

A collection of colorful, geometric architectural models and blocks scattered on a white surface. The blocks are in various shapes, including cubes, rectangular prisms, and irregular polyhedrons. They are painted in a variety of colors: dark blue, magenta, brown, orange, red, green, and black. Some blocks are stacked or arranged in small structures, while others are lying flat. The background is a plain white surface, and the lighting is soft, creating subtle shadows.

Architecture  
at Chicago

# Guide to Graduate Programs





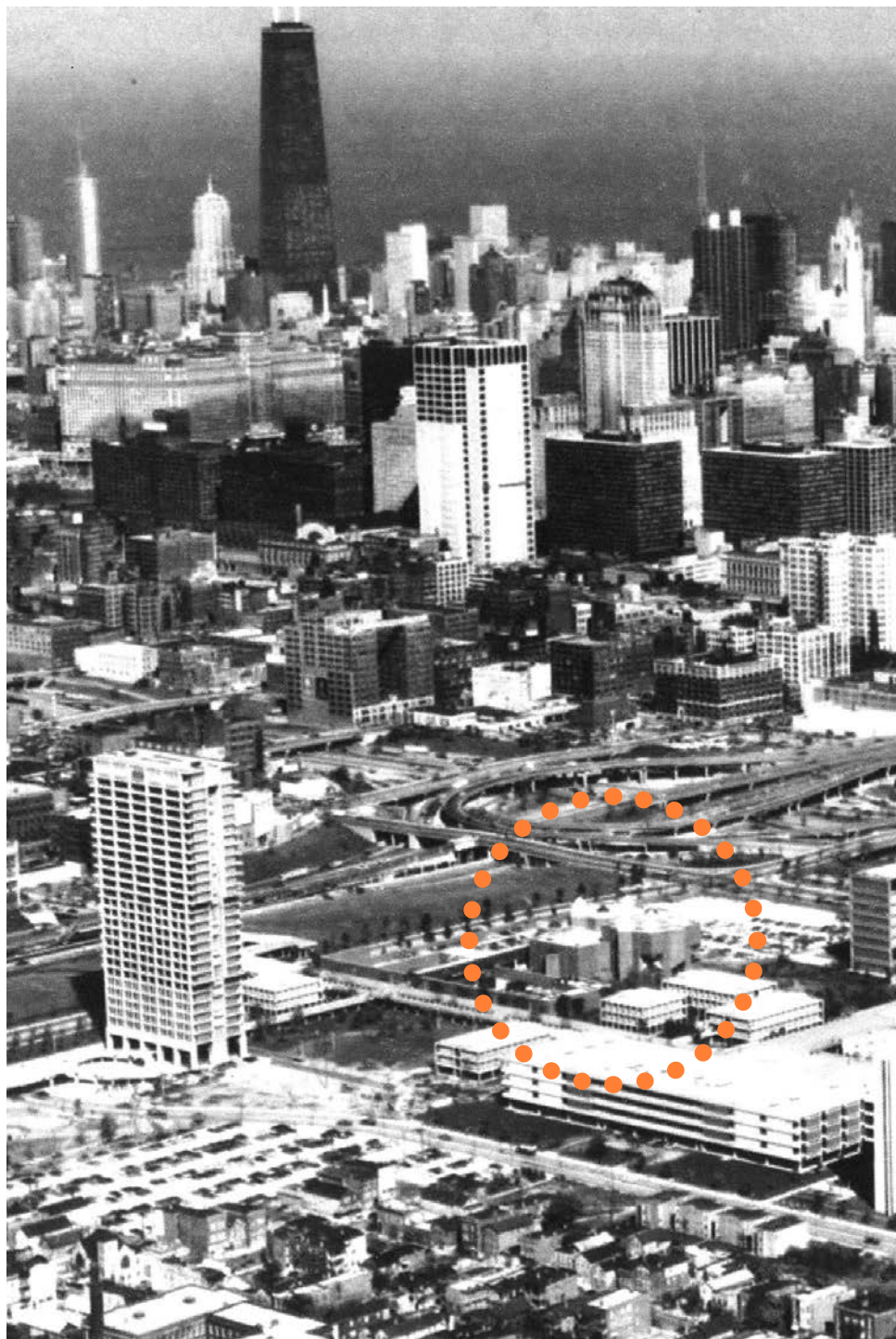


**Architecture  
at Chicago**

# **Guide to Graduate Programs**









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# University of Illinois at Chicago

Chicago, perhaps the quintessential American metropolis, provides the ideal launching pad for urban and architectural speculation. For students at the School of Architecture, direct access to Chicago's rich catalog of urban experiments is complemented by the resources and opportunities generated by an especially active community of alumni, design practices, and architectural institutions.

Established in 1965, UIC is now one of the top two hundred research-funded institutions in the world. The School of Architecture benefits from UIC's commitment to building a dynamic and diverse set of faculty and intellectual, aesthetic, and cultural interests. It is from within this context that the School of Architecture extends its three-part agenda: to condition the metropolis, construct new audiences, and circulate ideas.

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The UIC campus and the  
Architecture + Design Studios  
building, ca. 1968.







