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The School of Architecture & Planning is one of five schools at MIT, the others being the School of Engineering, the School of Humanities, Arts, and Social Sciences, the Sloan School of Management, and the School of Science.

The School of Architecture & Planning consists of the Department of Architecture, the Department of Urban Studies & Planning, the Media Laboratory, and the Center for Real Estate.

The Department of Architecture, or Course 4, was one of the four original departments at MIT. The Department conceives of architecture as a discipline as well as a profession. It is structured in five discipline areas: Architectural Design; Building Technology; Design and Computation; History, Theory and Criticism of Architecture and Art; and Art, Culture and Technology. Each provides an architectural education that is as complex as the field itself, and all five contribute to a mutual enterprise.

The Department of Urban Studies & Planning, Course 11, is composed of four specialization areas: City Design and Development; Environmental Policy and Planning; Housing, Community and Economic Development; and the International Development Group. There are also three cross-cutting areas of study: Transportation Systems Planning, Urban Information Systems, and Multi-Regional Systems Planning.

The Media Laboratory and the Media Arts and Sciences Program was founded in 1985. At MIT, the phrase Media Arts and Sciences signifies the study, invention and creative use of enabling technologies for understanding and expression by people and machines. In its simplest form, the field of Media Arts and Sciences can be thought of as exploring the technical, cognitive and aesthetic bases of satisfying human interaction as mediated by technology.

The Center for Real Estate (MIT/CRE) was established in 1983 to join academic and industry resources in addressing the changing issues and needs of the built environment. Since then, MIT has awarded the Master’s degree in Real Estate Development to almost 600 graduates of the program, ten percent of whom also received joint degrees from associated departments at MIT.
Architecture Degree Programs

MIT Architecture offers degrees at the Bachelor, Master, and Doctoral levels and is composed of six discipline areas: Architectural Design; Architecture & Urbanism; Art, Culture and Technology; Building Technology; Design and Computation; and the History, Theory, and Criticism of Architecture and Art (with a possible concentration in the Aga Khan Program in Islamic Architecture). Each discipline group has the opportunity and responsibility to teach and conduct research in its own area at both the undergraduate and graduate levels, as well as to work within the professional program in architecture.

Approximately 250 students register in the department each year, of whom 30 are undergraduates. The department offers over 100 courses annually taught by a faculty of 55.

Undergraduate Program

The Bachelor of Science in Architecture (BSA) program provides both a deep and broad education in the field of architecture within a leading Institute of science and technology. Situated in MIT’s rich educational environment, the program emphasizes the interconnected relationship between architectural design; building technology; design and computation; history and theory of architecture and art. The Department’s extensive offerings reflect a commitment to the cultural, social, political, technological and ecological issues of the built environment. Committed to a rigorous and interdisciplinary approach throughout the program, our students are challenged to be creative, innovative, and responsible leaders in the field.

Our curriculum is structured to establish an intellectual and disciplinary context for students to develop an understanding of architecture as a form of cultural production tied to larger social, economic, and political issues. The range of studios, lectures, workshops and seminars provides an active learning environment in which individual creativity and technical design skills can be
nurtured. The program is continually evolving to engage new ways of thinking about architecture and architectural education.

Students graduating from the Bachelor of Science in Architecture (BSA) often choose to go on to graduate school to earn a Master of Architecture and to become licensed professional architects. Others enter into related design fields, from green building and industrial design, to fashion or urban design. An architectural education at MIT is a broad education in design and technology, which can lead to many diverse experiences and careers.

MIT undergraduates who wish to study architecture do so while satisfying the General Institute Requirements (GIRs), which give them the exposure to the humanities and sciences needed to provide a well rounded education as a foundation to their architectural education. The four-year BSA degree is structured to provide a strong foundation for those pursuing the field of architecture as preparation for either continued education in a professional architecture degree program or related field such as landscape architecture, architectural engineering, urban planning, visual arts, media arts and architecture or art history.

Graduate Programs

The Master of Architecture (MArch) is a professional degree program accredited by the National Architectural Accrediting Board (NAAB). The pedagogical approaches that faculty bring to the teaching of architectural design derive both from their years of professional practice and from their engagement with design research within the environments at MIT and beyond. Students in the MArch program recognize the many possible roles within the architecture profession, and therefore should develop a responsibility for structuring their own educational programs, particularly in the selection of elective classes. Students are urged to have the concentration be reflected in their design theses.

The Master of Science in Architecture Studies (SMArchS), Master of Science in Art, Culture, Technology (SMACT), and the Master of Science in Building Technology (SMBT) are each two-year post-professional programs of advanced study beyond the first professional degree in architecture, founded on research and inquiry into architecture as both a discipline and a practice. The SMArchS program is inquiry-oriented and shaped around topics of direct interest to faculty and students. These include such topics as design at the urban scale, investigations of theory and design methodology, the exploration of the potential of computation, and the study of the relationships between form and culture.
The Master of Science in Architecture Studies (SMArchS) may be pursued in:

- Aga Khan Program in Islamic Architecture
- Architectural Design
- Building Technology
- Computation
- History, Theory and Criticism of Architecture and Art
- Urbanism

The Master of Science in Building Technology (SMBT) provides a focus for graduate students interested in the development and application of advanced technology for buildings and cities. The program is run jointly by the Departments of Architecture, Civil and Environmental Engineering, and Mechanical Engineering.

The Master of Science in Art, Culture and Technology (SMACT) degree program focuses on the development of critical and visionary positions of artistic practice in the context of an advanced technological and scientific community.

The Department of Architecture offers the degree of Doctor of Philosophy in Architecture (PhD), which may be pursued in any of three disciplines:

- Building Technology
- Design and Computation
- History, Theory and Criticism of Architecture and Art

Admission and degree requirements vary somewhat in the specific areas listed above, and may be obtained from the Department of Architecture website or in correspondence with the separate areas. The residency requirement for the PhD is a minimum of two full academic years. Completion of all of the requirements for the PhD—including the dissertation—is usually accomplished in five or six years.

