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Master of Science in Architecture Studies (SMArchS) Schedule

9:00 SMArchS Program Registration

9:30 Welcome & Overview of the SMArchS Program
   Hashim Sarkis — Dean, SA+P
   J. Meejin Yoon — Professor & Head, Architecture
   Christoph Reinhart — Professor & Co-Director, SMArchS

   History, Theory & Criticism: Timothy Hyde & Nushelle de Silva
   Aga Khan Program in Islamic Architecture:
      Jim Wescoat & Allison James
   Design & Computation: Takehiko Nagakura & Athina Papadopoulou
   Urbanism: Michael Dennis & Larisa Ovalles
   Building Technology: Les Norford & Irmak Turan
   Architectural Design: Mark Goulthorpe & Rodanthi Vardouli

11:15 Information Session: Admissions Process, Application Q&A
   Alexander D’Hooghe — Professor, Architecture & Urbanism
   Caitlin Mueller — Assistant Professor, Building Technology
   Cynthia Stewart & Darren Bennett — Graduate Admissions Staff

12:30 Lunch with Students & Faculty — SMArchS Lounge, 7-301

1:30–2:30 SMArchS Group Meetings —
   Aga Khan Program for Islamic Architecture: 10-390
   Architectural Design: 10-491, Mezzanine
   Building Technology: 5-418
   Computation: 7-304
   History, Theory and Criticism of Architecture and Art: 3-305
   Urbanism: 10-483M

2:30–3:30 Department & Campus Tours; Studio Reviews
   Core 1 Studio Review — Brandon Clifford & William O’Brien Jr.
      Ongoing from 1:00 - 5:00 PM; South Dome
   Option Studio: Alexander D’Hooghe
      Ongoing from 1:00 - 5:00 PM; North Dome

Please join us for the Keller Gallery Reception & Open House Lecture at 5:00 PM.
Master of Architecture (MArch) Schedule

12:30 MArch Program Registration

1:00 Welcome & Overview of the MArch Program
   Hashim Sarkis — Dean, SA+P
   J. Meejin Yoon — Professor & Head, Architecture
   Andrew Scott — Professor & Director, MArch Program
   Ana Miljacki — Associate Professor
   William O’Brien Jr. — Associate Professor

2:00 Q&A with Students and Faculty
   Timothy Hyde — Associate Professor, History, Theory & Criticism
   Elizabeth Galvez, Patrick Little, and Austin Smith — MArch ’16

2:30 Information Session: Admissions Process, Applications Q&A
   Joel Lamere — Associate Professor, Architecture
   Cynthia Stewart & Darren Bennett — Graduate Admissions Staff

3:45 Department & Campus Tours; Studio Reviews
   Core 1 Studio Review — Brandon Clifford & William O’Brien Jr.
     Ongoing from 1:00 - 5:00 PM; South Dome
   Option Studio: Alexander D’Hoogh
     Ongoing from 1:00 - 5:00 PM; North Dome

All are invited to join for the evening reception and lecture:

5:00 Neck of the Moon
   Design Earth: Rania Ghosn and El Hadi Jazairy
   Keller Gallery, 7-408

6:30 “MIX, MIX, MAX, MIN”
   Sheila Kennedy, Professor of the Practice,
   Kennedy & Violich Architecture / KVA MATx
   Long Lounge, 7-429

8:00 Join current students at Middlesex Lounge, 315 Massachusetts Ave.
   Organized by the Architecture Student Council
Hashim Sarkis, Dean

The School of Architecture and Planning is the oldest in the United States. It is also the most vigorous.

Established in 1865, the school includes among its graduates renowned figures like Louis Sullivan, Robert R. Taylor, Marion Mahony Griffin, I.M. Pei, Kevin Lynch, Gordon Bunshaft, William Pedersen, and Nicholas Negroponte.

In addition to architecture and planning, the school has over the years embraced a broader range of fields that address and improve human environments, including real estate, media, and the arts.

What binds these fields together is a strong commitment to the deployment of technology towards social good. What also binds them together is the use of design and deliberation approaches towards action that are distinct from but complementary to the engineering approach to problem solving. What further brings them together is the shared belief in heightening the aesthetic attributes of our lived experience.

