All announcements herein are subject to revision. For the most up-to-date information, please visit our department’s website: www.aud.ucla.edu.

For a complete outline of degree requirements, see “Program Requirements for UCLA Graduate Degrees,” accessible on the Graduate Division web site: www.gdnet.ucla.edu/gasaa/library/pgmrqintro.htm.

Select year and select subject area—Architecture and Urban Design. Students are responsible for meeting program requirements posted in the initial fall quarter of attendance at UCLA.
Chair’s Statement

UCLA Architecture and Urban Design is "one of the best schools in competition with several of the top private institutions in the country. The program is well balanced between research and practice with a focus on planning ten years ahead into the future."

—NAAB (National Architectural Accreditation Board) April, 2010

Changing global realities are redefining the interaction between culture, politics, economics, and the environment. These changes alter the boundaries between disciplines that will define the conditions for future inquiries into architecture and urban design. At UCLA, we are deeply immersed in a research environment that anticipates change and can move from the realm of ideas to their application, from present situations to emerging realities.
Architecture and urban design now faces fundamental issues of practice that will alter these ancient disciplines. Our senior design faculty is among the most progressive in understanding and exemplifying these transformations: Thom Mayne, Greg Lynn, Neil Denari, Craig Hodgetts, and Mark Mack. In analyzing history and theory as they impact architecture and urban design and contribute to the understanding of visual culture, we are further strengthened by the internationally recognized contributions of Sylvia Lavin, Dana Cuff, and Diane Favro.

Redefining architectural education in a major research university, we emphasize interaction among the components of our program, design, technology, and critical studies (history and theory), along with the other Departments in the School of the Arts and Architecture and the larger University. We are especially strong in examining the theory and impact of computerized technology on design, and the latest developments in robotics, and the fabrication of building components. Critical studies at UCLA makes a crucial contribution to the evaluation of new directions in design and issues of contemporary practice, including pressing environmental concerns. We are increasing our interest in cross-cultural studies, exchange programs, and cross industry research. Our undergraduate major allows us to further expand and enrich both our faculty and student body.

Los Angeles is a prototype of the 21st century city embodying the cultural, social, economic, and political issues central to the future of architecture and urbanism. It also represents a new edge between the West and the East, an intersection of increasing importance where diverse cultures transform and generate new opportunities for design. Los Angeles also provides an infinite resource for the study of architecture and urban design, including the innovations from the entertainment and technology industries, and serving as a prime indicator of our global future.

UCLA Architecture and Urban Design is at the forefront of a new kind of city with an intense diversity of culture, the continuing influence of Asia, and a creative milieu influenced by both high technology and entertainment media. We attract designers and thinkers from around the world who come to share their work and ideas through lectures, exhibitions, and teaching. Our city provides a fertile opportunity for cross-industry research and collaboration, the potential of which has yet to be fully mined. In the fall of 2013, our department will launch a new satellite campus, the aim of which is to serve as a platform for industry and non-profit partnership to bring in a new host of design inquiries, including robotics materials research, applied scholarship, and practice that will define the future boundaries of architecture and urban design. Los Angeles and the University, with their constant flows of inexhaustible energy, provide a dynamic platform for the study of architecture and urban design today.

Hitoshi Abe, Chair
“From the lofty achievements of virtuosos to the aesthetics of everyday life in communities worldwide, the arts are the most powerful symbol of our shared human heritage, the truest mirror of our cultural diversity, and a primary bellwether of our future. We believe that practical and critical knowledge of the arts is an indispensable foundation for enlightened citizenship in an increasingly complex and challenging world.”

—Christopher Waterman
Dean, UCLA School of the Arts and Architecture

The School of the Arts and Architecture

The School of the Arts and Architecture at UCLA (UCLA Arts) is dedicated to training exceptional artists, performers, architects, and scholars who are enriched by a global view of the arts and prepared to serve as cultural leaders of the 21st century. Graduate degree programs are offered in the Departments of Architecture and Urban Design, Art, Design | Media Arts, Ethnomusicology, Music, and World Arts and Cultures. The School’s unique curriculum interweaves work in performance, studio and research studies, providing students with a solid creative, artistic, and intellectual foundation. World-class faculty provides a depth of expertise and achievement that supports the most ambitious vision a student can bring to the campus. To enrich their coursework students have access to outstanding art collections, exhibitions, and performing arts presentations through the School’s internationally acclaimed public arts institutions. The Hammer Museum presents art ranging from Impressionism to Contemporary, and the Fowler Museum at UCLA features material culture and art from Africa, Asia, Oceania, and the Americas. UCLA Live, one of the nation’s premiere arts presenters, brings more than 100 leading performers to the campus each year featuring programs of dance, jazz, world music, blues, international theater, spoken word, classical, and popular music. We invite you to join the growing community of UCLA Arts. Please visit our website at www.arts.ucla.edu.

The University

One of America’s leading public research universities, UCLA is also the most multicultural campus in the nation. Situated five miles from the Pacific Ocean and ten miles from downtown Los Angeles, the campus is within a short drive of mountains, beaches, lakes, and deserts. The 419-acre campus is a self-contained community replete with restaurants, medical facilities, gyms, botanical and sculpture gardens, movie theaters, and concert halls. Students also have access to a wide range of campus services including a career planning center, a nationally recognized library system, and a host of professional, social, and cultural organizations. Please visit the web site at www.arts.ucla.edu.
Design

Our unsurpassed faculty in design has developed a curriculum that focuses on formal research and experimentation and insists that architecture and urban design respond proactively to the always-shifting contemporary world. During the past few decades, profound social change, significant technological innovations, and a new global environment have radically challenged traditional models for the profession. Design is not only the primary activity of the professional architect or urbanist, it is also the intellectual and methodological foundation of the discipline of architecture. Rather than promote design as willful self-expression in the tradition of heroic modernism, the Department seeks to engage students in the thoughtful investigation of form as socially, politically, and technically determined. Students are encouraged to develop design expertise as well as to understand architecture and urban design in relation to their widest cultural implications. This view permits students to investigate fully their field and to deploy its potential with the greatest strategic effect.

The Department emphasizes the relationships between form, technique, manufacture, environment, and context, and seeks to discern their underlying principles of organization. Courses in new types of building construction, computational design, theories of architectural and urban form are all brought to bear on studio work. Advanced studios explore special topics in digital design, contemporary urban form, emerging technologies, and other issues. Problems range from small houses developed for local communities to extra large extensions of infrastructure that establish links between buildings and cities, between interiors and landscapes, and between regions and the global
context. New developments in computer-aided design, modeling, and visualization techniques are particularly emphasized. Through a progressive curriculum that enables students to navigate the complex and interdisciplinary demands of architecture and urbanism, the Department prepares students to be leaders in the professions and discipline of design.

Technology
Technology continues to be one of the most transformative influences in the contemporary world and UCLA gives students of architecture and urban design the opportunity to explore this constantly changing field at the highest level. Computerized design technologies have been an integral component of A.UD curricula for many years. Our students leave UCLA well-prepared to exploit and benefit from the age of information. Though we train students in the traditional types of building technologies necessary to professional competence, such as structures, construction, environmental technologies, and mechanical systems, we also seek to advance the state of architectural knowledge by undertaking research in emerging technologies. Capitalizing on the rich professional context of Los Angeles, the program invites leading engineers and architectural technologists to teach about innovative developments in their fields.

UCLA is unique in providing both the intellectual and the technical resources needed to fully explore a wide range of issues in design and computation. Our focus is on the impact that various software programs have on the manufacturing process, on environmental and sustainable design, and on new techniques of visualization, from CAD to virtual reality, is our focus. Advanced courses explore special topics in computer-aided design, software development, new modes of manufacture, the use of CNC (computer numerically controlled) milling in the development of building elements and rapid prototyping. Based on over a decade of exploration into CNC based fabrication, we are now beginning a new research into the design of large scale moving building elements using a combination of high-capacity CNC robots with lightweight composite construction. This initiative opens a new chapter in UCLA’s pioneering history of innovative design and digital technology. Our expertise in emerging digital technologies, and our commitment to understanding these developments in relation to design has permitted UCLA to taking a leading role in defining the next phase of architecture’s technological evolution.

Note: The Department is not currently accepting doctoral applications in the area of Technology.

Critical Studies
Critical Studies in architectural culture explores the history, theory, and criticism of architecture and urbanism. Drawing on significant transformations in academic scholarship in recent years, the program is fundamentally interdisciplinary. Developments in visual culture, cultural studies, intellectual history, urban studies, and critical theory have all been incorporated into the program, creating a dynamic and evolving curriculum. A broad range of courses stresses the relationship of architecture and urbanism to their cultural, social, political, and technological milieus. Students can concentrate in many areas, including the history of the profession, issues in representation, the history...
of discourses on architecture and the city, gender analyses, problems in modernization, and contemporary theory. The program has strong affiliations with other departments, including history, art history, art, film, comparative literature, and urban planning, enabling students to develop comprehensive approaches to the study of the field. Of equal importance to Critical Studies in Architectural Culture is its location within a highly active professional program in architecture. Critical Studies courses offer important opportunities for M.Arch. students to work alongside M.A./Ph.D. students, as well as with students from other departments. Students are encouraged to understand their historical and theoretical work in relation to the current professional, technological, and social concerns of architecture, as well as to contemporary design debates. The constant interaction between critical research and new developments in the practice of architecture and urbanism lends the program a distinctive vitality and gives students’ work an exciting urgency.

For more specific information on courses in Critical Studies, see pp. 60–67. Additional resources for students interested in Critical Studies involve active participation in:

**cityLAB**
Founded in 2006, cityLAB is a UCLA research and design center in the Department of Architecture and Urban Design directed by Professor Dana Cuff. cityLAB initiates projects that engage scholarship and experimental practice about the architecture of the contemporary city. Four initiatives guide the lab’s efforts: the postsuburban city, rethinking green, new infrastructures, and urban sensing.

cityLAB has garnered extensive funding and acclaim over the years for a range of innovative research projects, publications, symposia, and design concepts, documented on its website: www.cityLAB.aud.ucla.edu. Doctoral and Masters-level students from architecture as well as other departments on campus are integrally involved in all cityLAB efforts.

**Hi-C**
Hi-C is a curatorial project that develops exhibitions rooted in scholarly research. Directed by Sylvia Lavin, a collaborative group of doctoral and design students explore issues from the archive to the installation. Recent projects include: “Craig Hodgetts, Playmaker” on view at the Ace Gallery Los Angeles in 2009; “Take Note” on view at the Canadian Centre for Architecture (CCA) in Montreal in 2010; “Neil Denari, The Artless Drawing” on view at the Ace Gallery in Los Angeles 2010; and “Ultra Expo” for Little Tokyo Design Week at the Japanese American National Museum in 2011.

**ETC**
The Experiential Technology Center is directed by A.UD Professor Diane Favro. The ETC encourages interdisciplinary research through technology-mediated collaboration focusing on visualization, sound, temporalization, spatialization, and other sensorial factors.
IDEAS
IDEAS is a platform for cross-disciplinary research and collaborations among students, faculty, and industry partners that questions, challenges and expands the current parameters of architectural practice. Removed from the constraints of a traditional university context at a new satellite campus, IDEAS serves as an incubator looking beyond architecture’s traditional boundaries to explore topics arising from adjacent fields including film, automotive, aerospace, and tech industries to explore rapidly emerging new technologies and possibilities for innovation and interdisciplinary growth. As part of this initiative, the Department has expanded its Masters of Architecture II / SUPRASTUDIO program to feature three studio courses taught by luminaries in the field — Thom Mayne, Greg Lynn, and Craig Hodgetts. During these yearlong, post-professional studios, students will study with one of the three world-renowned, award-winning architects, focusing on a research theme in collaboration with an industry or nonprofit partner and a broad array of outside consultants. The new applied research platform provided by IDEAS and the expansion of SUPRASTUDIO will allow students to pivot out from traditional architecture to discover new applications for architectural expertise. IDEAS takes a step further with an overarching agenda that will develop into multi-year research initiatives, long-term partnerships with industry, cross-disciplinary lecture series open to the public, and other curatorial projects.

A key element in the success of IDEAS is collaborations with forward-thinking corporate leaders who share our vision of dynamic future environments and want to collaboratively explore solutions to contemporary urban challenges. Previous collaborations with partners such as Boeing, Bot&Dolly, City of Los Angeles, City of Madrid, JumpStart Fund / Hyperloop Technologies Inc., Gehry Technologies Inc., Mayor’s Institute on City Design, National Endowment for the Arts, President’s Committee on the Arts and Humanities, Toyota Motor Sales (TMS), UNESCO, Walt Disney Imagineering have generated a new set of design problems, research interests, scholarships, and practices to which students, faculty and partners would not have otherwise had access.

To develop and test new design concepts, the IDEAS campus provides access to a 13,000-square-foot facility including an Advanced Technologies Lab which houses some of the largest industrial robots available in a university setting, as well as cutting edge fabrication and 3D printing tools. The new lab offers opportunities to examine not only how robotics and other technologies can change the way buildings are made, but how they can be integrated into architecture and urban design methodology. The Advanced Technologies Lab is sponsored in part by Toyota Motor Sales (TMS), which served as a corporate sponsor for A.UD’s 2008–09 SUPRASTUDIO Megavoids led by Neil Denari and is an A.UD partner in ongoing initiatives.

