, Introduction to Urban Design** Staff

Introduction to the history, analysis, and design of the urban landscape. Principles, processes, and contemporary theories of urban design; relationships between individual

buildings, groups of buildings, and their larger physical and cultural contexts. Case studies from New Haven and other world cities. HU o Course cr

**\* ARCH 3000a, Methods and Form in Architecture I** Michael Schlabs and Anne Barrett

Analysis of architectural design of specific places and structures. Analysis is governed by principles of form in landscape, program, ornament, and space, and includes design methods and techniques. Readings and studio exercises required. Enrollment limited to 25. Open only to Architecture majors. 1½ Course cr

**\* ARCH 3001b, Methods and Form in Architecture II** Staff

Continuation of ARCH 250. Analysis of architectural design of specific places and structures. Analysis is governed by principles of form in landscape, program, ornament, and space, and includes design methods and techniques. Readings and studio exercises required. 1½ Course cr

**\* ARCH 3102a / URBN 3303a, History of Landscape in Western Europe and the United States: Antiquity to 1950** Warren Fuermann

This course is designed as an introductory survey of the history of landscape architecture and the wider, cultivated landscape in Western Europe and the United States from the Ancient Roman period to mid-twentieth century America. Included in the lectures, presented chronologically, are the gardens of Ancient Rome, medieval Europe, the early and late Italian Renaissance, 17th century France, 18th century Britain, 19th century Britain and America with its public and national parks, and mid-twentieth century America. The course focuses each week on one of these periods, analyzes in detail iconic gardens of the period, and places them within their historical and theoretical context. HU RP

**\* ARCH 3103b / URBN 3315b, Revolutionary Cities: Protest, Rebellion and Representation in Modern Urban Space** Alan Plattus

Cities have always been hotbeds of radical ideas and actions. Their cafes and taverns, drawing rooms and universities have been incubators of new ideas, revolutionary ideologies and debate, while their streets and public spaces have been the sites of demonstrations, protests, and uprisings. Since cities are key nodes in larger networks of trade and cultural exchange, these local events have often had a global audience and impact. This seminar explores the interaction of urban space and event, and the media and technologies of revolutionary representation, through case studies of particular cities at transformational moments in their development. These begin with Boston in the 1760s and 1770s, and may include Paris in 1789, 1830, 1848, 1871 and again in 1968, St. Petersburg in 1917, Beijing in 1949 and again in 1989, Havana in 1959, Prague, Berlin and Johannesburg and other cities in 1989, Cairo in 2011, Hong Kong in 2011-12, 2014 and 2019, and other urban sites of the Occupy and Black Lives Matter movements. Course work in modern history is recommended. HU

**\* ARCH 3106b, Creativity, Innovation, and “The New”** Mark Gage

This seminar explores the role of “The New” in the design of our world. Through exploring the history of newness as an idea, its current understanding within philosophy, and examining its understanding in multiple creative fields today including art, architecture, product design, social microcultures, cars, food, fashion, and toys, students gain both knowledge about the role of “The New” in human society and are exposed to cutting-edge ideas in multiple disciplines. Through the study of emerging

creative trends, detailed historic case studies, both philosophical and popular readings, and engaged group discussion we examine the very concept of “The New” from all possible angles – what it is, its history, why it is desired, the motivations of those that produce and promote it, who profits from it, and the morality of its continued rehearsal in a world with evolving ethics regarding the use of human labor and natural resources in the production of things. This course encourages students to consider these positions through not only research, presentations and discussion, but also speculative ‘making’ that challenges students to address the subject of “The New” themselves – through the very process of design. No particular skills or previous exposure to the design world is required. HU

**\* ARCH 3108b, Groundlessness** Ife Venable

Groundlessness offers an extra-disciplinary interrogation and analysis of histories, theories, and inventions of zoning, land use classification, property valuation, and air rights in the making and imagining of territories deemed urban and otherwise from the late nineteenth century (following Reconstruction in the United States) to the present. Working across media from policy to poetry, film to form, memoir to historiography, fiction to finance, Groundlessness troubles and complicates the grounds and grounding(s) of urban and environmental imaginaries. Attending to cultural, aesthetic, technological, legal, economic, and environmental conditions, this course asks how these factors shape the work of the racial as visually and spatially performed (and in part, contribute to disdain for housing the black and poor in tall towers; the difficulty with imagining folks racialized as black holding a position up in the sky). Groundlessness explores the many ways the work of constructing the built environment occurs well before and beyond the involvement of any architect; and ultimately seeks out the promise and freedoms of leaving the land behind (and below), living untethered from the land, on invented lands, unstable ground, off the ground, and up high. WR, HU, SO

**\* ARCH 3109b / ER&M 1638b / WGSS 3334b, Making the Inclusive Museum: Race, Gender, Disability and the Politics of Display** Joel Sanders