While advocating the forward-looking, technologically-driven optimism of MIT, the school also invests in critically reflecting on technological innovation, its social impact and its confrontation with cultural values.

The school is fully committed to the mission of leadership. The long tradition of innovation constantly propels us decades ahead, and its faculty and students strive to articulate its mission and to show the way.

The school’s abundance of resources stems primarily from the Institute’s full endorsement and support of the school’s vision. These resources include an unmatched concentration of talent among its faculty and staff, a wealth of state-of-the-art facilities, and generous financial support that enable the students to experiment, innovate and take risks.

While this “MIT model” is being emulated by other institutions all over the world, at MIT, we seek to constantly test it and renew it.
J. Meejin Yoon, Department Head

MIT has been involved in inventing the future for the past 150 years. From Chaos Theory to Cybernetics; from the Human Genome to Dark Matter; and from the fax machine to the World Wide Web, MIT has helped invent the future we live in today. There are few departments of architecture in the world that exist within a context so deeply committed to the advancement of knowledge through scholarship, research, and innovation. There are even fewer operating in a place with as pressing a sense of responsibility to “bring this knowledge to bear on the world’s great challenges.” The Department of Architecture at MIT is unique among architecture programs in its commitment to creating a culture of experimentation to expand the discipline and change the world.

At MIT, processes and acts of design, research, testing, and experimentation are intertwined and grounded in critical contemporary questions which require deep knowledge of the past and present as well as insights into the future. We enable and open up our students’ understanding of the built environment as a cultural, technological, social, and ecological condition — one in which design is as critically focused on answering questions as it is about solving problems through intervening in the world.

Offering undergraduate, professional, post-professional, and doctoral degree programs across six discipline groups, the department provides an energetic and rich site to study the field. What this structure presents is intensive research on the one hand, and possibilities for integration on the other. It allows the undergraduate and masters students to learn alongside advanced degree and doctoral students, bringing a plurality of views and interests to the fore and fostering a culture of intense and productive debate.

In the past year, we launched a number of new initiatives to support experimentation and collaborative teaching, scholarship, and practice. We strive to provide precise and rigorous architectural training, teaching students how to frame and test ideas and arguments through the design process, while also challenging them to pursue questions that push us all beyond our comfort zones. Our goal, as a department, is to prepare our students not only with the ‘best practices’ but to find ways to transform the profession to meet future challenges.
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 Urban Studies & Planning 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.
MIT Architecture offers degrees at the Bachelor, Master, and Doctoral levels and is composed of five groups: Architectural Design (with concentration in 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 265 students register in the department each year. The department offers over 120 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. Situated in MIT's rich and intense educational environment, the program emphasizes the interconnected relationship between architectural design; building technology; computation; history, theory and criticism of architecture and art. The Department's extensive offerings reflect the program's 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.

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. The 'core' sequence of studios is structured to provide students with an intense and immersive experience in the contemporary discipline of design, where the understanding of drawing, geometry, representation, and
fabrication is integrated with classes that bring a core understanding of building technology and sustainability, architectural culture and precedent, urban theory and computation in architecture. The three semester 'options' studios engage both MIT design faculty and a series of visiting studio professors noted for their work in contemporary practice. The problems that are chosen relate to the issues in practice and society challenging the architectural profession and include a variety of offerings that vary in scale, context, and content.

The great majority of students enter the program and graduate in 3.5 years. A small number of students who have completed a four-year undergraduate degree in architecture at another school may be admitted with advanced entry to the program and graduate in 2.5 years. 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) is a two-year program of advanced study founded on research and inquiry in architecture as a discipline and as a practice. First established at MIT in 1979, the program is intended both for students who already have a professional degree in architecture and those interested in advanced non-professional graduate study.

The SMArchS degree may be pursued in one of six areas:

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

With one of these areas as an intellectual home, students are encouraged to explore connections in their research across these areas and beyond to other programs and departments throughout MIT. SMArchS students work closely with one or more faculty who guide them in planning their courses of studies and in directing them purposefully towards a thesis. Notable strengths of the program are its range of concentration areas of study, its curricular flexibility and cross-disciplinary research focus, as well as its high faculty-student ratio.
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. Students in this program take relevant subjects in basic engineering disciplines along with subjects that apply these topics to the built environment. The program is open to qualified students with a degree in engineering or in architecture.