IDEAS is located at the Hercules Campus in Playa Vista, CA, a historic site where Howard Hughes built the Spruce Goose aircraft in the 1940s. The Hercules Campus now serves as a technology and innovation hub for creative companies, which include YouTube, Earthbound Media Group, leaders in tech and emerging media, and a changing roster of high production Hollywood films that have included Avatar, Star Trek, and Transformers.
Hitoshi Abe,
Photographer: Duccio Malagamba, Barcelona.


Photographer: Jasmine Park

Roger Sherman, HYPO-PARK, Koreatown (L.A.), 2014.

Jimenez Lai, Taiwan Pavilion at the 14th Venice Architectural Biennale, Township of Domestic Parts, 2014.

Photo credit: Iwan Baan
Photo credit: Gustavo Frittegotto

Greg Lynn leads his SUPRASTUDIO students in a discussion.
The UCLA Department of Architecture and Urban Design offers four distinct graduate degrees, two professional and two academic. The Master of Architecture I (M.Arch.I) is a three-year professional program that provides a comprehensive education in architecture. The M.Arch.I program is accredited by the National Architectural Accrediting Board (NAAB). M.Arch.I students may also complete a concurrent degree with Urban Planning.

The one-year Master of Architecture II (M.Arch.II) degree provides an advanced professional degree combining theoretical studies and practical applications in specialized areas. Students enrolling in the M.Arch.II program hold a professional five-year undergraduate degree in architecture or the foreign equivalent.

Academic degrees offered by the Department include the two-year Master of Arts (M.A.) degree, which prepares students for research and teaching in fields related to architecture and urban design. The Ph.D. is an advanced research degree organized around the interests of the faculty. The length of time to completion averages six years of study.

The M.A. and Ph.D. degrees best accommodate specialization in academic aspects of the architectural discipline.
M.Arch.I

First Professional Degree Program in Architecture.
Program Duration: 3 years
Accredited by NAAB
Degree Conferred: Master of Architecture
Academic Background: A.B., B.A., B.S.
(including four-year B.A. or B.S. in Architecture)
Non-architecture undergraduate degree or four-year nonprofessional degree in architecture.
Degree Objective on the Application for Graduate Admission (AGA): MAR

Master of Architecture (M.Arch.I) Degree
The Master of Architecture I (M.Arch.I), accredited by the NAAB, is the basic professional degree in architecture at UCLA. It is offered to students who want to acquire the skills and knowledge needed to practice architecture professionally. It consists of three years of study, including design studios, required course work, and electives.

From the NAAB: In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 8-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may require a pre-professional undergraduate degree in architecture for admission. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

University of California, Los Angeles, Department of Architecture and Urban Design offers the following NAAB-accredited degree programs:

M.Arch.I
(non-pre-professional degree + 126 graduate credits)
Next accreditation visit for M.Arch.I program: 2016

To read more about the NAAB Conditions of Accreditation, please visit:
www.naab.org/accreditation

Master of Architecture (M.Arch.I) Degree
Admission Requirements
The M.Arch.I program accepts applications from those holding a Bachelor’s degree (or its equivalent), comparable in standards and content to a Bachelor’s degree from the University of California.

Applications are accepted from students with diverse backgrounds. Although no formal training in architecture is required, first-year classes assume some familiarity with the history and culture of architecture, possession of basic graphic skills, and the understanding of fundamental concepts of mathematics and physics. Applicants are strongly advised to become familiar with basic works in the history and theory of architecture before entering the program.
Entry into the program is therefore conditional on having taken at least one college-level course in each of the following areas:

**Newtonian Physics** (minimum grade of “C”)  
One basic college-level Newtonian physics course covering light, heat, and sound. It is not necessary to take a calculus-based physics course.

**Mathematics** (covering algebra plus geometry or trigonometry), (minimum grade of “C”)  
One college-level math course covering algebra plus geometry or trigonometry, or one college-level course in pre-calculus or calculus.

**A survey in the History of Architecture** (minimum 1 semester or 2 quarters) that covers Antiquity to the present, and (minimum grade of “B”).

**Drawing or basic design** (minimum grade of “B”).

**For further information on these prerequisites, contact the admissions officer.**

The Admissions Committee will consider applications from those who, at the time of application, do not have these prerequisites. If applicants do not have the prerequisites completed, they must specify in their application how they plan to complete the prerequisites before entry into the program. The Student Advisor can provide guidance on how to do so. Some applicants may be required to take a summer studio course at UCLA as a condition of admission. Admission will only be offered on the condition that the applicants provide the Student Advisor with satisfactory evidence of having completed the prerequisites before beginning course work. In addition, the Department of Architecture and Urban Design requires that applicants submit the material outlined under “Admissions” located in the back of this brochure. International students should carefully review the English-language proficiency requirements.

The M.Arch.1 program is a full-time program and does not accept part-time students. All new students must enter in the Fall Quarter.
### First Year

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Students are required to take the above courses, in the sequence indicated.
Kara Moore defends her design in Roger Sherman’s studio
*Between Object and Texture: Architecture as Aggregation.*
SUPRASTUDIO is a one-year post-professional program that leads to a Master of Architecture II degree. During the academic year, students work in a small class setting with a world-renowned figure in architecture on a dedicated research topic with technology seminars, critical studies, and related courses developed to complement each studio’s theme. Research collaboration with partners in fields that include transportation, aerospace, entertainment, technology and the non-profits further expand each studio’s theme to identify new areas of research and development. SUPRASTUDIO’s unique cross-disciplinary platform explores emerging technologies and encourages knowledge transfer with adjacent industries to radically question, challenge and expand the current parameters of architecture.

Under the umbrella of UCLA, a premier global research institution, SUPRASTUDIO provides a dedicated degree program for advanced applied research that connects education to industry.

IDEAS: A SATELLITE CAMPUS FOR CROSS-DISCIPLINARY RESEARCH
SUPRASTUDIO is located at IDEAS, an off-site location south of UCLA at the Hercules Campus, a historic site built by Howard Hughes that now serves as a technology and innovation hub for creative companies that include YouTube, Earthbound Media Group, leaders in emerging media, and a changing roster of high production Hollywood films that have included Avatar, Star Trek, and Transformers.

Removed from the constraints of a traditional university context, the new 13,000 sq. ft. (1200 m2) space further enhances collaboration with outside partners. Previous studios led by Neil Denari, Greg Lynn, Thom Mayne and Frank Gehry with Gehry Technologies included collaborations with Boeing, Bot& Dolly, City of Los Angeles, City of Madrid, JumpStart Fund/Hyperloop Technologies Inc., Gehry Tecnologies Inc., Mayor’s Institute on City Design, National Endowment for the Arts, President’s Committee on the Arts and Humanities, Toyota Motor Sales (TMS), UNESCO, Walt Disney Imagineering, bringing in a new host of design problems, research, scholarship, and practice to which students, faculty, and partners would not have otherwise had access.

To further enrich this model of cross-disciplinary collaboration, the program benefits from a world-renowned critical studies faculty that is an active contributor to the teaching and research environment and relates advances in technology to the social, cultural and historical context of architectural design.
ADVANCED TECHNOLOGIES LAB
UCLA Architecture and Urban Design’s long history of design innovation in architecture education is exemplified by the integration of new and emerging technologies into the curriculum. More than a decade ago, the department pioneered the use of Computer Numerical Control (CNC) machines to explore the implication of robotics and digital design for architecture—a pedagogy and technology that is now common at universities around the world. A.UD takes another step in a new direction with the newly built 5,000 square-foot Advanced Technologies Lab at IDEAS, housing some of the largest industrial robots available in a university setting, as well as cutting edge fabrication and 3D printing tools. The lab offers students the opportunity to examine not only how robotics and other advanced technologies can change the way buildings are made but how they can be integrated into architecture and urban design methodology.

HOW TO APPLY
SUPRASTUDIO requires an advanced background in architectural studies and is open to students with a five-year Bachelor of Architecture degree from an NAAB accredited program in the U.S., foreign equivalent, or professional graduate degree in architecture. Each academic year, students can apply to SUPRASTUDIO to study in a year-long course led by A.UD’s distinguished senior faculty and select invited guest professors, but they enroll in one SUPRASTUDIO for the year.

For the most recent list of SUPRASTUDIO courses offered in the next academic year, please visit the A.UD website at www.aud.ucla.edu/programs/m_arch_ii_degree_1.html

MASTER OF ARCHITECTURE (M.ARCH.II) DEGREE TYPICAL STUDY PROGRAM

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Kimberly Daul
Instructors: Kevin Daly, Andrew Kovacs, Mohamed Sharif.
Course: Building Design Studio.

Krysten Burton
Instructor: Georgina Huljich. Course: The Incongruous Monolith.
Kenneth Young
Course: Major Building Design Studio.
Jon Krizan
Julie Ehrlich
Instructors: Mark Mack, Hadrian Predock, Ben Refuerzo.
Course: Comprehensive Design Studio.

Jia Gu and Jeff Rauch
Instructor: Jeffrey Inaba. Course: Irrational Urbanism.
3D-printed house.
Instructor: Peter Ebner. Course: 3M FutureLab, Munich studio.

Tas Oskay
Danae Ledgerwood, Celene Lehrer, Lauren Rath
Instructor: Jason Payne. Course: Technology Seminar.

Fei Mui Fuk Man
Instructor: Neil Denari.
Instructors: Frank Gehry and Gehry Technologies SUPRASTUDIO.
Brandon Harper, Ismael Soto, Oleg Mikhailik, Robert Koshgarian, Eden (for SpaceX)
Instructor: Valerie Leblond. Course: SUPRALECTURES.

Students set up their model on the robots at IDEAS.
Master of Arts in Architecture

Academic Degree in Architecture Oriented Toward Research and Teaching.
Program Duration: 2 years
Degree Conferred: Master of Arts in Architecture
Academic Background: A.B., B.A., B.S., or B.Arch.
Architecture or non-architecture undergraduate or graduate degree.
Degree Objective on the Application for Graduate Admission (AGA): M.A.

Ph.D. in Architecture

Advanced Academic Program in Architecture Oriented Toward Research and Teaching.
Program Duration: 6 years
Degree Conferred: Ph.D. in Architecture
Academic Background: A.B., B.A., or B.Arch., Architecture M.A., or M.Arch. Architecture or non-architecture undergraduate or graduate degree.
Degree Objective on the Application for Graduate Admission (AGA): Ph.D.

M.A./Ph.D. Program

The M.A./Ph.D. in Critical Studies program prepares students to conduct original scholarly and critical research in topics of importance to the field of architecture and urbanism today. Students work in a variety of intellectual and programmatic milieus including new forms of historical research, cultural studies, interdisciplinary studies with particular emphasis on connections with geography, design, art history, archaeology and literary studies as well as studio and design based research. In addition to their course work and individual research, students participate in collective project-based activities, including publications, symposia, and exhibitions. The program is distinguished by its engagement with contemporary design and historical techniques, as well by the unusual balance it offers between fostering in students great independence and freedom in their courses of study and providing fundamental training in the various aspects of architectural scholarship. Students in the M.A./Ph.D. program often work with faculty on research projects and teaching, particularly in relation to cityLAB directed by Professor Dana Cuff focusing on scholarship and experimental practice about the architecture of the city; Hi-C, a curatorially focused program directed by Professor Sylvia Lavin and concerned with promoting critical conversation about architecture in the public sphere, and the Experiential Technology Center directed by Professor Diane Favro, which encourages interdisciplinary research through technology-mediated collaboration focusing on visualization, sound, temporalization, spatialization, and other sensorial factors.

Sample Courses

Forms and Contents
Instructor: Professor Sylvia Lavin
The purpose of this seminar is to engage students with the methods of scholarly inquiry, research, and creativity, and to investigate contemporary forms of intellectual production in the historical criticism of architecture. The course
examines printed matter in detail because it has been the primary vehicle for what has since the 1970s been variously called history or theory or criticism in architecture. The course begins by casting a broad net across the consideration of books and other media as well as questions of textuality and discourse formation. With this understanding of the mechanisms and functions of our field in place, the seminar turns to more focused considerations of how and to what effect conversations have unfolded in architecture in particular. The recent historiographies of formalism, with its emphasis on the object and its modalities of reception and impact, and of ideological critique, with its emphasis on content and forms of hegemony, emerge as the most significant influences on current intellectual and scholarly practice. The seminar concludes with an investigation of contemporary discourse production, its messages, mediums, and their feedback.

Kissing Architecture
Instructor: Professor Sylvia Lavin
Kissing Architecture explores (and solicits) contact between architecture and other types of visual practice. The seminar argues that architecture has consistently propelled itself through its embrace of other cultural forms and that most key moments in the advancement of 20th century architecture are related to the conceptual and material friction generated by contact between architecture and other mediums. The seminar constructs a genealogy for contemporary architecture by examining the history and theory of medium specificity, tracing the dissolution of material specificity into notions of discipline, and speculating on current expansions and retractions at the limits of the field. Of particular interest to the seminar are those works/installations/objects/concepts that appear to belong to more than one format and that are thus particularly susceptible to being transformed by the ways in which they are framed, either by writing, curation, or other critical devices.