Each student admitted to work in the doctoral program should consult closely with one principal professor in his or her area to develop a general plan of study. In all three areas, progress toward the PhD follows a sequence of required subject work, qualifying papers, general examinations, and dissertation research, writing, and defense. Students are encouraged to take subjects appropriate to their study plans in other departments at MIT and at Harvard.
Students Zachary Balgobin, Sara Falcone, Orli Hakanoglu, and Kate Weishaar demonstrate their final group project, Levitating Assemblage, for 4.022 Architecture Design Foundations taught by Skylar Tibbits in Spring 2015.
First-Year Exploratory Subjects

Freshman Pre-Orientation Program (FPOP)
FPOP is offered in August as a way for incoming freshman to get a sneak preview of the school. The program provides a brief overview of the school and a four-day whirlwind tour of Boston. Students actively engage with the places visited by asking questions about how the buildings and neighborhoods change over time, how they are used by residents and visitors, and how they interact with their context. Students work on a hands-on project with assistance from current majors. FPOP program information can be found on the Undergraduate Advising and Academic Programming website.

4.100 Architecture Workshop: Form + Material
3 UNITS, IAP
A fun way to explore the Architecture Department during IAP. Join an intensive design and fabrication workshop to create models and prototypes that explore the characteristics of certain materials. Study how architectural details can impact the perception and creation of larger built structures and environments.

4.02A Introduction to Architecture Design Intensive
9 UNITS, IAP
This class is for students who are intending to major in architecture, or students who are curious about architectural education. It is the first in a series of required architecture studios, and combines hands-on practice with design theory. The class meets daily for three weeks during IAP and students receive HASS/Art credit. It is the equivalent of 4.021 offered during the fall term.

4.031 Design Studio: Objects and Interaction
12 UNITS, FALL
An overview of design as the giving of form, order, and interactivity to the objects that define our daily life. Instruction follows the path from project to interactive product through lectures and studio assignments. Teaches the overall design process, preparing students for work in a studio environment. Emphasizes design development and constraints. Topics include the analysis of objects; interaction design and user experience; design methodologies, current dialogues in design; economies of scale vs. means; and the role of technology
in design. Provides a foundation in prototyping skills such as carpentry, casting, digital fabrication, electronics, and coding.

4.032 Design Studio: Information and Visualization  
12 UNITS, SPRING  
Provides an introduction to working with information, data and visualization in a studio based learning environment. Studies the history and theory of information, followed by a series of projects in which students apply the ideas directly. Progresses through basic data analysis, visual design and presentation, and more sophisticated interaction techniques. Topics include storytelling and narrative, choosing representations, understanding audiences, and the role of designers working with data.

4.101 Design Studio: Introduction to Design Techniques and Technologies  
9 UNITS, SPRING  
Introduces core principles, techniques and technologies for design across a wide range of media in a studio environment. Provides a dynamic laboratory to explore ideas related to form, materials, tools, systems, and structures through project-based exercises. Teaches skills in design process, critical observation, and tools for the translation of design concepts into digital and physical constructs. Utilizing traditional and contemporary tools, the subject is taught by faculty across various design disciplines in order to expose students to a unique cross-section of design inquiry.

4.110J Design Across Scales and Disciplines  
12 UNITS, SPRING  
This joint subject with Media Arts and Sciences explores the reciprocal relationships between design, science, and technology. It covers a wide range of topics, such as industrial design, architecture, visualization/perception, design computation, material ecology, environmental design and environmental sustainability. Students examine how transformations in science and technology have influenced design thinking and vice versa, and develop methodologies for design research by collaboration on design solutions to interdisciplinary problems. It satisfies the HASS/Art requirement.

4.605 A Global History of Architecture  
12 UNITS, SPRING  
This popular introductory class is a survey on the history of architecture and urbanism from Ancient Egypt to the present. The course satisfies one of the required classes for the major, the HASS/Art requirement, and provides a solid background for other classes in architecture history.
Bachelor of Science in Architecture Curriculum

The Bachelor of Science in Architecture (BSA) degree is granted once all 17 General Institute Requirements (GIRs) as well as the department requirements of 192 units have been completed. All architecture majors are required to take the following core subjects during the sophomore or junior year —

- 4.021 Introduction to Architecture Design (HASS-A, 12 units) or
- 4.02A Introduction to Architecture Design Intensive (HASS-A, 9 units, taken during IAP)
- 4.022 Architecture Design Foundations (12 units)
- 4.302 Foundations in the Art, Design, & Spatial Practices (CI-M, 12 units)
- 4.401 Environmental Technologies in Buildings (12 units)
- 4.440J Building Structural Systems 1 (REST, 12 units)
- 4.500 Introduction to Design Computing, (12 units)
- 4.603 Understanding Modern Architecture, (HASS-A, 12 units)

In subsequent terms, the following more advanced subjects are taken —

- 4.023 Architecture Design Studio 1 (CI-M, 24 units)
- 4.024 Architecture Design Studio 2 (24 units)
- 4.025 Architecture Design Studio 3 (24 units) or
  Two subjects from the list of Restricted Electives (next page)
- 4.501 Creative Design Prototyping (12 units) or
- 4.502 Advanced Visualization: Architecture in Motion Graphics (12 units)
- 4.605 The Global History of Architecture, (HASS-A, 12 units) or
- 4.614 Architecture in the Islamic World, (HASS-A, 12 units) or
- 4.635 Early Modern Architecture and Art, (HASS-A, 12 units)
Restricted Electives

Art, Culture and Technology (ACT)

- 4.307 Art, Architecture and Urbanism in Dialogue
- 4.322 Introduction to Three-Dimensional Art Work
- 4.341 Introduction to Photography and Related Media
- 4.354 Introduction to Video and Related Media
- 4.368 Studio Seminar in Public Art/Public Space

Building Technology (BT)

- 4.411 D-LAB Schools: Building Technology Laboratory
- 4.42J Fundamentals of Energy in Buildings
- 4.432 Modeling Urban Energy Flows for Sustainable Cities and Neighborhoods
- 4.444 Analysis of Historic Structures

Computation (DCG)

- 4.504 Scripting
- 4.520 Visual Computing 1
- 4.521 Visual Computing 2

History, Theory, and Criticism of Architecture and Art (HTC)

- 4.601 Introduction to Art History
- 4.602 Modern Art and Mass Culture
- 4.651 Art Since 1940
Architecture Studios

Design studios are at the heart of architecture education, and MIT offers a broad range of studios devoted to design projects of increasing complexity.