The program concentrates on the development of the next generation of technology for the built environment as well as the innovative application of state-of-the-art concepts to building and urban systems. Research programs, in many cases jointly carried out with faculty and students in the School of Engineering, include energy efficiency, sustainable building design, controls, natural ventilation and indoor air quality, innovative materials and structures, and computational simulation of building behavior.

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 (SMAC) 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 program focuses on the development of artist-thinkers advancing their critical and production practices. Strong emphasis is placed on critical thinking, knowledge mining, and creative engagement, along with explorations of changing public and private spheres. Participation in faculty research, collaborations within the Institute, connections with visitors, and an ongoing studio seminar provide students with many opportunities to develop and exchange ideas.

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
- Computation
- History, Theory and Criticism of Architecture and Art

Admission and degree requirements vary in the areas listed above, and may be obtained from the website or in correspondence with the separate areas. The minimum residence required by the Institute for the doctorate is two full academic years. Completion of all of the requirements for the doctorate—
including the dissertation—is usually accomplished in five or six years.

Each student admitted into the doctoral program will work closely with one faculty advisor in his or her area to develop a plan of study. Progress toward the PhD follows required coursework, minor and major declaration, qualifying paper, general examination, and dissertation research, writing, and defense. Students are encouraged to take relevant courses in other departments at MIT and at Harvard University.

Dual Degrees

Students admitted to the Department of Architecture can propose a program of joint work in Architecture and Urban Studies and Planning that will lead to the simultaneous awarding of two degrees. Degree combinations may be Master of Architecture (MArch)/Master of City Planning (MCP) or Master of Science in Architecture Studies (SMArchS)/Master of City Planning (MCP). All candidates for simultaneous degrees must meet the requirements of both degrees, but may submit a joint thesis.

Certificate Program

The Department of Architecture and the Department of Urban Studies and Planning offer a joint graduate program in urban design, and recognize the completion of this program by awarding a Certificate in Urban Design. The purpose of the urban design program is to provide the fundamental knowledge and special skills required to design urban and suburban environments. These abilities are rooted in architecture and planning. They combine this creativity and critical eye for quality of the environment usually associated with architecture, with the mastery of the process of decision-making among multiple clients that planners generally possess. Students who complete the program should have the skills to begin work as professionals in designing, regulating or managing the development of extensive environments.

Students in the Master of Architecture (MArch), Master of Science in Architectural Studies (SMArchS), Master in City Planning (MCP), or Master of Science in Urban Studies and Planning (MS) degree programs are eligible for a Certificate in Urban Design if they complete curriculum subjects drawn from the two departments.
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 cannot afford not to address contemporary conditions such as climate change, globalization, technology and urbanization. As challenging as this may be, we are committed to investigating how these issues will inform and inspire design, as well as 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. For undergraduates, they help students decide whether they want to continue in architecture. Intermediate studios provide a range of experience of form-making, offering students the opportunity to learn from individual faculty members’ particular approaches to exploring design issues. Advanced studios allow graduate students to sharpen their skills and develop their own approaches toward form-making. In their theses, 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 physical planning, behavioral studies, environmental programming,
the form and evaluation of cities, computation and design, architectural theory and design methodology, decision making procedures in design, housing and settlement forms in developing countries, self-help processes, 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

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 Gyorgy 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) 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, the application of these in 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.
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 U.S. focuses attention on interdisciplinary issues in contemporary practice and distinguishes it from the art history departments of 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).
The Department of Architecture teaching faculty consists of full professors, associate professors, assistant professors, professors of the practice, lecturers, research associates, visiting professors and technical instructors. Our ranks reflect a broad range of ethnic and cultural diversity, including underrepresented minority groups and internationals. The faculty also represents a broad range of academic backgrounds and interests. Several members of the teaching staff hold joint appointments with other MIT departments; others are engaged in practice in the US and abroad. Members of the faculty are also engaged in research projects supported by government agencies, private foundations, and private industry. Biographical sketches of the faculty are available on the Department’s website.