Everything Loose Will Land
Instructor: Professor Sylvia Lavin
The course focuses on the historical period often referred to as ‘the 60s’ in relation to the history of architecture and urbanism in Los Angeles. The 60s are the years when the conflict between renewed calls for originality (often referred to as the neo-avant-garde) and the interest in appropriation and repetition (key features of postmodernism) first emerged. The 1960s is also the period in which the historical canon starts to come apart, either by exclusion—the 60s simply don’t appear in many standard accounts of the history of architecture—or because the work of the period is ill-suited to the criteria by which the canon is typically established—monument and masterpiece are terms rejected by architects virtually in toto by 1968. For these and other reasons, the 60s must be understood not as the decade that began in 1960, but rather to constitute where the crease between history and the present is currently being pressed by scholarship and argument.

Design Practices and Cultural Studies
Instructor: Professor Dana Cuff
This seminar focuses on practices, and more specifically, on a cultural studies approach to research in architecture and urbanism. Case study methods in relation to design are emphasized, which rely upon a range of contextual investiga-
tions that include ethnography, textual analysis, field work, interviews, and diagrams/visual analysis. The production of work is an important facet of the seminar, considering differing notions of architectural practice, structures of argumentation, forms of evidence, and theoretical grounding within cultural studies. Readings will include theorists Foucault, Bourdieu, Jameson, Lefebvre, Deleuze and Guattari; along with architectural/urban scholars such as Wigley, Evans, Martin, and Kwinter.

Incidents and Accidents
Instructor: Professor Dana Cuff
The object for investigation in this seminar is a particular subset of contemporary architectural urbanism, or architecture within the urban context. The seminar begins with two assumptions: that crisis increasingly frames the circumstances of architectural intervention in cities, and that normative practices are inevitably revealed through interruptions or accidents. We will focus our readings and research on disasters, natural and man-made, that have created interruptions into which architectural experimentation has found a footing. Students will conduct a series of short investigations, shared with the class via visual, diagrammatic, and textual analysis. Each student will select one of these projects for extended research and development, which will be included in a class book produced at the end of the term.

Big Architecture
Instructor: Professor Dana Cuff
At least since the opening of Frank Gehry’s Guggenheim Museum in Bilbao in 1997, architects and architectural scholars have become obsessed anew with notions of the urban. For architecture, the city is far more than a site of operation; it is the means to something big—be that big projects, big ideas, big impacts, or big possibilities. Perhaps equally important, the urban side of architecture gives it political and cultural weight. This seminar will unpack the urban obsession to understand its logics, its sources, its magnetism, and its projective potential. We begin with the premise that the boundary between architecture and the city is ambiguous and worthy of investigation. In terms of scale, the largest buildings and the smallest pieces of cities are indistinguishable. In terms of formal properties, the overlap is vast. In terms of politics, the shifted focus on the urban places architecture’s political arena in high relief. In terms of systems of representation, the temporal and spatial continuum from buildings to cities creates corresponding figurative possibilities. Rather than look, as has been our history, for architecture in its urban context, we can ask about the city in buildings and by doing so, illuminate a deeper understanding of our discipline.

Digital Cultural Mapping
Instructor: Professor Diane Favro
The disciplinary silos that once defined and shaped research on historical built environments are dwindling in height. Architectural history, archaeology, art history, and architectural criticism are being redefined not only by postmodern theoretical positions, but also by new technologies. This seminar explores the burgeoning field of digital cultural mapping that challenges traditional methods of humanistic inquiry through the integration of complex informatics, GIS, spatial modeling, and time-space visualizations. The class will consider the technological means
employed in digital cultural mapping, as well as how expanding types and scales of data, interactivity in knowledge formation, pan-sensory presentation modes, instantaneous accessibility, and collaborative work production inform contemporary research questions and products.

**The Historical City as Subject**  
**Instructor: Professor Diane Favro**
The past is a living entity that redefines itself through the eyes of each era. Since the fall of ancient Rome, architects and urban designers from Alberti to Rem Koolhaas have studied and exploited the city's impressive ancient remains and dramatic history to enrich and legitimize their own work. This class follows the evidentiary trail, exploring how and what practitioners in different ages knew about the classical city, considering archaeological evidence, secondary pictorial and textual imagery, and intangible (but forceful) memories. The verifiable data will be compared with architects' and urban designers' negotiated interpretations. The interrogation of this dynamic exchange leads directly to larger questions about the formation of history and the contentious relationship between practitioners, design creation, and the past.

**Arch Commemorations**  
**Instructor: Professor Diane Favro**
The Roman commemorative arch is prolific and pervasive. Originating as an elevated platform for sculpture, the form did not become specifically associated with triumphs until the first century CE. Approximately 40 were erected in Rome during antiquity, with hundreds more raised throughout the empire. They celebrated not only military success, but also triumphs of engineering and diplomacy.

As a result, the commemorative arch became a classicistic symbol of western might and sophistication. Immediately identifiable, these externalized building forms operate simultaneously as billboards and sculpture, and as ornamental components integrated into medieval church interiors, Renaissance fortresses, Baroque spectacles, and diverse Modern structures; they appear repeatedly in paintings, on money, and in films. The class will examine the Roman commemorative arch as an architectural type, moving from an interrogation of its creation, form and sitting, to an analysis of its adaptive meaning, distribution, and taxonomy seeking to understand why this building type is endlessly alluring.

**Before Architecture: Stories of Origins from Pre-history into History**  
**Instructor: Assistant Professor Michael Osman**
This course reads stories of origins—narratives of a time before architecture that have been central to the formation of theories for the discipline. Philosophers have often positioned architecture as an instrument for distinguishing man from nature as well as an opportunity for putting his life back into nature. This seminar asks: can stories of architectural origins be written without recourse to a metaphysical concept of nature? If so, what might they be like?

**Architecture and Modernism**  
**Instructor: Assistant Professor Michael Osman**
This course explores themes chosen from three centuries of architectural history to address the field's confrontation with modernism. Lectures cover debates over style, technology, authorship, and materials among others.
These topics are placed within the context of architectural projects, the technologies of their representation and construction in order to locate specific shifts in the development of modernism through architecture. Texts and buildings will be read closely to address the question: how has architecture been modern?

Architecture and Late Modernism
Instructor: Assistant Professor Michael Osman
This course explores themes in the history of architecture in late modernism, a period in which modernism was already broadly acknowledged to have become part of architecture. Lectures cover changes to the discipline that resulted from world war, the corporatization of culture, decolonization, environmentalism, and other issues of the period. Contextualizing these topics through an analysis of architectural projects and their representation, the course locates specific forms of late modernism in architecture.

M.A./Ph.D. Requirements
Core Course Work
(for both M.A. and Ph.D. students)

The M.A./Ph.D. in Critical Studies is organized around a two-year sequence of 6 required courses: students take one each quarter during their first two years of residency in the program. Each year, the courses focus on either Objects of Study, three distinct explorations of the way historical knowledge and theoretical questions are shaped today, or Means of Study, three distinct investigations into scholarly methods and modes of production. Depending on when students enter the program, they will begin their core sequence with either Objects or Means, but all students will have a shared foundation for subsequent scholarly work after completing the sequence.

M.A. Requirements
In addition to the two-year core sequence of required courses, students in the M.A. program will take a series of approved additional courses both within the Department and across campus. They will select these courses in relation to their own research interests and in consultation with their primary advisor. In order to successfully complete the program, each student will complete a thesis by further developing one paper written for either a core or elective class. The choice of paper will be determined in consultation with and approved by the standing M.A. committee, which includes Sylvia Lavin, Diane Favro, Michael Osman, and Dana Cuff. Other members of the A.U.D faculty may also serve on the committee, and one member may be on the faculty of another department. Students are expected to complete the thesis by the end of the spring quarter concluding their second year of residency.

Ph.D. Requirements
In conjunction with the core sequence, students will take a series of approved additional courses both within the Department and across campus. They will select these courses in relation to their own research interests and in consultation with their primary advisor. The selection should balance breadth of knowledge and interdisciplinary experience with enough focus to enable the student to build up an area of expertise. The University further requires that students identify Major and Minor Fields
of study. The Minor Field requirement is generally fulfilled by satisfactorily completing three courses given by another department and the Major Field by five courses offered within A.UD. Once course work is completed, Ph.D. students move to the Comprehensive Exam, Qualifying Exam, and the writing of a dissertation, and final defense, if required by the doctoral committee.

Comprehensive Exam
The comprehensive exam tests students’ breadth of knowledge in the field, and depth of knowledge in their specialization.

The first engages a minimum of 300 years of history, emerges from a substantial scholarly literature, and is related to dominant issues in the field. The second area is historically and thematically focused, and emerges from a well-developed and often interdisciplinary scholarly literature. Students must submit a 250–500 word abstract on each of the two fields, provide a substantial bibliography, and prepare any additional documentation requested by their primary advisor. All these materials must be submitted to the committee no less than two weeks before the exam. Students are expected to have worked on the paper for two quarters (which may include the summer quarter). The paper will typically begin in the context of a departmental CS seminar. 20+ pages is the average length of a research paper. Students may work on a research paper for a second quarter either in the context of an independent study or a second seminar with faculty consent. If the committee accepts the research paper, students will be informed that they are able to proceed to preparing for their comprehensive exam. This exam may occur as early as the end of the Spring quarter of the second year. If the committee feels that a different schedule is more appropriate for a particular student, the student will be so informed at this juncture.

The comprehensive exam itself consists of two parts: an oral component that takes place first, and a written component. The oral component is comprised of questions posed by the committee related to the areas identified by the student in relation to both Breadth and Specialization. The student should work with his/her advisor to determine the best way to prepare for the oral exam. The goal of the exam is for students to demonstrate their comprehensive knowledge of their chosen field. Students must pass this portion before proceeding to the next. The written component of the exam consists in a research paper written in response to a choice of questions posed by the committee. The goal of this portion of the exam is for students to demonstrate their research skills, their ability to develop and substantiate an argument, and to show promise of original contribution to the field. Students will have two weeks to write the exam. After the committee has read the exam and agreed to accept it, their advisor will notify students. Only by rare exception may students take either portion of this exam more than once.

Once the student has passed their comprehensive exam, they will continue on to take the University qualifying exam.

Qualifying Exam
Students are expected to take the qualifying exam by the end of their third year. All requirements must be satisfied before an exam date is confirmed. The exam will focus on a dissertation prospectus that a student develops with
their primary advisor in consultation with their Ph.D. committee. The prospectus must include a clear argument with broad implications, demonstrate that the dissertation will make a contribution of knowledge and ideas to the field, demonstrate mastery of existing literature and discourses, and must include a plan and schedule for completion. A typical outline of a prospectus includes a table of contents, an abstract, a literature review, chapter descriptions, bibliography and work plan, and will average 30–50 pages in length, depending on the extent of the bibliography.

Dissertation/Defense
Students work with their primary advisor in consultation with other committee members towards the completion of the dissertation. Once the primary advisor has approved a draft, the manuscript is distributed for comments and review to the committee, and a defense is scheduled.

Advisor
Members of the standing Ph.D. committee include Sylvia Lavin, Diane Favro, Michael Osman, and Dana Cuff. Other members of the A.UD faculty may also serve as committee members. Every student must have a primary advisor. Who will serve as a student’s advisor must be confirmed by mutual agreement between student and advisor by the end of the first year. The student must identify an additional committee member from outside the Department, who is a member of the academic senate, no later than the end of the Winter quarter of the second year.

Language Requirements
Students must satisfactorily complete three quarters of language study before they may take the qualifying exam.

The particular language will be determined in consultation with the Ph.D. committee.

Funding
The Department seeks to secure funding for all Ph.D. students for the first two years of study. TAships and GSRs are the most common form of support although scholarship funding is occasionally available to students based on merit. Continuing funding is dependent on students making adequate progress towards their degree.

Review of Students Progress Toward Degree
The M.A./Ph.D. committee will review students twice during their two years of residency. These reviews are intended to help the faculty effectively guide students towards the best course of study for that individual student, and to identify any issues as early as possible so that solutions may be found.

The first review will take place in the middle of the Winter quarter of the student’s first year. Students will be expected to submit a checklist of their progress, which includes preliminary thoughts about their choice of academic adviser, as well as all papers completed in their first quarter. The committee will provide feedback, if there is concern about adequate progress towards the degree and compatibility with the program. The second review will take place in the middle of the Winter quarter of the student’s second year. Students will update their checklists, submit one research paper for review by the committee and identify two areas of study in preparation for the Comprehensive exam.
Grading

Students in the CS program will be graded in accordance with a standard for academic M.A./Ph.D work that is distinct from that applied to students in other programs taking departmental CS courses. Papers submitted with significant issues in English or writing will automatically be in the B range, regardless of excellence in other areas. Originality, adherence to scholarly protocols, research skills, effort and clarity will always be applied as criteria of evaluation.

M.A. Admission Requirements

Applicants to the Master of Arts (M.A.) program are required to hold a Bachelor’s degree (or foreign equivalent) comparable in standard and content to a Bachelor’s degree from the University of California. The Department of Architecture and Urban Design requires that applicants submit the material outlined under “Admissions” located in the back of this brochure. In addition, written samples of research are required. Particular emphasis is placed on the statement of purpose, letters of recommendation, and evidence of professional quality and creative or analytic ability.

Ph.D. Admission Requirements

Applicants must hold a Bachelor’s degree from an accredited college or university. Students with degrees in fields other than architecture are also encouraged to apply, but may be required to complete specific coursework in the Department of Architecture and Urban Design as a condition of admission at the discretion of the Ph.D. Program Committee. Applicants must fulfill the requirements of the Graduate Division and of the Architecture and Urban Design Program.