Architecture Design majors take five studios sequentially. The maximum size of the 4.023, 4.024, and 4.025 studio sections is 12 students. At the beginning of each semester, every faculty member planning to teach a studio makes a short presentation of his/her program to the department at the Preview of Design Studios. The preview is generally held on Registration Day. The fifth studio is optional and can be substituted with two subjects chosen from the list of restricted elective classes.

4.021 or 4.02A Introduction to Architecture Design
12 UNITS, FALL OR 9 UNITS, IAP
The first studio provides an introduction to the architecture design process. Students develop skills that enable design creativity, thinking, representation, and development. Beginning with abstract exercises, the studio introduces techniques for designing and developing two-dimensional and three-dimensional form and space.

4.022 Architecture Design Foundations
12 UNITS, SPRING
The foundations course focuses on design methodologies, formal and spatial analysis, and the translation of creative conceptual strategies into architectural design propositions. The course provides instruction in design skills including digital and analogue representational techniques. Preference is given to Course 4 Majors and Minors.

4.023 Architecture Design Studio 1
24 UNITS, FALL, CI-M
The first advanced design studio provides instruction in architectural design and project development within design constraints including architectural program and site. Students engage the design process through various two-dimensional and three-dimensional media. Working directly with representational and model
making techniques, students gain experience in the conceptual, formal, spatial and material aspects of architecture. Instruction and practice in oral and written communication provided. Preference is given to Course 4 Majors and Minors.

4.024 Architecture Design Studio 2
24 UNITS, SPRING
The second advanced studio provides instruction in architectural design and project development with an emphasis on social, cultural, or civic programs. The studio builds upon the foundational design skills with more complex constraints and context and integrates aspects of architectural theory, building technology, and computation into the design process. Preference is given to Course 4 Majors and Minors.

4.025 Architecture Design Studio 3 (Optional)
24 UNITS, FALL
The final, optional design studio provides instruction in more advanced architectural design projects. Students develop integrated design skills as they negotiate the complex issues of program, site, and form in a specific cultural context. The studio focuses on how architectural concepts and ideas translate into built environments that transform the public sphere. It is designed to prepare students for graduate studies in the field. Preference is given to Course 4 Majors.

Eligibility Requirements for Studio & Minimum Grade Requirements
Course 4 Majors take studios 4.023 - 4.025 sequentially. Students’ names must appear on the studio eligibility lists to ensure participation. This list is posted online prior to Registration Day. Students should notify the department degree administrators if they believe there is an error in their status.

Promotion from one studio to the next is not automatic. Grades lower than “C” will jeopardize advancement in the architecture design studio sequence. Advancement eligibility rules ensure that students who enter advanced studios are well prepared.

Transferring into Architecture
No Course 4 undergraduate who enters the Department as a sophomore or first term Junior and is performing well should have to spend an extra semester at MIT to complete the program. Students who transfer into the Department may complete the degree on time by substituting the final studio, 4.025, with two restricted electives.
Above, Brian Huang generative drawing for 4.022 Architecture Design Foundations, Spring 2015. Brian studied the properties of electronic ink to produce these Processing sketches.

Right, Materials Science student Daniel Lizardo examined the logic of Martensitic phase transformations. Sara Falcone investigated macroscale capillaries, particularly the effects permeable materials have on fluid flows. These investigations led to a series of processing sketches based on material behavior. These sketches were part of the first drawing exercise for 4.022 Architecture Design Foundations, Spring 2015, taught by Skylar Tibbits.
Estelle Yoon analyzed the triple faced scarf splice, which is characterized by two interlocking pieces. One particular spatial relationship is scaled up to be the site for a second project. Yoon proposed a vertical circulation system to connect four distinct spaces while carefully orchestrating the sequence and framed views of the inhabitant.
Baily Zunaga’s project employs different orientations of a single geometry house the five major programs of the project: a gallery, cafe, lobby, lecture hall, and office. As one moves through the building, she experiences the same room through a new perspective.
4.025 Architecture Design Studio 3: Platforms of Exchange in the Medina with Cristina Parreno Alonso asked students to design a Craft Factory in the Medina of Fez, Morocco. In her project ‘Wall as Landscape’, Yue Shao proposed a series of new walls which adjust to the existing context while bridging the river. The wall acts as an open boundary; together, the walls construct a new landscape, allowing new views of the city. Each ‘wall’ is also occupiable, creating a varied experience that echoes the narrow passageways of the existing urban fabric of the medina.

Above, plan of the project and city. Right, sectional perspective into one of the interiors, project’s relationship to existing streets, and view from the roof onto the city.
Senior Thesis (Optional)

The Senior Thesis is intended for students who wish to culminate their education with a challenge that demands advanced work and rewards them with portfolio material, research documents, and developed viewpoints on a topic of importance. It is optional for BSA degree students and can be used to fulfill 12 units of unrestricted elective requirements.

The nature of the work must be an original research or design project that involves additional learning of a substantive nature. The work must be documented with a written thesis completed to Institute specifications within the final term of the senior year.

Thesis preparation subjects are taken the fall prior to registering for thesis and will assist students in preparing a thesis proposal and choosing a supervisor.

- 4.119 Preparation for Undergraduate Architecture Design Thesis, a 12-unit class, is for students wishing to focus on a design thesis.
- 4.THTJ Thesis Research Design Seminar, a 12-unit, CI-M class is for students wishing to focus on a research thesis. It is jointly offered with DUSP 11.THTJ.

Both subjects are taken the fall prior to registering for thesis and will assist students in preparing a proposal and choosing a supervisor. Students may not enroll in Thesis (4.THU) without completing a thesis preparation subject.

The thesis supervisor may be a faculty member, lecturer, visiting faculty, or research scientist from within Course 4 or from another department within MIT. If chosen from a department other than Architecture, a faculty member within Course 4 willing to work in conjunction with the supervisor must be added to the proposal as a reader. No additional readers are required.