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<tr>
<th>Name</th>
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<tr>
<td>Alex Anmahian</td>
<td>LECTURER (FALL)</td>
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<td>Lorena Bello</td>
<td>LECTURER</td>
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<td>Angelo Bucci</td>
<td>VISITING PROFESSOR (SPRING)</td>
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<td>Aran Chadwick</td>
<td>VISITING PROFESSOR (FALL)</td>
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<td>Yung Ho Chang</td>
<td>PROFESSOR OF THE PRACTICE</td>
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<tr>
<td>Brandon Clifford</td>
<td>BELLUSCHI LECTURER</td>
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<td>Julian De Smedt</td>
<td>LECTURER (FALL)</td>
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<td>Philip Freelon</td>
<td>PROFESSOR OF THE PRACTICE</td>
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<td>Antón García-Abril</td>
<td>PROFESSOR</td>
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<td>Mark Goulthorpe</td>
<td>ASSOCIATE PROFESSOR</td>
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<td>Sheila Kennedy</td>
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<td>Gabriel Kozlowski</td>
<td>TEACHING FELLOW</td>
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<td>Joel Lamere</td>
<td>ASSISTANT PROFESSOR</td>
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<td>Ana Miljački</td>
<td>ASSOCIATE PROFESSOR</td>
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<td>Ryan Murphy</td>
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<td>William O’Brien Jr.</td>
<td>ASSOCIATE PROFESSOR</td>
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<td>Andrew Scott</td>
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<td>Neil Thomas</td>
<td>VISITING PROFESSOR (FALL)</td>
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<td>Skylar Tibbits</td>
<td>RESEARCH SCIENTIST</td>
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<td>J. Meejin Yoon</td>
<td>PROFESSOR, HEAD</td>
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The philosophy of the Department of Architecture is based upon a desire to maintain a diverse student body and encourage those with the interest and ability to succeed in the profession, regardless of their financial resources. The Department wants to make it possible for all of our students to graduate with a debt no larger than they can reasonably expect to repay while working in their profession.

Financial aid awards for incoming students are made upon admission. Allocation guidelines vary between master’s and Ph.D. programs. Students in all degree programs must be registered as full-time resident graduate students for the period of their awards and maintain good academic standing in order to be eligible for financial aid. In all cases, students should refer to the details laid out in the offer of admission.

Students are eligible for financial support from the Department, both tuition and/or Departmental employment, for the period of the standard residency requirement of the degree program. For Ph.D. students this is up to a maximum of ten semesters. MArch candidates have a maximum of seven semesters of eligibility; students admitted with advanced standing have five. SMArchS, SMBT, and SMACT students are eligible for a total of four semesters of financial aid.

In general, Ph.D. students are funded on financial aid packages which consist of a Teaching Assistantship (TA) or Research Assistantship (RA) salary component plus a tuition component. TA or RA assignments are made by the faculty Discipline Group Directors at the beginning of each term. Financial aid awards to Master’s degree students are partial tuition awards. These students are also eligible for work opportunities in the department.

Offers are guaranteed for the length of the residency requirement of the degree as long as students are registered full-time, hold a 4.0 cumulative GPA, fulfill English as a Second Language requirements, and make satisfactory progress through the course sequence.
Tuition & Fees

MIT Tuition and Fees are posted by the Registrar (WEB.MIT.EDU/REGISTRAR/REG/COSTS/). Tuition awards are applied directly to a student’s Bursar’s account to reduce the cost of tuition. Fellowship stipends, Teaching Assistantship, and Research Assistantship salaries are paid directly to the student on a monthly basis and are taxable by United States tax laws.

A central component of our financial aid plan for continuing MArch, SMArchS, and SMBT students is the ability to apply for additional tuition support.

Master’s degree students admitted without a guaranteed tuition fellowship will be able to apply for a limited number of merit-based, half-tuition fellowships, for the remainder of the degree program, and all continuing master’s degree students will be eligible to apply for one-year merit-based, full-tuition, fellowships.