M.A. / Ph.D. Application dossier must include:

1. A short biographical résumé
2. Academic transcripts (one official copy)
3. Examples of written research work
4. Three letters of recommendation
5. A statement of purpose and a proposed program of studies
6. Graduate Record Examination (GRE) scores

Note: Where feasible, the Ph.D. Program Committee may require an interview. Applicants who received their Bachelor’s degrees (or foreign equivalent) in a country where English is not the official language and official language of instruction are required to pass the Test of English as a Foreign Language (TOEFL) before applying. The minimum score is 92.

M.A. / Ph.D. Criteria considered for admission include:

1. Evidence of capacity for original scholarship and research in architecture and ability to achieve eminence in the field
2. An outstanding academic record, including grades (3.5 minimum GPA), GRE scores, and letters of recommendation
3. Demonstration in the work submitted of adequate communication skills, particularly writing skills
4. Presentation of a clear and realistic statement of purpose
M.A. / Ph.D. IN CRITICAL STUDIES
TYPICAL STUDY PROGRAM

FIRST YEAR

FALL
290  Colloquium
000  Elective in Critical Studies
000  General Elective

WINTER
290  Colloquium
000  Elective in Critical Studies
000  General Elective

SPRING
290  Colloquium
000  Elective in Critical Studies
000  General Elective

SECOND YEAR

FALL
290  Colloquium
000  Elective in Critical Studies
000  General Elective/Language*

WINTER
290  Colloquium
000  Elective in Critical Studies
000  General Elective/Language*

SPRING
290  Colloquium
000  Elective in Critical Studies
000  Thesis/Language*

*for Ph.D.
Critical Studies
Recent M.A. Theses and Ph.D. Dissertations

Dean Abernathy, “Computer Visualization and Simulation as a Medium for Architectural and Urban History Pedagogy.”
Tulay Atak, “Byzantine Modern: Displacements of Modernism in Istanbul.”
Penelope Dean, “Delivery without Discipline: Architecture in the Age of Design.”
Dora Epstein-Jones, “Architecture on the Move: Modernism and Mobility in the Postwar.”
Jose Gamez, “Contested Terrains: Space, Place, and Identity in Postcolonial Los Angeles.”
Tamara Morgenstern, “Early Baroque Urban Planning at the Water’s Edge in the Kingdom of the Two Sicilies.”
David Salomon, “One Thing or Another: The World Trade Center and the Implosion of Modernism.”

Ari Seligmann, “Architectural Publicity in the Age of Globalization.”
Lisa Snyder, “The Design and Use of Experiential Instructional Technology for the Teaching of Architectural History in American Undergraduate Architecture Programs.”
Concurrent Degree Program in Architecture & Urban Design, and Urban Planning
M.Arch.I/M.U.R.P.

Program Duration: 4 years
Degree Conferred: Master of Architecture / Master of Urban and Regional Planning
Academic Background: A.B., B.A., B.S.
(including four-year B.A. or B.S. in Architecture)
Nonarchitecture undergraduate degree or four-year nonprofessional degree in architecture.

Degree Objective on the Application for Graduate Admission (AGA): DAD

The concurrent degree program aims at integrating the knowledge and skills provided in the Architecture and Urban Design Department and the Urban Planning Department. It is intended to serve the growing needs in public and private sectors for architects who are competent in dealing with social, economic, and environmental policy issues, and for urban planners who can integrate architecture and urban design into policy and planning practice.
On successfully completing all requirements, students will receive, both the Master of Architecture Degree (M.Arch.I) and the Master of Urban and Regional Planning (M.U.R.P.).

**Admission Requirements**

Students interested in the concurrent Architecture and Urban Design Department and Urban Planning Department degree program must apply independently to, and be accepted by, both departments, based on existing admission requirements. Once admitted, students will follow a four-year cycle for the concurrent program, and receive their degrees after successfully completing the requirements of both programs. If a student wishes to embark on the concurrent program after being previously admitted to either Architecture and Urban Design or Urban Planning, he/she must apply independently to the second program and, if admitted, complete the requirements of both programs, including the separate thesis/comprehensive exams for each degree.

**Areas of Concentration**

Along with the basic required training in both Architecture and Urban Design and Urban Planning, students will select one of the following areas of concentration for specialization:

- Housing and community development
- Ecology and environmental planning issues
- Urban policy and design
- Urban transportation and built form
- Theory and methods in planning and design

In consultation with faculty advisors from both Urban Planning and Architecture, concurrent degree students will select one of these fields by the end of the first year so as to provide a coherent focus for their elective coursework. Among the many courses offered in the various fields of emphasis, a student must enroll in at least six courses—at least two from Architecture and Urban Design and at least two from Urban Planning.
Admissions
An application for admission presents an applicant’s academic background, interests, achievements, and potential. See “Admission Requirements” under each degree program.

Log in the UCLA Application for Graduate Admission (AGA) online at www.gradadmissions.ucla.edu.

Obtain required supplemental materials at www.aud.ucla.edu/admissions/graduate_admissions.html.

Most application components can now be uploaded into the AGA, with the exception of a few documents and the portfolio, which must be sent as hard copies. A full list of application components that must be submitted electronically, and as hard copies, respectively, can be found at the end of this section.

Deadlines
The official deadline for all application materials for all graduate programs (M.Arch.I, M.Arch.II, M.A., and Ph.D.) is December 15. Incomplete applications cannot be reviewed. Applications received after the deadline will not be reviewed.

Admission to the program is for Fall Quarter only (M.Arch. II students begin the program in the Summer term). Students who are admitted but do not enroll may reapply for the next year, but they are not guaranteed admission for the next application term.
The Graduate Division of the University of California at Los Angeles sets a minimum required grade-point average of 3.0 (B) or its equivalent for the last two years of undergraduate study.

Applicants to all programs are required to submit scores from the Graduate Record Examination (GRE) as part of their application. In addition to having ETS send us your official score sheet, you should upload a scanned copy to the AGA, if available. The official score sheet is required. Please contact ETS to send us your official score sheets. Our ETS codes are listed below. The official score sheet must be received by the Department by the deadline, therefore schedule your exam at least three weeks prior to the deadline.

**ETS Codes for the GRE**

Institution Code: 4837  
Department Code: 4401

**Mailing address for sending official transcripts**

Admissions Office  
UCLA Architecture & Urban Design  
1317 Perloff Hall  
Box 951467  
Los Angeles, CA 90095-1467

**Letters of Recommendation**

Three letters of recommendation are required. These letters should be from individuals who are able to judge your academic and professional abilities as they would relate to graduate study in the Department of Architecture and
Urban Design. Letters of recommendation must be sent electronically directly by the recommender. When logged into your AGA, you can enter the names and email addresses of each of your recommenders. They will be notified via email to submit a letter for you, and you can track which letters have and have not been received. You can even send reminders to your recommenders to send in their letters.

**Portfolio of Creative Work (M.Arch applicants only)**

A portfolio is required as a central part of the application to the professional Architecture and Urban Design degree programs. Content is not restricted to any particular subject area, but the material should be in the form of a cohesive presentation and should represent your previous experience and creative abilities. It may include both graphic and written material. Images should be in the form of prints, preferably bound. Slides, CDs, and DVDs will NOT be accepted. We recommend that the portfolio not exceed an 11-by-17-inch format, and that any loose pages be marked plainly with your name. Due to the large volume of materials received, portfolios become University property, and cannot be returned. Although every effort is made to protect these submissions, applicants are urged to keep duplicate copies of all of the work contained in their portfolios. M.Arch.II applicants only are required to submit a portfolio for each studio applied to.

**International Applicants**

Students who have received their Bachelor’s degree in a country where the official language and the language of instruction is not English must submit either a TOEFL or IELTS score meeting the minimum score requirements, regardless of Visa or citizenship status. In order to be considered for admission, international students must score at least 580 (paper and pencil test) or 237 (computer-based test) or 92 (internet-based test) on the Test of English as a Foreign Language (TOEFL), or a 7 on the International English Language Testing System (IELTS) exam. Because processing, sending, and receiving TOEFL and IELTS scores often takes several weeks, international students must schedule the TOEFL examination no later than October in order to meet departmental deadlines. TOEFL scores should be sent directly to the departmental Admissions Office, and uploaded to the AGA.

In addition, international students must take the English as a Second Language Placement Examination (ESLPE) on arrival at UCLA and, beginning in their first term in residence, take any English as a Second Language (ESL) courses needed as determined by the results of the ESLPE. Because such courses may not be applied toward the minimum course requirement, students who are required to take them should expect to have a higher course load than students not required to take ESL courses.

Students who have earned a degree or who have completed two years of college-level coursework in the following countries will have their TOEFL/IELTS and ESLPE requirements waived: US, UK, Canada, Australia, New Zealand, and South Africa in some cases. Please provide official transcripts to demonstrate course completion.
No other documentation will be accepted to demonstrate language proficiency.

**UCLA Architecture & Urban Design**

**ETS Codes for the TOEFL**
Institution Code: 4837
Department Code: 12

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The following must be completed or uploaded online as part of the AGA:

1. **The UCLA Application for Graduate Admission (AGA)** at [www.gradadmissions.ucla.edu](http://www.gradadmissions.ucla.edu)
   - Digital submission via AGA
     - Statement of Purpose
     - Three Letters of Recommendation (submitted online by recommender)
     - Résumé or Curriculum Vitae (recommended, but not required)
     - Departmental Supplement Form
     - Prerequisite Sheet (M.Arch.I applicants only)
     - Scanned copy of transcripts
     - Scanned copy of GRE scores*
     - Scanned copy of TOEFL or IELTS scores* (International applicants only)
     - Sample of written work (M.A. and Ph.D. applicants only)

*Official copies of these documents must also be sent to the Architecture Department directly from the issuing organizations.

2. **Hard copy material from applicant**
   - **Hard copy submission** (one package via post to the Architecture Department)
     - Official transcripts from each college attended (in addition to the uploaded copy)
     - Portfolio (M.Arch.I and M.Arch.II applicants only)
     - Departmental Supplement Form (in addition to uploaded copy)

**Mailing Address**
Admissions Office
UCLA Architecture & Urban Design
1317 Perloff Hall
Box 951467
Los Angeles, CA 90095-1467

*(If using a courier service, like FedEx or UPS, please use this address, excluding “Box 951467”)*
Financial Support

There are essentially four sources of support funds for graduate students at UCLA:

1. Fellowships
2. Readerships
3. Graduate student researcher positions
4. Financial aid funding

Extramural fellowships are also made available by many off-campus agencies and foundations. In addition, the Department of Architecture and Urban Design provides a significant number of in-house student support awards. An overview of the sources of UCLA support is provided in the UCLA Application for Graduate Admissions, along with a fellowship application, which should be completed by all applicants who wish to be considered for merit-based awards. The Financial Aid Office at UCLA administers financial support based solely on need. Awards include long-term low-interest loans and work-study funds are available only for graduate students who are U.S. citizens or permanent residents. These students may also apply for Federal Stafford Student Loans through the Financial Aid Office, which are long-term loans made by private lending organizations. To be considered for extramural funding, apply directly to the funding organization. Most college libraries or financial support offices keep listings of available grants or fellowships. The UCLA Graduate Student Support office maintains extensive notebooks of the many types of extramural awards available. Among these, the American Institute of Architects (AIA) and other architecture associations make awards annually.

Estimated Fees and Expenses

Financial Support / Awards

Estimated Fees and Expenses
Annual Fees for 2013–14

Resident
$23,662.09 (M.Arch.I)
$15,662.09 (M.A.)
$15,682.09 (Ph.D.)

Nonresident
$35,907.09 (M.Arch.I)
$30,764.09 (M.A.)
$30,784.09 (Ph.D.)

Resident/Nonresident
$37,704.00 (M.Arch.II)

California Residency
As indicated in the schedule above, students who are not legal residents of California (out-of-state and international students) pay a nonresident tuition fee each term. The “Appendix” in the UCLA General Catalog provides information concerning determination of residence for tuition purposes.

For further information regarding California Residency, please visit www.registrar.ucla.edu/faq/res.htm

Note: Fees are subject to change without notice. In addition to the above fees, students should be prepared to pay living expenses for the nine-month academic period.
In-House Awards
These awards include Student Support Committee funding, work-study positions, and graduate student researcher appointments and readerships. Student Support Committee funding criteria is need-based, and monies allocated are normally in exchange for services rendered in the Department. Work-study positions are made available to those architecture and urban design students awarded UCLA Financial Aid Workstudy package and who wish to work in the Department as graduate student researchers, or as assistants in the computer lab, archive, shop, or gallery. Departmental work-study job applications are available from the Student Advisor. Graduate Student Researcher appointments are available depending on extramural or Academic Senate grants secured each year by individual faculty members. Interested students should contact the departmental office for information about available positions. Readerships are available depending on funding received.