Upon satisfactory completion of the thesis, the supervisor will assign a grade. The grade will not be submitted to the Registrar until a copy of the final signed thesis document is submitted to the undergraduate administrator in Headquarters by the published thesis deadline. Thesis presentations will be scheduled at the end of the spring term in coordination with graduate reviews.
Anna Kaertner, BSA ’15, presents her thesis “The Olympics as a Social Opportunity: Integrated Social Housing in Rio de Janeiro.” Anna’s thesis considers the afterlife of the Olympic Village. The architectural and urban intervention activates the ground plane between planned residential towers to enforce interaction between socio-economic groups. Anna currently works at Höweler + Yoon Architecture. Photo: Justin Knight.
Anna Kaertner’s senior thesis, “The Olympics as Social Opportunity: Integrated Social Housing in Rio de Janeiro” addressed inequality in Olympic planning. The drawings exhibit two scenarios in which a new ground plan and circulation surround existing towers. This new surface creates space for public amenities and pathways for interaction between occupants: athletes, residents, and visitors. Programmatic interventions re-purpose Olympic facilities to introduce new public programs: a marketplace, sites for recreation, and civic programs such as a school, library, and an amphitheater.
Aurimas Bukauskas, BSA ’15 presents his thesis “Whole-Timber Structural Systems: Naturally-Engineered High-Performance Structures.” Aurimas won the Carroll L. Wilson Award to further his research; he travelled to Scandinavia to examin forest management and the potential of whole timber structures. Photo: Justin Knight.
Foreign Exchange Programs

Each fall, a few MIT undergraduate students will have the opportunity to study architectural design at either Hong Kong University (HKU) or Delft University of Technology (TUD) in The Netherlands. The architecture programs at MIT, HKU, and TUD have many similarities. All enjoy high reputations on their respective continents, exist within institutions with strong commitments to architecture and technology, and conduct their courses in English. BSA students enroll in an advanced studio as well as recommended elective subjects at the foreign university during the fall term of the senior year.

Eligibility

Only students who are able to complete all Institute and Department requirements in time for graduation are eligible. While attending TUD or HKU, MIT students will be enrolled in their final architectural design studio requirement (24 units) plus 24 units of unrestricted elective. The eligibility criteria are:

- Enrolled as Course 4 architecture student
- Completion of 4.024, 4.302, 4.401, 4.440, 4.500, 4.603, and either 4.605, 4.614 or 4.635
- Need no more than 48 units of course work upon returning to MIT for the final semester (after completion of the exchange program)
- Communication Requirement completed or a plan in place for completion during final term
- HASS Concentration Proposal submitted
- No more than 4 physical education points remaining.

Application Process

Applications must be submitted by Add Date of the spring semester of the junior year providing that the eligibility criteria will be met by the end of the junior year. All materials are submitted to the Undergraduate Administrator in Room 7-337. Selected students will be informed no later than the first week of April.
Preparation After Acceptance

Upon acceptance into the exchange program, students are required to meet with the Undergraduate Administrator to prepare the necessary documentation. The deadline for submitting this documentation is May 1. Contact is made with the international relations offices of the foreign institutions to assist with documentation processing, visa information, negotiating proper registration, and finding housing.

Transfer Credit

Students will meet with faculty coordinator John Ochsendorf upon return from the exchange program prior to Add Date of the final term to receive approval of transfer credit. If satisfactory grades were received, students will receive credit for 4.025 (24 units) and 24 units of unrestricted elective credit. Public presentations of the exchange experience will be scheduled within the first four weeks of the spring term.

Application

Students prepare and submit an application to the undergraduate administrator in Room 7-337. Applications should include the following materials:

- Portfolio of design work — a letter of interest written by the applicant
- Letter of support from a current or previous studio instructor
- Names of two faculty members to be used for references (contact info)
- Proposal for completion of coursework in the final term signed by the academic advisor
Internships & Research Opportunities

Internships

In January during the Independent Activities Period (IAP), the Department organizes an internship program through which students work in architecture offices. This experience provides students with valuable hands-on training and an opportunity to improve skills while experiencing the inner workings of a professional architectural practice.

Internships require full-time work for the duration of IAP. Architecture Majors are eligible and encouraged to participate. Students register for 4.280, Undergraduate Architecture Internship during IAP (6 units, P/D/F) for work done in January. A planning meeting that outlines the application procedure is scheduled in the previous Fall term.

The Internship Coordinator is Marlene Kuhn, 9-222 • MKUHN@MIT.EDU.

Undergraduate Research Opportunity Program (UROP)

The Department of Architecture has many Undergraduate Research Opportunity Program (UROP) projects, ranging from research in building technology (indoor air quality, building energy analysis, thermal comfort, ventilation systems) to computer graphics (visualization, image synthesis, computer-aided design) to architecture and art (public art projects, creating electronic media, museum installations).

For more information, contact the UROP Office at MIT. Tips on how to secure opportunities can be found on this site. Many students find success by inquiring directly with faculty in the Department that they are interested in working with.

The UROP Coordinator in Architecture is Larry Sass, 7-304 • LSASS@MIT.EDU.
Minor Programs

The Architecture Department offers four minors —

- Design
  MINOR ADVISOR — TERRY KNIGHT • 7-304 • 452-2922 • TKNIGHT@MIT.EDU

- Architecture
  MINOR ADVISOR — LES NORFORD • 5-418 • 253-8797 • LNORFORD@MIT.EDU

- History of Architecture, Art and Design (HASS)
  MINOR ADVISOR — KRISTEL SMENTEK • 3-305 • 253-5133 • SMENTEK@MIT.EDU

- Art, Culture and Technology (HASS)
  MINOR ADVISOR — AZRA AKSAMIJA • E15-223 • 324-4488 • AZRA@MIT.EDU

The Minor in Design provides a cohesive program of study that exposes students to the cross-disciplinary field of design. It provides a rigorous conceptual foundation in design along with strong design skills. Gives an introduction to design from concept to completion through contextual critical thinking, experimentation representation, and physical production techniques, critique, iteration and reflection.