Awards, Internships, & Travel

The Department of Architecture sponsors a number of special awards, internship opportunities and travel fellowships throughout the year. These include, but are not limited to, travel opportunities to support thesis or dissertation research, participation in a conference (for PhD students only), and six-month internship opportunities to work abroad in an architectural firm. Awards and prizes are given at the end of each academic year in recognition of outstanding scholarship and promise, most of which include a financial award.

Teaching & Research Assistantships

Teaching Assistantships, Research Assistantships and other Departmental positions are also available to assist students financially while at MIT. TAs assist faculty members with instruction, grading, conducting tutorials and sections, and organizing materials dependent on the course. Both full-time (20 hours/week) and half-time positions are available. RAs contribute, under supervision, to a program of departmental or interdepartmental research. MIT limits the total amount of financial support to a maximum of a full stipend and full tuition per term.

Other MIT opportunities may be found on the Office of the Dean of Graduate Education website, under Financial Aid: ODGE.MIT.EDU.
Architecture
Shops

The Architecture Department Shops provide equipment and software that students and faculty can use to fabricate physical objects from CAD models. Each IAP, the Shops offer a course for students to learn a material system and fabrication process that will require them to engage with all areas of the shop, from precision handwork to multi-axis CNC machining.

The Fab Lab is located in 3-402, 3-410, and 3-412, and includes three laser cutters, a ZCorp 3D printer, a Dimension ABS printer, a ShopBot CNC router, an Elkom thermoforming machine, an Omax waterjet, a Kuka robotic arm, a Wabeco CNC lathe, an Intelitek desktop milling machine, a vinyl cutter, an electronics workstation, and a model making shop with hand tools and a small selection of manual machines. Laser cutters are available for use by students 24 hours per day following a mandatory safety training session; other resources are available to anyone in the department who has received appropriate training.

The Woodshop, located in N51-160, has larger and more powerful equipment primarily oriented towards furniture making. This includes a table saw, a jointer/planer, drill press, band saws, an extensive set of hand tools, a CR Onsrud 4'-0" × 8'-0" CNC router, and a knee mill for precision metalworking. Bench space is also available. Adjacent to the shop is a large outdoor space available year-round for assembly of larger projects and activities such as welding.

Art, Culture and Technology workspaces include the ACT Sound Studio, the Interform Editing Lab and a photography dark room. The Sound Studio features analog and digital equipment for multi-track recording, editing and mixing for audio or video projects, plus an acoustically treated recording booth ideal for voice over recording. The Interform Editing Lab (IEL) is a networked Macintosh-based computer lab centered around video editing and digital photography. Resources include video editing stations, scanners and small and large format digital printers. The dark room hosts a variety of photographic resources.
equipment designed for black and white, 35mm, medium- and large-format film development and print enlargement.

CRON, or the Computer Resource Organization’s Name, provides a range of computer hardware and software for student use, and facilitates access to other computational resources on campus for both the Departments of Architecture and Urban Studies & Planning. CRON can advise users on equipment to purchase, and manages the day-to-day operations of the department’s computing infrastructure.

CRON maintains an environment in which information technology is available and easily accessible to serve required coursework and independent study. It manages a complex computer network supporting Windows, Macintosh and Linux operating systems. Wireless access (to MITnet) is provided throughout the campus by MIT Information Systems and Technology (ist.mit.edu), allowing convenient network access for laptops. Wired network drops are available in the studios and other spaces where students can connect desktop computers.

All MIT students receive a network account that enables access to state-of-the-art software, as well as e-mail, personal file storage (including web pages) and general Internet access. Software provided includes office productivity suites, two- and three-dimensional computer aided design (CAD), modeling, rendering, animation, video editing, multimedia, image processing, geographic information systems (GIS), and structural, heat and lighting analysis packages. Where software licenses allow, software is available for installation on student-owned computers without charge.

Hardware includes color and black-and-white laser printers, wide-format plotters, scanners (flatbed, slide and wide-format), laser cutters, digital cameras, portable projectors and video equipment. Computers are located in studios, classrooms, labs and other areas. Many areas are equipped with plasma screens or overhead projectors. During the academic term, computer facilities are available 24 hours a day to students enrolled in either departments’ academic programs. In addition to the department’s facilities, all MIT students have access to workstations in Athena clusters located throughout the MIT campus.