Named Fellowships
Named Fellowships are available annually to students through the generosity of private individuals, firms, or foundations. The prestigious “named awards” range between $1,000 and $10,000 annually. Continuing students compete each spring in an anonymous competition for these funds. Some examples are:

Alumni Fellowship
Anne Greenwald Traveling Fellowship
Associated Architecture and Urban Planning Alumni Fellowship
Carlin Glucksman Endowed Fellowship in Architecture

Chao-Di Su Fellowship
Clifton Webb Fine Arts Scholarship
CO Architects
Dean’s Fellowship
Dini Ostrov Architecture Fellowship
Dr. Hyman Eugene Oxman & Frieda Dreyer Oxman Fellowship
Edgardo Contini Fellowship
Edna and Yu-Shan Han Fellowship
Elaine Krown Klein and Hortense Fishbaugh/UCLA Affiliates
Fine Arts Council Fellowships
Franklin D. Israel Memorial Fellowship
Harvey S. Perloff Fellowship
James Pettit Memorial Fellowship
Jeffrey “Skip” Hintz Memorial Fellowship
King Gift
Mimi Perloff Fellowship
UCLA Affiliates Fellowships
Wendell Fellowship
Thom Mayne introduces SUPRASTUDIO Haiti Now to his jurors at RUMBLE 2014.

SUPRASTUDIO student sets up his design work.

RUMBLE 2014, Perloff Courtyard.
Koichi Suzuno shares his air vase design with student during his A.UD Lecture.

Greg Lynn comments to jurors during RUMBLE 2014.

Hitoshi Abe at RUMBLE 2014.

Koichi Suzuno shares his air vase design with student during his A.UD Lecture.
IDEAS Lecture Series 2014.

RUMBLE installation at IDEAS 2014.

Student model from Georgina Huljich studio Incongruous Monolith.

Erin Besler and Michael Osman debate the details of model from Andrew Kovacs studio The Hotel Center.
A.UD Lecture Series 2013 with Kengo Kuma.

Jaegeun Ryu presents his design.

Daniel Olufowoshe explains his work in the Introduction to Design Studio fall review.

Jury examines models during Julia Koerner’s Technology Seminar review.
IDEAS Lecture Series 2014 Hyperloop moderated Craig Hodgetts.
Robotics Lab, IDEAS campus.

IDEAS studio.

RUMBLE jurors gather at lunch.
Heather Roberge leads review for studio *Exercises in Plasticity: Retooling the Mold.*
Thom Maye/Now Institute SUPRASTUDIO students present their work in the winter review.

Refik Anadol, Julieta Gil, Farzad Mirshafiei, Raman K. Mustafa
Instructor: Guvenc Ozel and Casey Reas.
Course: Architectural Intelligence: Exploring Space as Interactive Medium.

Thom Mayne/Now Institute SUPRASTUDIO in Haiti.
Mark Simpson outlines his objectives for his project at RUMBLE 2014.
Faculty and students engage in the shifting edge of contemporary critical thinking and design innovation through an all school exposition presented to the community and to jurors in June of each year at Perloff Hall and the IDEAS campus. “RUMBLE” features final projects completed by students in conjunction with faculty. The exposition includes 20,000 square feet of year-end studio and program installations that redefine the provocative opportunities confronting the next generation of architects. Initiated by department chair Hitoshi Abe and organized by Mohamed Sharif, the exposition utilizes all of Perloff Hall’s spaces: studios, hallways, classrooms, galleries, and the IDEAS campus. During the exposition’s opening night, students are on site to discuss the ideas and aspirations behind their projects with visitors.

Publications

IAES Documents:  
*New Directions in Architecture Education*  
(UCLA Architecture & Urban Design and ANCB The Metropolitan Laboratory, 2014)

The International Architectural Education Summit (IAES) 2013 took place in Berlin in September 2013 assembling more than 40 architectural education leaders from four continents. Jointly organized by UCLA and The Metropolitan Laboratory, Aedes Network Campus Berlin, the summit brings together architects, educators and scholars from leading schools of architecture and other institutions that inform teaching to consider the interdisciplinary possibilities for architecture education.
IDEAS Year One  
(UCLA Architecture & Urban Design, 2014)  
Filmmaker David Fenster documents Year One at IDEAS, UCLA A.U.D’s new platform for cross-disciplinary research and collaborations among students, faculty, and industry partners that questions challenges and expands the current parameters of architectural practice with SUPRASTUDIOS led by Frank Gehry/Gehry Technologies, Greg Lynn and Thom Mayne/Now Institute.

Megavoid  
(UCLA Architecture & Urban Design, 2014)  
The 2008–09 version of SUPRASTUDIO, Megavoid, has endeavored to bring two of the main issues facing cities today to the forefront of architectural study at UCLA: future urbanism and sustainability. Neil Denari with Chris Hostetter of Toyota Motor Sales (TMS) U.S.A. and their students present the results of their study here, played out as six projects for five extremely large unoccupied sites around the greater Los Angeles area. The projects presented ask questions about city form and how transportation and urban space can work in more synchronous ways.

The Culture Now Project (part) 1 —  
Midsize America  
The Culture Now Project founded by Pritzker prize-winner and UCLA Distinguished Professor Thom Mayne, one of the world’s leading architects with urbanist Karen Lohrmann and UCLA Architecture and Urban Design connects academic research to real-world professional practice. The Culture Now Project seeks to integrate public policy and urban studies with contemporary culture. Mayne and his students present the results of The Culture Now Project’s first major study of midsize American cities as they struggle to recover from the current economic crisis.

RUMBLE: A Film  
RUMBLE, is UCLA A.U.D’s annual end-of-year exposition. It is a major event that crystallizes the schools passionate commitment to sharing idea-driven work beyond UCLA. During two days in June, RUMBLE brings together critics, alumni, faculty, and friends to grapple with a broad range of rigorous research and speculation created by students at the school over the course of the academic year. Since launching it in 2006, RUMBLE has become highly anticipated by a wide audience of students, critics and designers from Los Angeles across the globe. Heartened by its broad appeal and success, as a novel and inspirational vehicle for staging project reviews, the school invited filmmaker David Fenster to document the bold vibe and vitality of RUMBLE in spring 2011. RUMBLE: A film was selected to be included in the 2012 Architecture and Design Film Festival.

IAES Documents: Volume 01 Tokyo  
(UCLA Architecture & Urban Design, 2009)  
The International Architectural Education Summit (IAES) in Tokyo in July 2009 assembled more than 25 architectural education leaders from four continents and boasted more than 1500 visitors to the exhibition and symposium. The conference proceedings are published in IAES volume 01 Tokyo documents, (Flick Studio, 2010.) Jointly organ-
ized by UCLA and the University of Tokyo, the conference explored the theme “Negotiating Global Pressures on Professional and Educational Standards in Architecture.” The event brought together internationally respected architects, educators, and scholars to address tensions between local practices and international standards for a globalized architectural profession.

Thought Matters
(UCLA Department of Architecture & Urban Design, 2006)
Exploring student work produced in the 2004–05 Research Studios led by Kevin Daly, Neil Denari, Greg Lynn, Mark Lee, Dagmar Richter, and R.E. Somol. The Research Studio project, a series of yearlong courses mixing a studio with a booster composed of material/technical additives or intellectual enhancements, was born of an anachronism and in the spirit of a thought experiment.

L.A. Now: Volume Three and Volume Four
(UCLA Department of Architecture and Urban Design, 2006)
Los Angeles—where 845 acres of total beach surface equals approximately the area of Central Park in New York City—has become a post urban landscape to which 780 people move daily. Population growth, inadequate infrastructure, environmental concerns, densification, lack of public space, and lack of housing for urban poor and the middle class are all issues facing the growing Los Angeles metropolis. This massive research and design study—winner of the Progressive Architecture Award—was led by UCLA professor and 2005 Pritzker Architecture Prize Laureate Thom Mayne and his students in the UCLA Department of Architecture and Urban Design. The project engages civic and business leaders in the process, presenting a compelling and realistic vision of a future Los Angeles through impressive graphics that translate abstract statistical data into accessible graphics, helping readers understand the current situation. The third and fourth volumes in the L.A. Now series introduces several proposals through findings and solutions for housing 35,000–100,000 residents on a neglected 228-acre site in the last cornerstone of downtown Los Angeles.

Crib Sheets
(Monacelli Press, 2005)
Architectural discourse today is characterized by an overlapping conversation between architects and academics, teachers and students, theorists and practitioners. “Autonomy,” “Extreme Form,” and “Matter” among others are terms that capture a moment in architecture in definition and operation. Crib Sheets is a guide—a “crib” to twenty-two buzzwords, framing contemporary currents and trajectories.

Lectures Series and Critics
Each year distinguished critics, designers, and architects visit the Department to give a lecture, workshop or participate on reviews. Those who have visited and taught in recent years include:

Jose Acebillo    Jun Aoki
Stan Allen      Benjamin Aranda
Doug Aitken     Benjamin Ball
The Department has three spaces that are fundamental to its vitality and culture: the Perloff Gallery, the Visual Resource Room, and the Decafé. These areas provide critical sites in which new ideas and work from within and beyond the Department can be presented and displayed, reviewed, and debated.

Exhibitions

The Perloff Gallery

As the Department’s primary exhibition space, the gallery exhibits work by students, faculty, and invited local and national architects, artists, and designers.

Recent exhibitions include:
*Christine Tarkowski: Forts and Fortifications*
*Effervescence*
*Translu-city: panelite in architecture and design*
*MVRDV 3D City: Studies in Density*

Multipurpose Facilities

DECAFÉ

The Decafé is the Department’s intellectual and symbolic center. Primarily corporeal rather than conceptual,
the renovated Decafé stimulates the visual, auditory and touch senses to create a synesthetic experience. An expansive and rhythmic felt landscape surrounds the audience while local surface features produce a tactile awareness of the suppleness of new interior. The project was designed and installed as part of a seminar in 2006 entitled Synesthesia taught by Heather Roberge and Jason Payne.

**Facilities at UCLA**
The Department of Architecture and Urban Design occupies its own building, Perloff Hall, at the north end of the UCLA campus. Most courses are held in the building, which contains studio spaces, electronic studios, computers, lecture halls, an exhibition gallery, classrooms, and faculty offices. Architecture students have their own drawing tables and storage areas. M.A. and Ph.D. students have their own designated study area in the building.

**Technology and the Curriculum**
Emerging technologies for visualization and fabrication are vital to contemporary architectural practice. UCLA’s Department of Architecture and Urban Design continues to set the scholastic standard for the integration of cutting-edge technologies into the overall academic curriculum. Our Technology Center grows in equipment and expertise each year and currently provides two large-format mills, three laser-cutters, two 3-D printers, and two large-scale vacuum formers for student use. Complementing the equipment is an expanding database of expertise on emerging technology and its application that allows new users immediate access to established techniques and methods of production. AUD students have early and continual access to this equipment and knowledge base and are vital to the continual growth of this aspect of our program.

Technology is integrated into the curriculum in a variety of ways. Technology seminars and studios focus directly on applying emerging technologies to contemporary design problems using the equipment intensively throughout the quarter. Ideas and methods devised in these courses then move through the rest of the A.UD atmosphere. Courses focused on history and theory also address the role and impact of these developments on practice. Ingrained within the larger culture of the department and easily accessible to students at all levels in the curriculum, emerging technology plays a central role in the work produced at UCLA.

**Computing Facilities**
The Architecture and Urban Design Computing Facilities are devoted to advanced design, education, and research. Encompassing electronic studios, a media ready multi-purpose room (Decafé), and access to additional school-wide resources at the School of the Arts and Architecture, the Department provides a rich environment supporting professional use as well as specialized software development and design innovations. Perloff Hall is a wireless environment. In addition to wired network access in the studios, wireless network access is available throughout Perloff Hall. The Architecture and Urban Design Department Infrastructure supports a networked distributed computing environment that includes the ability for students to connect their personal systems. File and print services are available to users throughout
Perloff Hall. File and print services are provided primarily by several Linux servers. These are augmented by shared disks on the network to provide over two terabytes of disk storage. Output devices range from letter size black and white and color laser printers to 36 inch wide color plotters. Flatbed and 35mm slide scanners as well as digital video capture are available for input. Workstations are equipped with CD/DVD burners for file transfer and back-up. The entire Architecture and Urban Design network is connected to the UCLA campus network, which provides the Department with high-speed access to the Internet. The facility supports software for a wide range of computer-aided design, modeling, graphics, virtual reality, and real-time simulation. (All brand/product names or trademarks are the property of their respective holders.)

Bruin Online is a service provided in addition to the services provided by the Department of Architecture and Urban Design. UCLA provides the Bruin Online service to all faculty, staff, and students providing centralized e-mail services and remote access to UCLA departmental networks and to the Internet. It also provides digital access to many UCLA campus and library facilities (for example: the campus bookstore and the ORION and MELVYL databases).

**Library Facilities**
The Arts Library, 1400 Public Policy Building, is an interdisciplinary research collection in the areas of architecture and history of architecture as well as art, art history, design, film and television, photography as a fine art, studio art, and theater comprised of more than 254,000 volumes. Holdings in architecture include approximately 51,000 books wholly or partially devoted to the field, 650 current serial subscriptions (including some 300 periodicals), extensive backfiles of periodicals with indexes, and a collection of Department of Architecture theses. The library receives the most important American, European, Japanese, and Australian architecture titles, and also gets many leading periodicals covering graphic, industrial, and furniture design. Its holdings, particularly in the areas of regional and contemporary architecture, are continuously expanding.

Students and faculty also regularly use other nearby campus libraries. The Young Research Library Department of Special Collections actively collects drawings and papers of architects and landscape architects. Among the architects represented are Richard Neutra, A. Quincy Jones, S. Charles Lee, and Lloyd Wright.