The Minor in Architecture is designed to give students a foundation in the multidisciplinary study of the built environment. The minor allows students to pursue a focused program of study across the architecture department’s diverse discipline groups.

The HASS Minor in the History of Architecture, Art and Design is designed to enable students to concentrate on the historical, theoretical, and critical issues associated with artistic and architectural production.

The HASS Minor in Art, Culture and Technology is designed for students interested in hands-on artistic practice and critical debate.

The HASS Minor is often an extension of the HASS concentration available in each of these disciplines. Students who successfully complete a minor program will have the field of study specified on their student transcript, thus giving recognition of focused work in the discipline. For more information on HASS Minors, visit SHASS/MIT.EDU/UNDERGRADUATE/MINORS.
Minor in Design

Take all three subjects from Group 1 and three subjects from Group 2.

Group 1 — Take 3 subjects

- 4.031 Design Studio: Objects and Interaction
- 4.032 Design Studio: Information and Visualization
- 4.101 Design Studio: Introduction to Design Techniques and Technologies

Group 2 — Take 3 subjects

Design, Technology, and Computation

- 4.110J Design Across Scales and Disciplines
- 4.411J D-Lab Schools: Building Technology Lab
- 4.500 Introduction to Design Computing
- 4.502 Advanced Visualization: Architecture in Motion Graphics
- 4.520 Visual Computing 1
- 2.007 Design and Manufacturing
- CMS.634 Designing Interactions
- EC.720J D-Lab: Design
- MAS.110 Fundamentals of Computational Media Design

Arts and Culture

- 4.301 Introduction to Artistic Experimentation
- 4.307 Art, Architecture and Urbanism in Dialogue
- 4.322 Introduction to Three Dimensional Art Work
- 4.330 Introduction to Networked Cultures and Participatory Media
  or
- 4.332 Advanced Seminar in Networked Cultures and Participatory Media
  4.341 Introduction to Photography and Related Media
  or
- 4.344 Advanced Photography and Related Media
- 4.602, Modern Art and Mass Culture
- 4.657 Design: The History of Making Things
- CMS.362, Civic Media Collaborative Design Studio

Total for Minor in Design = 6 subjects
4.031 Design Objects introduces students to the products, furniture, and other everyday accouterments that shape our daily experience and the role technology plays in design. The first project, above, used designer Enzo Mari’s 'Autoprogettazione' to make easy-to-assembly furniture - first to produce a copy, and second, a variation. The second project, below, examines Deconstruction/Reconstruction, using reverse engineering as a learning process. Above, Aya Suzuki, Yun Fu; below, Aya Suzuki.
Minor in Architecture

Take all three subjects from Group 1 and either both subjects from Group 2 or three subjects from Group 3.

Group 1 — Take 3 subjects

- 4.021 Introduction to Architecture Design (Fall)
- 4.022 Architecture Design Foundations (Spring)
- 4.605 A Global History of Architecture (Spring)

Group 2 — Take 2 subjects

- 4.023 Architecture Design Studio 1 (Fall)
- 4.024 Architecture Design Studio 2 (Spring)

Group 3 — Choose 3 Subjects —

Two subjects may be chosen from rows A–D

A 4.110J · 4.211J · 4.231 · 4.233 · 4.250J

B 4.301 · 4.302 · 4.307 · 4.312 · 4.314 · 4.320 · 4.322 · 4.330 · 4.332 · 4.341
    4.344 · 4.352 · 4.354 · 4.356 · 4.361 · 4.368 · 4.373

C 4.401 · 4.411J · 4.42J · 4.432 · 4.440J · 4.444

D 4.500 · 4.501 · 4.502 · 4.504 · 4.520 · 4.522 · 4.550

Only one may be chosen from row E

E 4.601 · 4.602 · 4.603 · 4.606 · 4.609 · 4.610 · 4.614 · 4.635 · 4.641
    4.648 · 4.651 · 4.671 · 4.673

Total for Minor in Architecture = 5 or 6 subjects
Minor in the History of Architecture, Art and Design (HASS Minor)

The program consists of six subjects arranged into three levels of study. Two are taken from Group 1, three from Group 2, and one from Group 3.

Group 1 — Take 2 subjects

History of Architecture — Choose one subject
- 4.605 A Global History of Architecture
- 4.614 Architecture in the Islamic World

History of Art — Choose one subject
- 4.601 Introduction to Art History
- 4.602 Modern Art and Mass Culture

Group 3 — Take 3 subjects

History of Architecture and Design
- 4.603 Understanding Modern Architecture
- 4.610 Civil Islamic Architecture
- 4.657 Design: The History of Making Things

History of Art
- 4.606 Visual Perception and Art
- 4.635 Early Modern Architecture and Art
- 4.641 19th-Century Art
- 4.651 Art Since 1940
- 4.671 Nationalism, Internationalism, and Globalism in Modern Art
- 4.673 Installation Art

Group 3 — Take 1 subject
- 4.609 Seminar in History of Art and Architecture (or other advanced seminars with permission of the Minor Advisor; also, selected courses at Harvard and Wellesley)

Total for Minor in History of Architecture & Art = 6 subjects
Minor in Art, Culture And Technology (HASS Minor)

The ACT program consists of six subjects arranged into three levels of study. Two subjects are taken from each group.