Students are charged a subsidized rate for printing, plotting, and software licenses. This “CRON Computing Fee” charge appears on students’ Bursar’s statement at the beginning of each term.
Exhibitions and Publications


Agendas in Architecture is a vehicle for publications and books about student and faculty research at the Department of Architecture. The series includes: Certain Agendas in Architecture (Alexander D’Hooghe, 2007), Uncertain Futures (Ana Miljacki, 2009), Testing to Failure (Sarah Hirschman, 2011) and Building Discourse (Irene Hwang, 2014).

The Review publications share the thesis work of students on a semester-basis. Publications are available on ARCHITECTURE.MIT.EDU/FEATURED-PUBLICATIONS and ISSUU.COM/MITARCHITECTURE.

Thresholds is the annual peer-reviewed journal produced by the MIT Department of Architecture, held in over 150 university art and architecture libraries around the world. Content features leading scholars and practitioners from the fields of architecture, art and culture. Archived issues can be read and downloaded at THRESHOLDS.MIT.EDU.

The Keller Gallery was established in 2011 to create a space for discourse and exhibition. The space was made possible with a generous donation of materials and labor in-kind from Shawn Keller of C.W. Keller & Associates. Located in MIT Building 7, Room 408, it is free and open to the public Monday through Saturday from 9am to 6pm. Recent exhibitions include Round Room by Matter Design; New Massings for New Masses: Collectivity After Orthography by MILLIØNS; 99 Marginal Street by Landing Studio; and SpaceTime: 1964/2014 by Jorge Otero-Pailos.

The Wolk Gallery, in the School of Architecture + Planning, mounts several shows a year in its exhibition space surrounding Frank Stella’s phantasmagorical 3D sculpture Loohooloo. Exhibits are curated by the Curator of Architecture and Design at the MIT Museum. Recent exhibitions include Building Discourse: 2014 Architecture Faculty Exhibition, Solidarity Works: Politics of Cultural Memory by ACT Assistant Professor Azra Akšamija; and From Obsolescence to Sustainability: A Century of Architectural Change curated by Daniel Abramson, Tufts University.

The PLAZmA Digital Gallery features the work of students and faculty presented on nine large monitors in the school's public areas. The screens are also used for student reviews and presentations.

Libraries

The Rotch Library of Architecture and Planning, housed in an award-winning building by Schwartz / Silver Architects, is one of the nation’s premier resources for architecture and planning. The collection offers extensive depth in architecture, building technology, art history, photography, environmental studies, land use, urban design and development, housing and community development, regional planning and development, urban transportation, and real estate. Rotch Library is part of the MIT Libraries system, with over five million items in print and digital formats, including electronic journals and books, images, maps, sound and video recordings.

Rotch Visual Collections holds 350,000 visual images including the Kepes-Lynch collection, the Kidder Smith Collection, and the Aga Khan Visual Archive. Digital visual collections are searchable through MIT’s Dome Image Repository. The Rotch Limited Access Collection contains thousands of rare books and special materials in art, architecture, design and urban planning.

Rotch also holds an extensive Geographic Information Collection, including national and international datasets representing census/demographic, elevation, environmental, energy, geology, imagery, land use and land cover, transportation, urban environment, and water data. The GIS Lab is located in Rotch Library and is available for use by the MIT Community.

The Aga Khan Documentation Center (AKDC@MIT) supports teaching and research of architecture, urbanism, and visual culture in Muslim societies. Through the acquisition of select personal archives, AKDC is a repository of primary research materials. AKDC is a part of the Aga Khan Program for Islamic Architecture at MIT and Harvard.
Students have access to all libraries on MIT’s campus, including the Barker Engineering Library, the Hayden Humanities Library, and the Dewey Management Library.

Access to Other Libraries

Access to libraries outside of MIT is provided through the Boston Library Consortium and Borrow Direct, a cooperative association of nearly 20 academic and research libraries in the area.