UCLA offers an abundant choice of digital resources for architecture students. ORION2, the University Library’s online information system, provides access to books, archives, audiovisuals, computer files, dissertations, government documents, and maps in all UCLA libraries. The California Digital Library’s (CDL) Melvyl Catalog provides computerized access to similar multimedia resources in the libraries of the nine UC campuses, the California State Library, the California Academy of Sciences, the California Historical Society, and the Center for Research Libraries.
Faculty

Hitoshi Abe
Dana Cuff
Neil Denari
Diane Favro
Craig Hodgetts
Sylvia Lavin
Greg Lynn
Mark Mack
Thom Mayne
Michael Osman
Jason Payne
Ben Refuerzo
Heather Roberge

Faculty Bios

Hitoshi Abe
Chair, Professor; Ph.D. (Tohoku University); M.Arch. (SCI-Arc); M.Eng. (Tohoku University); B.S. Engineering (Tohoku University)

Since 1992, when Dr. Hitoshi Abe won first prize in the Miyagi Stadium Competition, he has maintained an active international design practice based in Sendai, Japan and Los Angeles. Known for architecture that is spatially complex and structurally innovative, the work of Atelier Hitoshi Abe has been published internationally and received numerous awards, including the 2009 Winner of the Competition for the New Campus of the Vienna...
University of Economics and Business, 2009 the Architectural Institute of Japan Education Award, the 2008 SIA Getz Prize for Emergent Architecture in Asia, 2009 Contractworld Award for Aoba-tei, 2009 Architectural Institute of Japan Award for the K-Museum, 2007 World Architecture Award for SSM/ Kanno Museum, the 2005 Good Design Award for Sasaki Office Factory for Prosthetics, the 2003 Architectural Institute of Japan Award for Reihoku Community Hall, 2003 Business Week and Architectural Record Award for Sekii Ladies Clinic, 2001 Building Contractors Society Award for Miyagi Stadium, and 1999 Yoshioka Award for Yomiuri Miyagi Guest House. In 2007, he was appointed professor and Chair of the UCLA Architecture and Urban Design. In 2010, he was appointed Director of the UCLA Paul I. and Hisako Terasaki Center for Japanese Studies.

Erin Besler
Lecturer; B.Arch. (Yale University); M.Arch. (Southern California Institute of Architecture)
Erin Besler was born in Chicago, Illinois. Ms. Besler has worked for Tigerman-McCurry Architects and VOA Associates in Chicago and for First Office and Zago Architecture in Los Angeles. She is the recipient of the AIA Henry Adams Medal and a Thesis Award for her project Low Fidelity from Sci-Arc. She has presented and exhibited her work in Beijing, Los Angeles, Paris, and San Francisco with recently co-authored publications including “Some Scale Models We’d Like to Know” in San Rocco and “Neither/Nor: Unfaithful Images in Photography and Preservation” in the forthcoming issue of FutureAnterior.

Steven Christensen
Lecturer; B.A. (University of Utah); M.Arch. (Harvard University)
Steven Christensen is founding partner of the interdisciplinary collaborative NO RELATION and principal of Steven Christensen Architecture, Inc. Previously, Christensen was a designer at Preston Scott Cohen, Inc. He joined the architecture faculty at UCLA in 2012, where he teaches graduate and undergraduate courses in design. His research and design work is influenced by his background in

Dana Cuff
Professor; Ph.D., Architecture (UC Berkeley); B.A., Psychology, and Design (UC Santa Cruz)
Dana Cuff engages architecture and the city as cultural production. She publishes and lectures widely on issues concerning the postuburban condition, the architectural profession, affordable housing, urban sensing, and the politics of place. As Director of A.UD’s think tank, cityLAB, Cuff brings a vital discourse to UCLA about the architecture of contemporary urbanism along with a series of design-research projects that engage both students and faculty. She founded cityLAB in 2006 to explore the challenges facing the contemporary metropolis. Since then, the lab has grown in scope, stature, and public awareness: cityLAB was invited to exhibit at the 2010 Venice Architecture Biennale, featured on CNN and in Newsweek Magazine, and named one of the top four urban think tanks in the country by Architect Magazine. Among projects in the lab is Backyard Homes, an investigation into doubling the capacity of single-family lots in Los Angeles, Westwood Village Vision, proposals for rethinking cars and cultural institutions around UCLA, and WPA 2.0, a competition that generated innovative, implementable proposals to place infrastructure at the heart of rebuilding our cities during this next era of metropolitan recovery. In 2013, Cuff headed a multi-disciplinary team that was awarded a major grant from the Mellon Foundation called “The Urban Turn: Collective Life in Pacific Rim Megacities.” The initiative supports three years of graduate-level coursework, travel, and research at UCLA to bring design and the humanities together around the study of Los Angeles, Tokyo, Shanghai, and Mexico City. Dr. Cuff has written and edited a number of books, including Fast Forward Urbanism (with R. Sherman, Princeton Architectural Press) and The Provisional City, and Architecture: The Story of Practice (both MIT Press).
Kevin Daly
F.A.I.A., Lecturer; M.Arch. (Rice University);
B.Arch. (UC, Berkeley)
Kevin Daly is the founder of Kevin Daly Architects, a renowned architectural practice focused on craft, construction systems, and material research. Work of the firm highlights the interrelationship of research and fabrication, material and form, and sustainability and livability. While declining to specialize in specific building types, the work focuses on clients in the public realm, creating communities for education, the arts and dwelling, often by giving a second life to existing buildings through reclamation and reconsideration. Mr. Daly is the Design Principal-in-Charge for all of the office’s projects including the award-winning Valley Center House, four schools for the Camino Nuevo Charter Academy, and the Art Center College of Design South Campus Building. Current projects in the office include the modernization and expansion of UCLA’s School of Music, a new housing complex at UCSB, and the new Edison Language Academy, an innovative language immersion K-5 school for the Santa Monica Malibu Unified School District. The firm has received over thirty design awards and been published globally.

Neil Denari
Professor; M.Arch. (Harvard-GSD);
B.Arch. (University of Houston)
Neil Denari is principal of NMDA, Neil M. Denari Architects Inc. He is the recipient of the Los Angeles AIA Gold Medal in 2011 and in 2010, Denari was inducted into the Interior Design Hall of Fame. In 2009, he was given the California Community Foundation Fellowship from the United States Artists organization and in 2008 he received an Architecture Award from the American Academy of Arts & Letters. His work has been included in exhibitions, including the solo shows Fast Forward in 2008 at the Museum of the City of New York, Architects’ Work: HL23 in 2009 at Syracuse University, and The Artless Drawing in 2010 at Ace Gallery Los Angeles, and in 2013, he was included in the New Sculpturalism at MOCA Los Angeles. His work is included in the permanent collection of eight major museums around the world.

With NMDA, Denari works on building projects in North America, Europe and Asia. In 2012, NMDA won first prize in the New Keelung Harbor Service Building competition, a building set to enter construction in Fall 2014. NMDA have also recently won the commission for the Wildwood Middle and Upper School campus in Los Angeles.

Denari lectures worldwide and has been a Visiting Professor at Harvard, Princeton, Columbia, and UC Berkeley among other schools and was the Director of SCI-Arc from 1997-2002. He is the author of Interrupted Projections (1996), Gyroscopic Horizons (1999), and Mass X, an 850-page multigraph forthcoming in 2014 and director/editor of Megavoids, to be published by the A.UD in 2014.

Diane Favro
Professor; Ph.D., Architectural History (UC Berkeley);
M.A., Art History (UC Santa Barbara);
B.A., Art (San Jose State)
Diane Favro’s research focuses on Roman architecture and urbanism, and the applications of digital technologies in the arts and humanities. Among her publications are works on ancient engineering, building laws, grid planning, Roman memory, urban images, and a co-authored major monograph on Roman architecture and urbanism. She is Director of the UCLA Experiential Technologies Center which has received numerous grants for such projects as Digital Karnak, an award-winning learning platform with expansive aggregated data, videos, and interactive geo-temporal models; the Digital Roman Forum; and most recently, the NEH-funded Visualizing Statues which integrates kinetic analysis, text-encoding, and geo-spatial argumentation into an interactive digital publication. She participated in the development of HyperCities, and UCLA’s cutting-edge Digital Humanities degree programs, and is co-PI on the Urban Humanities Initiative funded by the Mellon Foundation that provokes the transdisciplinary interrogation of cities. She is editor of the Turkish journal Seleucia, architectural consultant on Turkish excavations, past president of the Society of Architectural Historians, and the James S. Ackerman Scholar in Residence at the American Academy in Rome for 2014. Dr. Favro is active in campus governance, serving as Graduate...
Council Member, Director of Research for the School of the Arts and Architecture, and Assistant Vice Chancellor of Research at UCLA. (http://www.etc.ucla.edu), (http://dlib.etc.ucla.edu/projects/Karnak), (http://inscriptions.etc.ucla.edu), (http://hypercities.com).

Gabriel Fries-Briggs
A.UD Teaching Fellow 2014–15;
B.A. (Columbia University); M.Arch. (Princeton)
Gabriel Fries-Briggs received the Suzanne Kolarik Underwood Prize at Princeton University. Mr. Fries-Briggs has worked for MOS Architects and Situ Studio in New York City. He has written about architecture for the journals Pidgin, Nova Organa, and Spacer and contributed to the book Robotic Fabrication in Architecture, Art and Design. He is a creator of Re-Imaging Fabrication, a project and web platform that cultivates representational futures for fabrication in architecture.

Margo Handwerker
Lecturer; Doctoral candidate (Princeton University); M.A. (Princeton University); B.A. (Indiana University)
Margo Handwerker teaches courses in the history and theory of modern architecture. Her scholarship focuses on the history and theory of late 20th century architecture and visual art, with an emphasis on land use and public art. Handwerker has contributed to numerous exhibition catalogues, including Everything Loose Will Land (MAK Center, 2013), Spaced: Art Out of Place (IASKA, 2012), and Nobody’s Property: Art, Land, Space, 2000–2010 (Princeton University Art Museum, 2010–2011). She is the co-author of A Decade of Country Hits: Art on the Rural Frontier (Jap Sam Books, 2014).

Craig Hodgetts
F.A.I.A., Professor; M. Arch. (Yale); B.A. Architecture (UC Berkeley); B.F.A. (Oberlin)
Craig Hodgetts, a member of the faculty since 1972, worked for Sir James Stirling and formed StudioWorks before opening a firm with his partner, Hsinming Fung, in 1984. The work of Hodgetts + Fung Design and Architecture has been published extensively and has received numerous awards, including First Design Awards from Progressive Architecture, an AIA Library Buildings Award for UCLA Towell Library, the National Trust for Historic Preservation Honor Award for the Egyptian Theatre in Hollywood, and the Chrysler Award for Innovation in Design. Current projects include Jesuit Chapel in Sacramento, a mixed-use hotel in West Hollywood, and an amphitheater on the Nashville Riverfront. In 2005 the Los Angeles Architectural Forum honored Hodgetts and his partner for career contributions to the architectural culture of Los Angeles and he is the recipient of the Los Angeles American Institute of Architecture teacher of the year award in recognition of his continuing influence of his teaching upon students. Hodgetts is also the recipient in 2006 of the Los Angeles American Institute of Architecture Gold Medal Award and in 2008 received the AIACC Firm of the Year Award. A monograph of his firm’s work Hodgetts + Fung (United Asia Art and Design Corporation) was published in 2005.

Georgina Huljich
Assistant Adjunct Professor and Jumpstart Program Director; M.Arch. (UCLA); Diploma (National University Of Rosario)
Georgina Huljich is co-principal of P-A-T-T-E-R-N-S, an architectural design practice based in Los Angeles. P-A-T-T-E-R-N-S gained international recognition for its subtle approach to architecture; one that seamlessly integrates advanced technology within an extensive consideration of form, novel tectonics and innovative materials. With a decidedly global influence and working across multiple scales, programs and cultures, the office has completed projects in the U.S., South America and Asia. Its work was exhibited and published worldwide most notably at the Museum of Contemporary Art in Los Angeles, Venice Biennale in Italy, the Art Institute of Chicago, San Francisco MOMA, Vienna MAK Museum, where the work is included in the permanent collections.

P-A-T-T-E-R-N-S has received numerous prizes and awards including two AIA/LA Honor Awards, an AIA National Design Review Honorable Mention; first prizes in the competitions for the SCI-Arc Graduation Pavilion, Temporary Pavilion for MOCA Los Angeles,
for the $2 \times 8$ Evolve exhibition, organized by the AIA/LA at the Architecture and Design Museum in Los Angeles.

Andrew Kovacs  
Visiting Assistant Professor; B.Arch (Syracuse University); M.Arch. (Princeton University)
Andrew Kovacs was born in Chicago, Illinois. Mr. Kovacs previously worked for RE X in New York City, OMA/Rem Koolhaas in Rotterdam and Atelier Bow-Wow in Tokyo. In 2011 Kovacs received a Howard Crosby Butler Traveling Fellowship in Architecture from Princeton University. In 2012-2013 Kovacs was the inaugural UCLA Architecture & Urban Design Teaching Fellow and produced the exhibition Goods Used: An Architectural Yard Sale at the Jai & Jai Gallery in Los Angeles. In 2014 he was the recipient of a residency at Storefront for Art and Architecture in New York and was included in the exhibition *Come In! S,M,L,XLA* at the Architecture and Design Museum in Los Angeles. His writings have been published in *Pidgin*, *Project*, *Clog*, *Domus*, and *Fulcrum*. Mr. Kovacs is the creator and curator of Archive of Affinities—a website dedicated to the architectural B-side.