Group 1 — Take 2 subjects

- 4.301 Introduction to Artistic Experimentation or
- 4.302 Foundations in Art, Design, and Spatial Practices

and one from the following list:

- 4.601 Introduction to Art History
- 4.602 Modern Art and Mass Culture
- 4.606 Visual Perception and Art
- 4.635 Early Modern Architecture and Art
- 4.641 19th-Century Art
- 4.651 Art Since 1940
- 4.671 Nationalism, Internationalism, and Globalism in Modern Art
- 4.673 Installation Art

Group 2 — Take 2 subjects

- 4.320 Introduction to Sound Creations
- 4.322 Introduction to Three-Dimensional Art Work
- 4.330 Introduction to Networked Cultures and Participatory Media
- 4.341 Introduction to Photography and Media
- 4.354 Introduction to Video and Related Media

Group 3 — Take 2 subjects

- 4.312 Advanced Studio on the Production of Space
- 4.314 Advanced Workshop in Artistic Practice and Transdisciplinary Research
- 4.332 Advanced Seminar in Networked Cultures and Participatory Media
- 4.344 Advanced Photography and Related Media
- 4.352 Advanced Video and Related Media
- 4.356 Cinematic Migrations
- 4.361 Performance Art Workshop
- 4.368 Studio Seminar in Public Art/Public Space
- 4.373 Advanced Projects in Visual Arts

Total for Minor in ACT = 6 subjects
Humanities, Arts, and Social Science Concentration

MIT provides a substantial and varied program in the humanities, arts, and social sciences that forms an essential part of the education of every undergraduate. This program is intended to ensure that students develop a broad understanding of human society, its traditions, and its institutions. The HASS requirement enables students to deepen their knowledge in a variety of cultural and disciplinary areas and encourages the development of sensibilities and skills vital to an effective and satisfying life as an individual, a professional, and a member of society.

The HASS Concentration is an integral part of the General Institute Requirements. The Department of Architecture offers two interrelated HASS concentrations —

History of Architecture, Art and Design (HASS)
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Art, Culture and Technology (HASS)
MINOR ADVISOR — AZRA AKSAMIJA • E15-223 • 324-4488 • AZRA@MIT.EDU

The HASS Concentration is comprised of three or four approved subjects in a single field. The Concentration field advisor helps interested students develop a program of related subjects and approves the proposal prior to submission to the Office of the HASS Requirement. It is expected that the proposal will be submitted prior to the start of the junior year.

In consultation with the Concentration Advisor, students develop a program of four related subjects to promote increased knowledge in that particular field.
History of Architecture, Art and Design Concentration

Four subjects are required from two groups of study, three from Group 1 and one from Group 2

Group 1 —

History of Architecture and Design

- 4.603 Understanding Modern Architecture
- 4.605 A Global History of Architecture
- 4.610 Civic Islamic Architecture
- 4.614 Architecture in the Islamic World
- 4.657 Design: The History of Making Things

History of Art

- 4.601 Introduction to Art History
- 4.602 Modern Art and Mass Culture
- 4.606 Visual Perception and Art
- 4.635 Early Modern Architecture and Art
- 4.641 19th-Century Art
- 4.651 Art Since 1940
- 4.671 Nationalism, Internationalism & Globalism in Modern Art
- 4.673 Installation Art

Group 2 — Art, Culture & Technology

- One subject from Group 1 on the ACT Concentration list

Total for Concentration in History of Architecture, Art, and Design = 4 subjects
Art, Culture and Technology Concentration

Four subjects are required from two groups of study, three from Group 1 and one from Group 2.

Group 1 — Art, Culture & Technology

Introductory Subjects

- 4.301 Introduction to the Artistic Experimentation
- 4.302 Foundations in Art, Design and Spatial Practices
- 4.320 Introduction to Sound Creations
- 4.322 Introduction to 3D Art Work
- 4.330 Introduction to Networked Cultures and Participatory Media
- 4.341 Introduction to Photography and Related Media
- 4.354 Introduction to Video and Related Media

Intermediate / Advanced Subjects

- 4.307 Art, Architecture, and Urbanism in Dialogue
- 4.312 Advanced Studio on the Production of Space
- 4.314 Advanced Workshop in Artistic Practice and Transdisciplinary Research
- 4.332 Advanced Seminar in Networked Cultures and Participatory Media
- 4.344 Advanced Photography and Related Media
- 4.352 Advanced Video and Related Media
- 4.356 Cinematic Migrations
- 4.361 Performance Art Workshop
- 4.368 Studio Seminar in Public Art / Public Space
- 4.373 Advanced Projects in Visual Arts

Group 2 — History of Architecture, Art, and Design Concentration

- One subject from Group 1 on the History of Architecture, Art, and Design Concentration list.

Total for Concentration in ACT = 4 Subjects
Students travelled to Fez, Morocco with Instructor Cristina Parreño in October 2014 as part of the Senior Studio: Platforms of Exchange. Photo: Lina Kara’in.

Programs, Discipline Areas and Research Labs
With a group of active practitioners composing the core of the design faculty, Architectural Design at MIT is centered on contemporary practice. We actively pursue interdisciplinary collaboration, being keenly aware of the necessity to learn and borrow from, as well as to instigate exchange, with other disciplines. Yet we believe the foundational intelligence of architecture should be generated above all from the bottom up and within design itself.

Design today must address contemporary conditions such as climate change, globalization, technology, and urbanization. We are committed to investigating how these issues will inform and inspire design and architectural education.

Architectural Design focuses on a broad range of perspectives linking several common concerns: site and context, use and form, building methods and materials, and the role of the architect. We see the architect less as the sole creator of an autonomous building than as a collaborator in shaping the physical environment.

Studios of increasing complexity form the core of the Architecture Design curriculum. Introductory studios, taught at both the undergraduate and graduate levels, provide a basic foundation and vocabulary for architectural design. Studios provide a range of experience in design, offering students the opportunity to learn from individual faculty members’ particular approaches to exploring design issues. Advanced studios allow students to sharpen their skills and develop their own approaches toward the design process. In the thesis project, students carry a project of their own from concept through theory and design to a final product.

Architectural Design offers a host of opportunities for students to engage and learn from faculty beyond the studio. Workshops, lectures, seminars, and research projects are just some of the ways that Architectural Design engages the built environment, the forces that mold it, and the design process itself. Our faculty undertake a wide variety of projects and research areas such as large-scale planning, material testing and fabrication, the form and evaluation of cities, computation and design, architectural theory and design methodology, housing and settlement forms in developing countries, and design in non-
Western cultures. Students also have the opportunity to working with the Joint Program for City Design and Development, as well as the Center for Real Estate. Some students choose to follow a sequence leading to the Urban Design Certificate obtained with their degrees; others choose to extend their study period to seek dual degrees.
Architecture and Urbanism is a special program for students interested in the development of critical urban design, as well as its history and theory. Consciously locating itself in the contemporary debate about what constitutes good city form, the program teaches students to develop articulate and intellectually grounded positions. Students are expected to interrogate current positions within the field in order to explore critical alternatives to existing paradigms of urbanism. The assumption is that design is an intellectual act with the capacity to yield both critique and alternative possibilities.