BLM and COVID-19 have underscored the imperative for public institutions like art museums to reckon with a longstanding dilemma: museum architecture, working in relationship with the art it displays, perpetuation of white supremacy, heteronormativity, and ableism. This seminar uses the resources of the Yale University Art Gallery and the Yale Center for British Art to situate this contemporary challenge in a cultural and historical context by tracing the intertwined histories of art and gallery architecture from the 16th century to today. Looking back allows us to imagine alternative futures: we consider the work of contemporary scholars, artists, designers, and public health experts who are developing strategies for making 21st-century museums inclusive environments that promote multi-sensory experiences among people of different races, genders, and abilities. Instructor permission is required based on the submission of an Expression of Interest with the following info: Name, Class year, Major/Concentration, Email and a paragraph describing relevant experiences that would allow you to make a meaningful contribution to the class. HU RP

**\* ARCH 3120a, Nonfiction Writing** Christopher Hawthorne

A seminar and workshop in the craft of nonfiction writing as pertains to a given subcategory or genre. Each section focuses on a different form of nonfiction writing and explores its distinctive features through a variety of written and oral assignments.

Students read key texts as models and analyze their compositional strategies. They then practice the fundamentals of nonfiction in writing and revising their own essays. Section topics, which change yearly, are listed at the beginning of each term on the English department website. This course may be repeated for credit in a section that treats a different genre or style of writing; ENGL 121 and ENGL 3461 may not be taken for credit on the same topic. Formerly ENGL 421. WR, HU

**\* ARCH 3304a / URBN 3603a, Urban Lab: An Urban World** Joyce Hsiang

Understanding the urban environment through methods of research, spatial analysis, and diverse means of representation that address historical, social, political, and environmental issues that consider design at the scale of the entire world. Through timelines, maps, diagrams, collages and film, students frame a unique spatial problem and speculate on urbanization at the global scale. Prerequisites: For non-majors: permission of the instructor is required. For ARCH majors: ARCH 150, 200, and 280. HU 1½ Course cr

**\* ARCH 3601a / URBN 3306a, Difference and the City** Justin Moore

Four hundred and odd years after colonialism and racial capitalism brought twenty and odd people from Africa to the dispossessed indigenous land that would become the United States, the structures and systems that generate inequality and white supremacy persist. Our cities and their socioeconomic and built environments continue to exemplify *difference*. From housing and health to mobility and monuments, cities small and large, north and south, continue to demonstrate intractable disparities. The disparate impacts made apparent by the COVID-19 pandemic and the reinvigorated and global Black Lives Matter movement demanding change are remarkable. Change, of course, is another essential indicator of *difference* in urban environments, exemplified by the phenomena of disinvestment or gentrification. This course explores how issues like climate change and growing income inequality intersect with politics, culture, gender equality, immigration and migration, technology, and other considerations and forms of disruption.

**\* ARCH 4000a, Senior Studio** Adam Hopfner

Advanced problems with emphasis on architectural implications of contemporary cultural issues. The complex relationship among space, materials, and program. Emphasis on the development of representations—drawings and models—that effectively communicate architectural ideas. To be taken before ARCH 494. Enrollment limited to Architecture majors. 1½ Course cr

**\* ARCH 4001b, Senior Project Design Studio** Gavin Hogben and Steven Harris

Individual design investigations, focusing on independence and precision in the deployment of design ideas. Reliance on visual and nonverbal presentations. Development of a three-dimensional component, such as large-scale mock details, or other visual means of presentation, which might include photography, film, video, or interactive media. Examination of the skills, topics, and preparation to support design research. 1½ Course cr

**\* ARCH 4700a or b, Individual Tutorial** Michael Schlabs

Special courses may be established with individual members of the department only. The following conditions apply: (1) a prospectus describing the nature of the studio program and the readings to be covered must be approved by both the instructor and the director of undergraduate studies; (2) regular meetings must take place between

student and instructor; (3) midterm and final reviews are required. For juniors and seniors with DUS approval; meetings by appointment with DUS.

**\* ARCH 4701a or b, Individual Tutorial Lab** Michael Schlabs

n/a n/a ½ Course cr

**\* ARCH 4900a / URBN 4900a, Senior Research Colloquium** Kyle Dugdale

Research and writing colloquium for seniors in the Urban Studies and History, Theory, and Criticism tracks. Under guidance of the instructor and members of the Architecture faculty, students define their research proposals, shape a bibliography, improve research skills, and seek criticism of individual research agendas. Requirements include proposal drafts, comparative case study analyses, presentations to faculty, and the formation of a visual argument. Guest speakers and class trips to exhibitions, lectures, and special collections encourage use of Yale's resources.

**\* ARCH 4910b / URBN 4910b, Senior Project** Kyle Dugdale

An essay or project in the student's area of concentration. Students in the history, theory, and criticism track or in the urban studies track pursue independent research with an adviser; this project must terminate in a senior essay.