Jimenez Lai  
Lecturer; M.Arch. (University of Toronto)
Jimenez Lai is the founder and Leader of Bureau Spectacular. Previously, Lai lived and worked in a desert shelter at Taliesin and resided in a shipping container at Atelier Van Lieshout on the piers of Rotterdam. In the past years, Lai built numerous installations as well as being widely exhibited and published around the world. His first manifesto, *Citizens of No Place*, was published by Princeton Architectural Press with a grant from the Graham Foundation. *Draft II* of this book has been archived at the New Museum as a part of the show *Younger Than Jesus*. In 2012, Lai became a winner of the Architectural League Prize for Young Architects. His installation, *White Elephant*, is in the permanent collection of MOMA in New York. Lai is the winner of the inaugural Millennium BCP Lisbon Triennale Début Award in 2013, and was the architect and curator of the Taiwan Pavilion at the 2014 Venice Architectural Biennale.
Sylvia Lavin  
Professor; Ph.D. and M.A (Columbia); B.A. (Barnard)

Sylvia Lavin is an internationally known critic, historian, and curator whose work explores the limits of architecture across a wide spectrum of historical periods. Her most recent books include Kissing Architecture, published by Princeton University Press in 2011 and The Flash in the Pan and Other Forms of Architectural Contemporaneity, forthcoming. She is the curator of Everything Loose Will Land, a large-scale exhibition focusing on the intersections between art and architecture in Los Angeles during the 1970s. Her next exhibition, Creative Spaces, explores the relationship between architecture and the radical redefinitions of creativity that have taken place since the advent of computing. She is currently the Director of the Critical Studies and M.A./Ph.D. programs at UCLA Architecture and Urban Design, where she was Chairperson from 1996 to 2006, and The Curatorial Project, a collaborative design and research group that supports the critical engagement with experimental architecture in the public realm. Ms. Lavin has taught at Princeton, Harvard, Columbia and numerous other institutions and has been recognized by many grants and awards, most recently from the American Academy of Arts and Letters, the Getty Research Institute and the Graham Foundation.

Andrew Liang  
Lecturer; B.A. (University of Southern California); MS (Columbia University)

Andrew Liang co-founded the internationally recognized and award winning Studio 0.10 in 1997, an architectural firm based in Los Angeles where as the design principal he brings a critical perspective to the work, rooting the firm in pursuing what he calls an “into the marginals” approach to thinking about design - arguing that it is in the ‘periphery’ of mainstream issues where ideas can be liberated from the limitations of pre-established paths and fixed points of axioms of contemporary society and urbanity. The office works across multiple disciplines, scales and typologies. The firm’s projects have garnered many design awards, most recently an AIA/LA Presidential Award for its collaboration on the Los Angeles Police Administrative Buildings.

Alan Locke  
Adjunct Associate Professor; B.Sc., Mechanical and Industrial Engineering (Napier University of Commerce and Technology, Edinburgh, Scotland); M.Sc., Fuel Technology (Middlesex University, London)

Alan Locke has previously taught at SCI-Arc and the University of Southern California. He founded Ideas for the Built Environment (IBE) Consulting Engineers in 1999. Prior to staring IBE Alan was a Director as Arup’s in Los Angeles. He has completed more than 200 projects, from conceptual design through construction and commissioning.

In addition, he has been involved in numerous engineering feasibility studies, value engineering sessions, and master-planning projects. Alan and his firm are known for being leaders in sustainable design. His current projects that encompass the principles of sustainable design include the Cedar Sinai AHSP building, the Louis Vittuin Museum in Paris and the Cooper Union Engineering Building in New York City.

Greg Lynn  
Professor; M.Arch. (Princeton); B.Phil. and B.Ed. (Miami University of Ohio)

Greg Lynn has been at the cutting edge of design in both architecture and design culture in general when it comes to the use of the computer. Mr. Lynn has been a faculty member since 1996. The buildings, projects, publications, teachings, and writings associated with his office have been influential in the acceptance and use of the advanced technologies germane to the aeronautic, automobile, and film industries of Southern California in architecture. He is the author of nine books. In 2002 he led a group of UCLA graduate students to participate in the Venice Biennale of Architecture representing the United States in the American Pavilion and in 2009 he received the Golden Lion at the 11th Venice Biennale of Architecture. He was honored with the American Academy of Arts and Letters Architecture Award in 2003. Forbes magazine named Lynn one of the ten most influential living architects in 2005 and in 1999 Time Magazine named him one of 100 of the most innovative people in the world for the 21st century. He was named a 2010 Fellow of United States Artists (USA). His
work is in the permanent collections of the Art Institute of Chicago, the San Francisco Museum of Modern Art, the Museum of Modern Art in New York City, and the Canadian Center for Architecture in Montreal where he has already opened two of three “Archaeology of the Digital” exhibitions he curated focusing on the development and use of computers in architecture culminating in a digital archive of 25 projects as well as seminars, public programs, and publications.

Mark Mack
Professor; Magister Architecture
(Academy of Fine Arts, Vienna, Austria)
In 1976 Mark Mack founded Western Addition, an organization devoted to fine architecture. He was also co-founder and editor of Archetype Magazine. Since 1984, he leads Mack Architect(s) in Venice, CA. A UCLA faculty member since 1993, Mack was previously a professor of Architecture at the University of California, Berkeley. Mark’s interest is in housing as an architectural discipline and has completed highly published projects in Fukouka, Japan and Judenburg, Austria. Current projects range from housing, museum and institutional buildings in the States, hospitality and mixed use complexes in the Middle East and housing projects in Austria and Korea. Most Recently, Mack Architect(s) was awarded the Korea National Housing competition to develop a new model of low-density residential and sustainable community living near Seoul, Korea.

Thom Mayne
F.A.I.A., Distinguished Professor; M.Arch. (Harvard-GSD); B.Arch. (USC)
Thom Mayne is one of the world’s leading architects. A professor at UCLA since 1992, his distinguished honors include the AIA Gold Medal (2013), Pritzker Prize (2005), the Centennial Medal from the American Academy in Rome (2009), the McDowell Medal (2008), the National Design Award from the Cooper Hewitt (2006), the Rome Prize (1987), and the Alumni of the Year award from USC. He was elected to membership in the American Academy of Arts and Letters in 2010, appointed to the President’s Committee on the Arts and Humanities in 2009, and honored with the American Institute of Architects/Los Angeles Gold Medal in 2000. Thom Mayne founded Morphosis as a collective architectural practice engaged in cross-disciplinary research and design. As Design Director and thought leader of Morphosis, Mayne provides overall vision and project leadership to the firm. With permanent offices in Los Angeles and New York City, the firm currently employs over 50 architects and designers.

Morphosis is a dynamic and evolving practice that responds to the shifting social, cultural, political, and technological conditions of modern life. With projects worldwide, the firm’s work ranges in scale from residential, institutional, and civic buildings to large urban planning projects. With Morphosis, Thom Mayne has been the recipient of 25 Progressive Architecture Awards, over 100 American Institute of Architecture Awards and numerous other design recognitions. Under Mayne’s direction, the firm has been the subject of various group and solo exhibitions throughout the world, including a large solo exhibition at the Centre Pompidou in Paris in 2006, the Contemporary Art Center in Cincinnati, the Walker Arts Institute in Minneapolis, and a major retrospective at the Netherlands Architectural Institute in 1999. Morphosis buildings and projects have been published extensively; the firm has been the subject of 23 monographs, including five by Rizzoli, two by Korean Architect, two by El Croquis (Spain), one by G.A. Japan, one by Phaidon, and one by Equal Books (Korea).

Throughout his career, Mayne has remained active in the academic world. In 1972, he helped to found the Southern California Institute of Architecture. His commitment to the education of young designers has not wavered. Mayne’s significant contributions to architectural education include the highly regarded L.A. Now and Madrid Now initiatives. Under Mayne’s direction, UCLA students won the 2005 PA Award for L.A. Now: Volume 3,4. There has always been a symbiotic relationship between Mayne’s teaching and practice, evidenced in his concurrent position as Executive Director of the Now Institute at UCLA, a research and design initiative focusing on applying strategic urban thinking to real world issues. He is a tenured Professor at UCLA Architecture and Urban Design since 1993.
Narineh Mirzaeian  
Lecturer; B.S.A. (University of Southern California);  
M.Arch.II (University of California, Los Angeles)  
Narineh Mirzaeian is a Los Angeles based designer whose work focuses on the development of dynamic building technologies integrating design, engineering and advanced fabrication techniques. Through her multidisciplinary practice she engages in design work at various scales, across a broad range of disciplines. Previously she was an Architectural Associate at Gehry Partners for eight years where she played a key role on numerous projects completed and under construction in California, Las Vegas, Paris, Basel, NY and Abu Dhabi.

Marta Anna Nowak  
Lecturer; B.A. (St. Catherine University);  
M.Arch. (Harvard-GSD)  
Marta Nowak is a lecturer at UCLA SUPRASTUDIO working with Craig Hodgetts on the Hyperloop project. Previously Marta has taught at Northeastern University in Boston. Ms. Nowak is currently a founding principal at ANONYMOUS, a trans-disciplinary design practice based in New York and Los Angeles. She is a recipient of Harvard University International Community Service Fellowship Award and worked on the Initiative for Climate Change Adaptation and Mitigation at the United Nations Human Settlement Program in Nairobi, Kenya. Marta has also presented her work on Women’s Health and Education in Sub-Saharan Africa at the World Economic Forum. From 2008 to 2012, Marta served in the editorial team of Harvard Design Magazine.

Michael Osman  
Assistant Professor; Ph.D. in History,  
Theory and Criticism of Architecture (MIT); M.Arch I (Yale); A.B. (University of Chicago)  

Güvenc Özel  
IDEAS Technology Director; M.Arch. (Yale University)  
Güvenc Özel is an architect, artist and researcher. He is the Technology Director of IDEAS, and the principal of Özel Office, an interdisciplinary design practice located in Los Angeles, working at the intersection of architecture, technology, visual arts and research on urban culture. A native of Izmir, Turkey, Özel studied architecture, sculpture, and philosophy in Bennington College. Prior to establishing his own practice, he worked in the architecture offices of Rafael Vinoly, Jürgen Mayer H. and Frank Gehry, among others.

Martin Paull  
Lecturer, B.S., Electrical Engineering (Columbia);  
B.A. (SCI-Arc)  
Martin Paull is principal of Martin Paull Design and teaches at SCI-Arc. He has designed exhibitions for the Los Angeles Holocaust Museum, California Institute of Technology, and the Los Angeles Children’s Museum.

Jason Payne  
Associate Professor; MSAAD (Columbia);  
B.Arch. (SCI-Arc)  
Jason Payne is principal of Hirsuta. Committed to the synthesis of scholarship and practice, Mr. Payne ranks among the most influential designers and educators in his generation (X.) A member of the inaugural class of Columbia University’s “Paperless Studio” Payne’s work reflects the paradigmatic shift from traditional to digital methods and sensibilities in architectural design. His research and practice engages two problems central to discourse and scholarship in
the field: 1) theorizing architectural form as it is impacted by developments in computation, and 2) advancing architecture’s capacity to absorb principles from other fields. Reflected in projects, writing, and teaching, these lines of inquiry have played a measurable role in moving discourse on computational design from early technophilic origins toward a larger cultural appeal. Projects such as Purple Haze (2006 MOMA/PS1 finalist) and NGTV™ Bar (2006 AIA Design Honor Award) exemplify this impulse, as do such texts as “Hair and Makeup” (Log 17), “The Agony and the Ecstasy” (with Sanford Kwinter, From Control to Design,) and “Subpop” (ACSA Proceedings.) Recent projects Raspberry Fields, Rawhide, and Planetsimal Series I and II and the texts “The Ambivalent Object” (Project Two) and “Projekti Bunkerizimit” (Log 31) reinforce Payne’s position at the leading edge of contemporary architectural thought.

Mohamed Sharif
Lecturer; MS (The Robert Gordon University, Scotland); Post Graduate Diploma (The Robert Gordon University, Scotland); B Sc (The Robert Gordon University, Scotland)

Mohamed Sharif is a founding partner of Bureau of Architecture and Design - winners of the 2011 Burnham Prize Competition and recipients of many design awards including a 2013 AIA/LA Merit Award in the Next LA category. Mr. Sharif joined the UCLA faculty in 2011. Previously he taught at schools including his alma mater in Scotland, Rhode Island School of Design and the Southern California Institute of Architecture. His essays and reviews have been published in journals and periodicals including: 306090, arq, Constructs, JAE, and Log. He currently serves on the editorial board of arq (Architectural Research Quarterly; Cambridge University Press) and on the advisory board of the LA Forum, where he served as President between 2007 and 2009. Sharif was awarded graduate (with highest distinction and James B Johnston Prize) and undergraduate degrees in architecture from the Scott Sutherland School of Architecture in Aberdeen, Scotland (1993, 1994) and was an exchange student at the Illinois Institute of Technology (IIT) in Chicago in 1990–91. His undergraduate dissertation “On Venturi and Scott Brown” was awarded a RIBA prize and was retained in its permanent collection in 1993.

Ben Refuerzo
Professor; M.Arch. and A.B. (UC Berkeley)

Ben Refuerzo is principal architectural designer in the firm R-2ARCH and has taught at the University of Texas. He has received numerous awards including an Honor Award from the Society of Architects, three national Progressive Architecture awards, an Architectural Design Association of Collegiate Schools of Architecture award, and two American Institute of Architects awards. His research activity focuses on social, cultural, and behavioral factors as design considerations with applied research focusing on the study of design user needs of oppressed or underrepresented populations.