The program aims to nurture well-versed, intellectually-robust, and historically-conscious architects who understand the relationship between architecture and urbanism, not as a question of taste and fashion, but as form with meaning. The program emphasizes both design and scholarship. Our students are unique in their capacity to relate to both. The particular interests of faculty and students may vary, but the goal is always the achievement of the most advanced and effective methods of shaping the form, sustainability, and social condition of the built environment. The design, theory, and elective subjects are formulated in support of this goal.

The first year of the program builds a student’s foundation with a required sequence of two studios and two theory courses. All incoming students participate in an introductory urban design studio in the fall, and a choice of urban design studio options in the spring. A course in urban design theory is taught in the fall and theory of city form in the spring. In the fall of second year, students take a thesis preparation course and have the option of enrolling in a third studio course. All students complete a master’s thesis. Students may tailor their work to a diverse array of interests and are encouraged to engage intellectually with surrounding disciplines.
The MIT Program in Art, Culture and Technology operates as a critical studies and production-based laboratory, connecting the arts with an advanced technological community. We emphasize experimentation and transdisciplinary approaches to studio production in both traditional and new media. ACT faculty, fellows, and students engage in advanced visual studies and research by implementing both an experimental and systematic approach to creative production and collaboration. As an academic research unit, ACT emphasizes both knowledge production and knowledge dissemination. In the tradition of artist and educator György Kepes, the founder of MIT’s Center for Advanced Visual Studies and an advocate of “art on a civic scale,” ACT envisions artistic leadership initiating change, providing a critically transformative view of the world.

ACT courses have a strong focus on dialogues in art, architecture, urbanism, and the production of space; interventions in public spaces and the development of anti-monuments and new instruments of collective memory; interrogative design, body wear, and nomadic devices; interfaces between visual art practices, the performative, and the sonic; experiments with truth—using photographic and time-based media to blur conventional boundaries between documentary and fiction; and Art and Science/Science and Art—research-based artistic practices. Students are encouraged to take both the physical and the cultural contexts of their work as central components of their interpretations. Presentations on contemporary art, discussions in theory and criticism, and an understanding of research-based artistic practice complement studio production and the development of projects.

ACT offers an undergraduate minor and concentration and a highly selective two-year graduate program in which students earn a Master of Science in Art, Culture and Technology (SMACT). Courses are taught by renowned practicing artists working in an international arena. The program offers a variety of introductory courses to the general MIT student population as well as courses tailored to undergraduates majoring in architecture. Advanced courses related to specific media and topics are offered as electives for both undergraduate and graduate students.
Building Technology (BT)

Degrees
SMArchS, SMBT, PhD

Leon Glicksman
Christoph Reinhart
Co-Director

Building Technology offers students the opportunity to explore critical topics for the future of the built environment and natural resources. Our program explores ways to use design and technology to create buildings that contribute to a more humane and environmentally responsible built world. Strategies employed toward these ends include integrated architectural design strategies, resource accounting through material flow analysis and life cycle assessment, building and urban energy modeling and simulation, human comfort analysis, control design and engineering, and other technologically-informed design methods. Students interested in any of these strategies will be challenged to address topics of clear and important relevance to the future of the built environment through creative and analytically rigorous approaches.

Research areas supervised by the faculty address innovative materials and assemblies, emerging and nontraditional building materials, low-energy and passive building energy strategies; innovative analysis and modeling of historic structures; and various issues of energy and material resources at the urban scale, including urban environmental sensing, the urban heat island effect, and urban metabolism. Students entering into the program are able to engage with active and ongoing research projects while pursuing their own intellectual and career agendas. These projects change regularly and individual faculty are the best resources for finding current research position opportunities.
The Design and Computation Group inquires into the varied nature and practice of computation in architectural design, and the ways in which design meaning, intention, and knowledge are constructed through computational thinking, representing, sensing, and making. We focus on the development of innovative computational tools, processes, and theories, and their application through creative, socially meaningful responses to challenging design problems.

Faculty, research staff and students work in diverse and mutually supportive areas including: visualization, video and animation, digital fabrication and construction processes and technologies, shape representation and synthesis, building information modeling (BIM), generative and parametric design, critical studies of digital and information technologies, and software and hardware development of advanced tools for spatial design and analysis. Our aim is to cover the many facets of a rapidly changing and growing area with in-depth, agenda-setting research and teaching.

Our work is informed simultaneously by architectural practice as well as a variety of other disciplinary perspectives including mathematics, computer science, cognitive science, philosophy, anthropology, STS (Science, Technology, and Society), media studies, and art. Students are strongly encouraged to take advantage of the interdisciplinary environment of MIT, and to take subjects and participate in research across different MIT departments to explore and develop their interests. They are expected to acquire both the technical skills and the theoretical and conceptual foundations to rethink and challenge the limits of current design processes and practices and to consider the social and cultural implications of their positions.
History, Theory and Criticism of Architecture and Art

The History, Theory and Criticism of Architecture and Art (HTC) program aims to produce leading-edge scholars and intellectuals in the field of art and architectural history. We place a strong emphasis on historiography and analytical methodologies. Course offerings deal with the social and physical context of the built environment, the significant issues in current disciplinary thinking, as well as with the philosophical, political, and material contexts for works of art and architecture. We are proud of our long-standing relationship to and connection with peer institutions all around the world. Our faculty members explore the history of art and architectural works, the shifting attitudes towards their interpretation, and the geopolitical pressures on their appearance, preservation, and disappearance. We also seek to produce interdisciplinary tools for probing the wider significance of such shifts over time. The HTC Forum Lecture Series, the Aga Khan Lecture Series, and Thresholds (the departmental journal) are just some of the activities that we organize for the enrichment of all.