Graduate students are also eligible for borrowing privileges at the Harvard College Libraries and at the Loeb Library at the Harvard Graduate School of Design. Details on how to apply for a Special Borrower Card for Harvard are available here: LIBRARIES.MIT.EDU/BORROW/NON-MIT-ACCESS/HARVARD/HCL.
Explore MIT

MIT List Visual Arts Center
20 Ames St, Building E15 Atrium, open 12 PM - 8 PM

Rosa Barba's works encompassing sculptures, installations, text pieces, and publications are grounded in the material qualities of cinema. Her film sculptures examine the physical properties of the projector, celluloid, and projected light. Barba's longer projected works are situated between experimental documentary and fictional narrative, and are indeterminately situated in the past or the future. These speculative stories probe into the relationship of historical record, personal anecdote, and filmic representation. For this first survey of her work in North America, Barba premieres *The Color Out of Space* (2015), a new film incorporating images of stars and planets collected over the last year at Hirsch Observatory at Rensselaer Polytechnic Institute. The work expands upon Barba's ongoing interrogation of geological time as measured against the span of a human lifetime. The exhibition includes works made over the last ten years including two of Barba's cinematic large projections, which focus on natural landscapes and man-made interventions into the environment, as well as a group of small projector sculptures and wall works.

*Rosa Barba: The Color Out of Space* is curated by Henriette Huldisch, Curator, MIT List Visual Arts Center.

MIT Museum
265 Mass Ave, Building N51, open 10 AM - 5 PM

The MIT Museum presents an exciting array of exhibitions and displays with related programming that aims to share the creative energy of MIT. Along with permanent exhibitions, current exhibitions include *Public and Private: East Germany in Photographs by Ulrich Wust*; *Gestural Engineering: The Sculpture of Arthur Ganson*; *Images of Discovery*; *Inventions: MIT Student Showcase*. 
MIT Campus Art & Architecture

MIT’s Public Art Collection spans the entirety of the Institute. The map and audio guide is available here: ListArt.MIT.EDU/Public-Art-Map and an interactive map of the MIT Campus here: WhereIs.MIT.EDU.

Alvar Aalto
— Baker House, W7, 1949
Eero Saarinen
— MIT Chapel, 1955
— Kresge Auditorium, W16, 1955
SOM
— Compton Laboratories, Building 26, 1955
— Vannevar Bush Building 13, 1963
— McNair Building 37, 1966
I.M. Pei & Partners
— Green Building 54, 1964
— Dreyfus Building 18, 1970
— Landau Building 66, 1976
— Wiesner Building E15, 1985
Alexander Calder
— La Grande Voile, 1965
Josep Lluís Sert
— Next House Dormitory, W71, 1971
Beverly Pepper
— Trinity (Formerly Dunes I), 1971
Louise Nevelson
— Transparent Horizon, 1975
Dan Flavin
— Untitled (for Conor Cruise O’Brien) 5C, 1990
Frank Stella
— Looohooloo, 1994
Candida Höfer
— Bibliothek, Kunsthalle, Basel
Il and U-Bahnstation Theaterplatz
Oslo III, installed 2000

Steven Holl Architects
— Simmons Hall, W79, 2002
Kevin Roche, John Dinkeloo & Associates
— The Zesiger Sports and Fitness Center, W35, 2002
Matthew Ritchie
— Games of Change and Skill, 2002
Dan Graham
— Yin/Yang Pavilion, 2003
Gehry Partners
— The Ray and Maria Stata Center, Building 32, 2004
Sarah Sze
— Blue Poles, 2004-06
Charles Correa Associates
— Brain and Cognitive Sciences Complex, Building 46, 2006
Payette Associates
— Physics, Building 6C, 2007
Sol Lewitt
— Bars of Color within Squares, 2007
Fumihiko Maki & Associates
— Media Lab Complex, E14, 2009
Cai Guo-Qiang
— Ring Stone, 2010
Höweler + Yoon
— Sean Collier Memorial
MIT Architecture
77 Massachusetts Avenue
Room 7-337
Cambridge, MA 02139
arch@mit.edu

Drawing: Carl Lostritto, SMArchS Design and Computation, 2011