ARCHITECTURE (ARCH)

* ARCH 007a, Architecture as Space  Eeva-Liisa Pelkonen
This first-year seminar explores how architectural spaces, large and small, both public and private, have been designed, discussed, and experienced throughout history. The focal point of the course is to explore how architects, writers, artists, and filmmakers have mined the evocative richness of architectural space through various media. Ideas about multi-sensory and multi-temporal space, intimate and infinite space, domestic space, as well as modalities of excitement and belonging, as well as terror and anxiety will be discussed and explored. The goal is to sensitize students to the power of space to shape our mood and behavior. In addition, the course familiarizes students with Yale’s campus architecture and its vast archival and museum collections. Enrollment limited to first-year students.  HU

ARCH 150a, Introduction to Architecture  Alexander Purves and Trattie Davies
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 250a, Methods and Form in Architecture I  Anne Barrett and Deborah Garcia
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 260a / HSAR 326a, 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  0 Course cr

ARCH 272a / HSAR 150a / RLST 262a, Introduction to the History of Art: Art and Architecture of the Sacred  Staff
A wide-ranging, cross-temporal exploration of religious images, objects, and architecture in diverse cultures, from ancient Mesopotamia to modern Manhattan. Buddhist, Christian, Hindu, Jewish, Muslim, and various polytheistic traditions are represented. Thematic threads include the human body; transformations of nature; death, memory, and afterlife; sacred kingship and other forms of political engagement; practices of concealment and revelation; images as embodiments of the divine; the framing and staging of ritual through architecture.  HU  0 Course cr

ARCH 302a / HSAR 286a, Renaissance Architecture: A Global History  Staff
The period known as the Renaissance (1400–1600) witnessed the rise and spread of ambitious new forms of architecture. During this era, builders pushed an earlier
tradition of gothic design toward unprecedented heights of structural daring and
ornamental expression. At the same time, they found inspiration in ancient pagan and
non-European monuments, which offered alternative models of technical virtuosity,
material splendor, and magnificence. Engineers invented fortifications of colossal scale
to combat powerful gunpowder weapons, while new media such as print transmitted
architectural designs across the globe. This course explores such developments across
Europe and its cultural and colonial networks in Asia, Africa, and Latin America.
It surveys a wide range of Renaissance building types, from palaces and gardens to
churches, civic buildings, and urban infrastructure. Lectures consider how buildings
and cities were reshaped by urban elites, absolutist monarchs, religious warfare, paper
and print, and global expansion. Along the way, the course equips students with critical
visual-technical skills and language to describe and interpret the built environment.
Majors and non-majors of all years are welcome. Graduate students may register with
advanced coursework.

* ARCH 314a / URBN 314a, 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 place them within their historical and
theoretical context.

* ARCH 327a / URBN 327a, 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 345a / URBN 345a, Civic Art: Introduction to Urban Design  Alan Plattus
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.

* ARCH 360a / URBN 360a, 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 364a, The Architecture of Error: Matter, Measure and the Misadventures of Precision  Staff
This seminar examines the silent role physical error played in the cultural and technological transformations that marked architecture’s twentieth century, from the rejection of organic materials to the reductive logics of digital optimisation. Aristotle’s conflation of matter with error suggests error as able to provides a ‘way-in’ to the (always closed) question of matter. Might the symptomatic excess of precision that the century witnessed, inflated beyond practicable performance, signal nothing less than the architect’s fear of matter itself? As precision, already a promiscuous term, became uncoupled from its contract with truthfulness, error, and the always-political space of its identification, reconfigured in newly unpredictable ways. With reference to disciplines and practices that have interrogated precision and failure with more curiosity than has architecture—historians of science, and visual artists Matta-Clark, Hepworth, Whiteread, and Celmins—the sessions will explore what architecture might learn from error and its ever-inventive tactics of dissent. Two concluding sessions ask: where precision and error relations now stand in contemporary architecture as what we daily put in the cloud threatens to exhaust the ground beneath our feet? Familiarity with general history of modern art and architecture preferred.

* ARCH 450a, 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 471a, 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 472a, Individual Tutorial Lab  Michael Schlabs
RP ½ Course cr

* ARCH 490a / URBN 490a, 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.