The goal of the HTC program is to prepare PhD students for an intellectual life in universities, in architecture schools, and in architectural practice; SMArchS graduates pursue a wide variety of fields ranging from historic park management to criticism. Emphasis is placed simultaneously on critical method and historical substance. Students are encouraged to identify research projects that are relevant to their own concerns and allow them to reflect on contemporary issues. At the same time, the program demands rigorous historical scholarship. It is this combination, we believe, that leads to real change in the ways we think about art and architecture and write their histories.

The HTC group teaches subjects that deal with the history of architecture and art, as well as the theoretical and political presuppositions informing that history. Offerings range in content and method. Some are motivated by questions derived from the problems of contemporary practice. Others work with a body of historical material investigated in ways that develop analytical skills applicable to a wide range of topics. Still others explore themes (e.g., Orientalism, ornament, sustainability) in their historical and theoretical dimensions. Subjects are taught from prehistoric times through the Renaissance to the present, with a strong focus on topics of modern art and architecture.
Our curriculum focuses on materials that are both abstract and concrete, with scales that range from the architectural drawing to the art installation to the urban environment, and themes from color to economic development and concepts of “the natural.” Topics centered in Europe as well as the Americas are balanced with a comparable set of offerings on the Islamic world developed by AKPIA and taught within the HTC group.

HTC is a unique program in American education. Its location within the oldest school of architecture in the US focuses attention on interdisciplinary issues in contemporary practice and distinguishes it from the art history departments of other universities. A number of the HTC faculty have both professional and academic degrees and this contributes to the interaction of practice and scholarship that is unique to this environment. Faculty also have strong ties to MIT resources available to art and architectural historians as well as artists. Alone among the PhD programs in architecture schools, HTC hosts a substantial curriculum in art history. Its theoretical and critical orientation constitutes an important part of the education of all of the students in the program.

Aga Khan Program in Islamic Architecture

Established in 1979 through an endowment from His Highness the Aga Khan, the Aga Khan Program for Islamic Architecture (AKPIA) at MIT is a unique international graduate program designed to promote, sustain, and increase the teaching of architecture of the Islamic world. It prepares students for careers in research, design, and teaching. With strong links with the Department of Urban Studies and Planning and the Aga Khan Programs at Harvard, AKPIA concentrates on the critical study of the history and historiography of Islamic architecture; the interaction between architecture, society, and culture; strategies of urban and architectural preservation; design interventions in disaster areas and environmental and water-conserving landscape research. The siting of AKPIA in MIT’s Department of Architecture is intended to negate the polarizing dichotomy between the discipline of architecture (derived from Western architectural history and praxis) and Islamic Architecture, which has developed independently and in dialogue with other world architectural traditions.

AKPIA offers students a concentration in Islamic architecture and urbanism as part of the two-year SMArchS degree and the PhD program in HTC. Undergraduates may concentrate in Middle Eastern Studies using subjects offered by AKPIA. The program also has links with the Aga Khan Trust for Culture (AKTC) and the Aga Khan Development Network (AKDN).
Faculty Research Labs

The overall goal of the Center for Advanced Urbanism (CAU), co-directed by Alan Berger and Adèle Naudé Santos, is to establish a new theoretical and applied research platform to transform the quality of urban life. The Center is committed to achieving this goal via collaborative interdisciplinary research projects, intellectual discourse, leadership forums and conferences, publications, education of a new generation of leaders in the field, and a distinctive, highly influential presence at international gatherings focused on urbanism.

Digital Structures, directed by Caitlin Mueller, is a research group working at the interface of architecture, structural engineering, and computation. The group focuses on the synthetic integration of creative and technical goals in the design and fabrication of buildings, bridges, and other large-scale structures, and is particularly interested in how digital techniques and tools can play an unexpected, collaborative role in these processes. The group includes contributors from Civil and Environmental Engineering, and the Center for Computational Engineering.

The Infrastructure Architecture Lab, co-directed by Arindam Dutta and Pratap Talwar, conducts research on the relationships between broad, macroeconomic factors driving built infrastructure and the specificities of architectural and urban form. Lab researchers combine the knowledge frameworks and techniques of economic and planning theory with the practices of architectural design to study the real-world complexities that go into the making of infrastructure and its effects on built form.

The Prototypes of Prefabrication Research Laboratory (POPlab) co-directed by Antón García-Abril and Débora Mesa, investigates prefabrication in the design and construction of architecture and urban environments, applying a scientific vision that results in spaces that are better thought, better engineered, and better built. The lab works at multiple scales developing technologies and systems that aim to have an impact in our built reality. In this hands-on laboratory, ideas are tested in the physical world.
The **Self-Assembly Lab**, directed by Skylar Tibbits, is a cross-disciplinary research lab at MIT inventing self-assembly and programmable material technologies. The lab’s goals are to re-imagine processes of construction, manufacturing and infrastructure in the built environment.

The **Special Interest Group in Urban Settlement (SIGUS)**, directed by Reinhard Goethert, links housing and community interests. The group offers workshops and short courses and carries out research stressing participatory methods in promoting affordable and equitable housing. SIGUS started in 1984, grew out of experience in developing countries, and has evolved to include the developed countries, applying a common set of issues and approaches.

The **Structural Design Lab** is an interdisciplinary research group focused on conceptual structural design. Led by Professor John Ochsendorf, the group includes undergraduate and graduate students pursuing degrees in Civil Engineering and Architecture. Research interests include form-finding, funicular structures, structural optimization, and interactive design processes.

The **Sustainable Design Lab**, led by Christoph Reinhart, produces speculative and applied research that facilitates the design of resource-efficient and comfortable environments at the building and neighborhood scale. The lab’s goal is to change current architectural practice by developing workflows and performance metrics that improve design solutions for occupant comfort and building energy.

Operating as designers at the intersection of disaster management and risk engineering, hurricanes and earthquakes, ecology and infrastructure, rural and urban, research and action, the **Urban Risk Lab** is a cross-disciplinary organization of researchers and designers addressing the most challenging aspects of contemporary urbanization. The lab develops methods to embed risk reduction and preparedness into the design of the regions, cities and everyday urban spaces to increase the resilience of local communities. The Urban Risk Lab is directed by Miho Mazereeuw.
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