Heather Roberge
Associate Professor; M.Arch., B.A. (Ohio State)

Heather Roberge, a faculty member since 2002, is the founder and principal of Murmur: Architecture and Environments and holds the positions of Associate Vice Chair of UCLA’s Architecture and Urban Design and Director of the Undergraduate Program in Architectural Studies. Ms. Roberge’s research and professional work investigates the spatial, structural and atmospheric potential of digital technologies on the theory and practice of building. In graduate level courses in design and technology, her teaching emphasizes innovative approaches to material, craft, and manufacturing as opportunities to expand the formal vocabulary and spatial implications of building envelopes. Her work has been published in A+U, Praxis, Metropolis, I.D., Wallpaper, Architectural Record, Log, 306090, Form Magazine, The New York Times, and Los Angeles Times and exhibited in group shows in the U.S. and abroad. In 2006 her proposal (as co-principal of Gnuform) titled “Purple Haze” was a finalist in PS1/MOMA’s Young Architects Program and the NGTV bar received an AIA LA design award. In 2011 Murmur’s proposal for the Succulent House received an AIA Next LA design merit award. Next year, Ms. Roberge’s book, Fabricating Plasticity: The Art and Technology of Design with Aluminum, will be published by Routledge.
David Ross  
**Lecturer; M.ARCH. (Cooper Union)**

David Ross is an architect and principal of Code-A, a Los Angeles-based exploratory architecture design studio. Code-A has been recognized as a leader in sensory and performative architecture through the integration of computation and intuition in systemic design. Prior to joining the faculty at UCLA, Ross taught graduate design studios and seminars at SCI-Arc, UC Berkeley, CCA, and RISD. In New York, Ross worked for Diller + Scofidio, Lebbeus Woods, and Steven Holl Architects. In Los Angeles, he was a Project Director at Gehry Technologies, implementing information and parametric modeling in multiple large-scale projects in construction. He has exhibited and lectured widely and is the author of the award-winning publication *Pamphlet Architecture 24: Some Among Them Are Killers* (Princeton Architectural Press, 2003).

Roger Sherman  
**Associate Adjunct Professor; M.A. (Harvard-GSD); B.A. (University of Pennsylvania)**

Roger Sherman is Director of Roger Sherman Architecture and Urban Design, and coordinator of the 413 core studio at UCLA, dealing with the urban landscape. He is also Co-Director, with Professor Dana Cuff, of cityLAB, a think tank of contemporary urban design and research. Sherman’s work has been featured in *Newsweek*, and on CNN International, the History Channel and the BBC, and exhibited at the 2010 Venice Biennale, the 2009 Rotterdam Biennale, the Scottsdale Museum of Contemporary Art, and at the Victoria and Albert Museum, London. His work and writing has appeared in numerous other publications, most recently *Formerly Urban* (New City Books, 2013), *The Infrastructural City* (Actar, 2010) and *The Infrastructural Monument* (MIT Press, forthcoming). Sherman has received numerous design awards, including *Architecture* magazine’s Home of the Year in 1996, AIA awards, and a P/A Award in 2002. He is currently at work on the re-purposing of a 1,500-car parking structure in downtown Los Angeles; a new 4,500-car parking structure and recreation complex, Ronkonkoma Parks-and-Rides, in eastern Long Island; and HypoPark, a pilto project for a high-density urban open/recreation space.


Eui-Sung Yi  
**Lecturer; B.Arch. (Cornell University); M.Arch. (Harvard University)**

Eui-Sung Yi is currently Design Principal at Morphosis Architects and Director of A.UD’s The Now Institute. Yi has been involved with academia and scholarship for over fifteen years in Asia and the U.S.. His current position as Director with The Now Institute is a 10-year culmination of research initiatives and speculations with Distinguished Professor Thom Mayne on emerging urban issues confronting major metropolises and disaster-stricken cities.

Professors Emeriti

Eugene Kupper  
M.Arch. (Yale), B.Arch. (UC Berkeley).

Marvin Adelson  
Ph.D. and M.A., Psychology (University of Illinois); B.S., Electrical Engineering (Virginia Polytechnic Institute).

Samuel Aroni  
Ph.D., Structural Engineering, and M.S., Engineering (UC Berkeley); B.C.E. (Honors) (University of Melbourne).

Baruch Givoni  
Ph.D., Public Health (University of Jerusalem); M.Sc., Hygiene (University of Pittsburgh); B.Sc., Architecture (Technion, Israel).
Jurg Lang  
Diploma, Architect (ETH, Zürich); MUP (Graduate School of Ekistics Inst., Athens, Greece)

Robin Liggett  
Ph.D. and M.S., Operations Research (UCLA); B.A., Mathematics (Pomona College)

Barton Myers  
F.A.I.A., F.R.A.I.C., Professor; M.Arch. (University of Pennsylvania); B.S. (U.S. Naval Academy)

George Rand  
Ph.D. and M.A., Psychology (Clark); B.S., Psychology (City College NY)

Dagmar Richter  
Diplom. (Royal Art Academy, Copenhagen); Vordiplom (University of Stuttgart)

Thomas R. Vreeland  
F.A.I.A., M.Arch., and B.A. (Yale)

Richard Weinstein  

Research Professors

Murray Milne  
M.Arch. (UC Berkeley); B.S., Mechanical Engineering, and M.S., Industrial Engineering (University of Michigan)

Richard Schoen  
F.A.I.A., M.Arch. (UCLA); B.Arch. (UC Berkeley)
Course List

Architecture & Urban Design

Design

M272  Real Estate Development and Finance
Introduction to real estate development process specifically geared to students in planning, urban design, and architecture. Financial decision model, market studies, designs, loan package, development plan, and feasibility study. Lectures and projects integrate development process with proposed design solutions, which are iteratively modified to meet economic feasibility tests.

291  Theory of Architectural Programming
Lecture, three hours. Exploration of concepts and methods of architectural programming and its interrelation to design process; planning of design process; various techniques for determination of program contents, basic conditions, resources, and constraints; identification of solution types for given situations.

401  Advanced Topics Studio
Studio, 12 hours. Prerequisite: intermediate level studios (412, 413, 414) or M.Arch.II standing. A number of different projects focusing on special topics in architectural design will be offered by members of the faculty from which the students may choose. May be repeated for credit.

403A–403C  Research Studio
Lecture (F&W, IP), Studio, 12 hours (S). Prerequisite: satisfactory completion of courses 411, 412, 413, 414, and 415 for M.Arch.I, or M.Arch.II standing. Beginning with an indepth research phase (403A, B) and resulting in an advanced studio project (403C), this research studio focuses on a number of different special topics in architecture and urban design.
focuses on the development phase of a project. Technical concerns such as lighting, material innovations, sustainability, construction documents, and building envelopes will be considered critical to the generation of architectural form, integrated in the design of a single building project.

M404 Joint Planning/Architecture Studio
Lecture, one hour; discussion, one hour; studio, four hours. Opportunity to work on joint planning/architecture project for a client. Outside speakers; field trips. Examples of past projects include Third Street Housing, Santa Monica; “New American House” for nontraditional households; guide to setting up shelters for homeless in Los Angeles County; working with resident leaders at Los Angeles City public housing development.

Critical Studies in Architectural Culture

M201 Theories of Architecture
Lecture, 90 minutes. Exploration of the conceptual and historical structures that shape current issues in architectural theory. Readings in primary texts serve as a framework for understanding the nature of speculative inquiry in an architectural context.

286 Roman Architecture and Urbanism
Lecture, three hours. Examination of architectural and urban developments during Roman period, from archaic age to late Empire. Built environments of ancient world investigated from various perspectives, with consideration to programming, symbolism, and viewing, as well as to technological, aesthetic, and political factors. S/U or letter grading.

288 Renaissance Architecture and Urbanism
Lecture, three hours. Examination of architectural developments from the 15th to 17th century. Primary focus on Italian peninsula, and extending to entire Mediterranean basin. Analysis of individual structures, cities, and landscape designs to reveal changing cultural and theoretical values, as well as specific aesthetic and iconographic content. S/U or letter grading.
CM247A  Introduction to Sustainable Architecture and Community Planning (Formerly numbered 247A)
Lecture, three hours. Energy and alternative resource-conscious design integration into architectural and urban design: passive, active, and photovoltaic building materials at scale of buildings and communities. Concurrently scheduled with course C191.

431  Structures I
Lecture, three hours. Prerequisites: basic algebra, geometry, trigonometry, consent of instructor. Introduction to structural behavior and structural statics. Operations with forces and factors, both algebraically and graphically. Equilibrium of force systems, polygon of forces, and funicular polygon. Internal actions; axial force and bending moment. Reactions, stability, and statical determinacy. Determinate frames. Plane trusses; analysis and design.

432  Structures II

433  Structures III

Technology

220  Introduction to Computers
Laboratory, one and one-half hours. Introduces students to basic concepts, skills, theoretical aspects of Computer-Aided Architectural Design, microcomputer skills.

Applications selected are commonly found in professional offices. The course will cover 2 and 3 dimensional representation, i.e., painting, drafting, multimedia, hypermedia, and modeling.
436  Introduction to Building Construction
Laboratory, two hours. An introduction to construction techniques. The physical principles and materials for making architecture will be studied through a series of exercises and field trips.

437  Building Construction
Laboratory, four hours. Principles of structure, and enclosure focusing on production and materials research. Building elements are explored for formal and functional properties; design development of project in previous studio may be developed in detail with the integration of a range of technical systems.

441  Environmental Control Systems
Prerequisite: consent of instructor. Design of mechanical systems necessary for functioning of large buildings: air handling, fire and life safety, plumbing, vertical and horizontal circulation, communication and electrical power distribution, analysis of interaction of these systems and their integrated effects on architectural form of a building.

442  Building Climatology
Prerequisite: basic physics. Design of buildings which specifically respond to local climate; utilization of natural energies, human thermal comfort; sun motion and sun control devices; use of plant materials and landform to modifying microclimate.

General Courses

375  Teaching Apprentice Practicum
Prerequisite: apprentice personnel employment as a teaching assistant, associate, or fellow. Teaching apprenticeship under active guidance and supervision of a regular faculty member responsible for curriculum and instruction at the University. May be repeated for credit. S/U grading.

496  Special Projects In Architecture
Prerequisite: consent of instructor. Projects initiated either by individual students or student teams and directed by a faculty member. May be repeated for credit.

497  Special Projects In Urban Design
Prerequisite: consent of instructor. Structural investigation of relationship between verbal description and architectural design. S/U grading.

498  Comprehensive Examination Seminar
Seminar, three hours; outside study, nine hours. Seminar intended to begin process of developing independent proposal with related research and documentation that moves toward production of final document or book for each project. S/U grading.

501  Cooperative Program
Prerequisite: consent of UCLA graduate adviser and graduate dean and host campus instructor, department chair, and graduate dean. Used to record enrollment of UCLA students in courses taken under cooperative arrangement with USC.

596  Directed Individual Research and study in Architecture and Urban Design
May be repeated for credit. S/U grading.

597  Preparation for Comprehensive Examination or Ph.D. Qualifying Examinations
Prerequisite: consent of instructor. May be repeated for credit. S/U grading.

598  Preparation In Architecture And Urban Design For Master's Thesis
Prerequisite: consent of instructor. May be repeated for credit. S/U grading.

599  Ph.D. Dissertation Research In Architecture
Prerequisite: doctoral standing. May be repeated for credit. S/U grading.
Undergraduate Courses
(Prerequisite Requirements)

10A History of Architecture and Urban Design
Lecture, three hours. Introduction to the history of architecture and urban design covering prehistory to the age of Mannerism. Lectures consider architectural and urban projects in relation to their theoretical, philosophical, and sociopolitical contexts, including issues of gender and diversity. Periodic lectures consider the world at large, analyzing synchronic architectural and urban solutions.

10B History of Architecture and Urban Design
Lecture, three hours. Introduction to the history of architecture and urban environments covering the period from the Baroque Age to the present. Lectures consider architectural and urban projects in relation to their theoretical, philosophical, and sociopolitical contexts, including issues of gender and diversity.
UCLA School of the Arts and Architecture

**Officers of Administration**

Christopher Waterman, Dean, School of the Arts and Architecture  
Guy Custis, Associate Dean, School of the Arts and Architecture  
Barbara Drucker, Associate Dean-Community Engagement and Arts Education, School of the Arts and Architecture  
David Rousseve, Associate Dean, Academic Affairs, School of the Arts and Architecture  
Hitoshi Abe, Chair, Department of Architecture and Urban Design

**Department of Architecture and Urban Design**

For admission information, please call 310.825.6103.

**Administrative Staff**

Caroline Blackburn, Director of Special Projects  
Jason Corbett, Interim Management Services Officer  
Michelle Gamboa-Hultrón, Academic Personnel Coordinator  
Leila Hamidi, Director of Program Development and Career Services  
Frances Saunders, Assistant to the Chair

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Philip Soderlind, Shop Supervisor  
Jacquelin Montes, Helpdesk Coordinator  
Janine Henri, Head, Arts Library

**IDEAS**

Valerie Leblond, Program Director  
Güvenc Özel, Technology Director  
Peter Vikar, Shop Manager