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# Architecture at Chicago

At the UIC School of Architecture, we broadly maintain that the purpose of architecture (distinct from “building”) is not primarily to answer, respond, or serve, but to anticipate, provoke, and challenge. Architecture sets the stage for how people, objects, events, and environments can be connected or held apart, and it does so through various design media: drawing and writing, images and codes, structures and plans, and products and polemics, as well as the formal arrangements of matter and energy.

Rather than simply confirm existing identities, architecture at its most effective allows us to become something else by fabricating alternative models of interaction. Through its specific historical and contemporary techniques and forms of knowledge, architecture is one of the most powerful disciplines of world-making available.

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The graduate studio and 3100 gallery during the Year End Show, May 2016.



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# Graduate Programs

The UIC School of Architecture offers three graduate programs:

## Master of Architecture

Three-year professional degree

→ *page 8*

## Master of Arts in Design Criticism

Two-year terminal master's

→ *page 31*

## Master of Science in Architecture

One-year post-professional degree

→ *page 38*

The school also organizes several introductory non-degree programs for those who would like to explore the field and build a portfolio for graduate applications:

## YArch

Four-week summer program

→ *page 68*

## TryArch

Weekend workshop

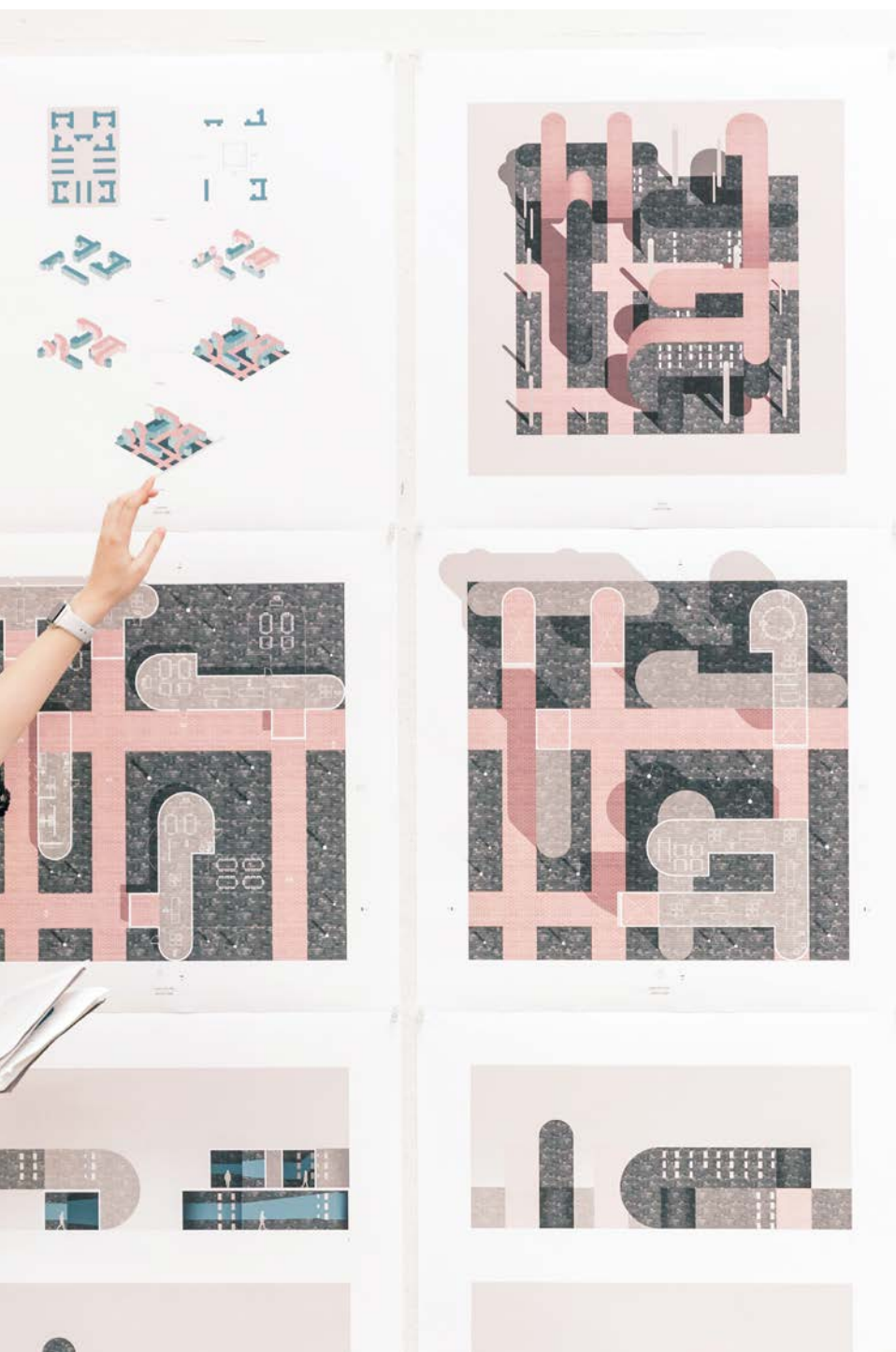
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A first-year MArch studio final review, Fall 2019.







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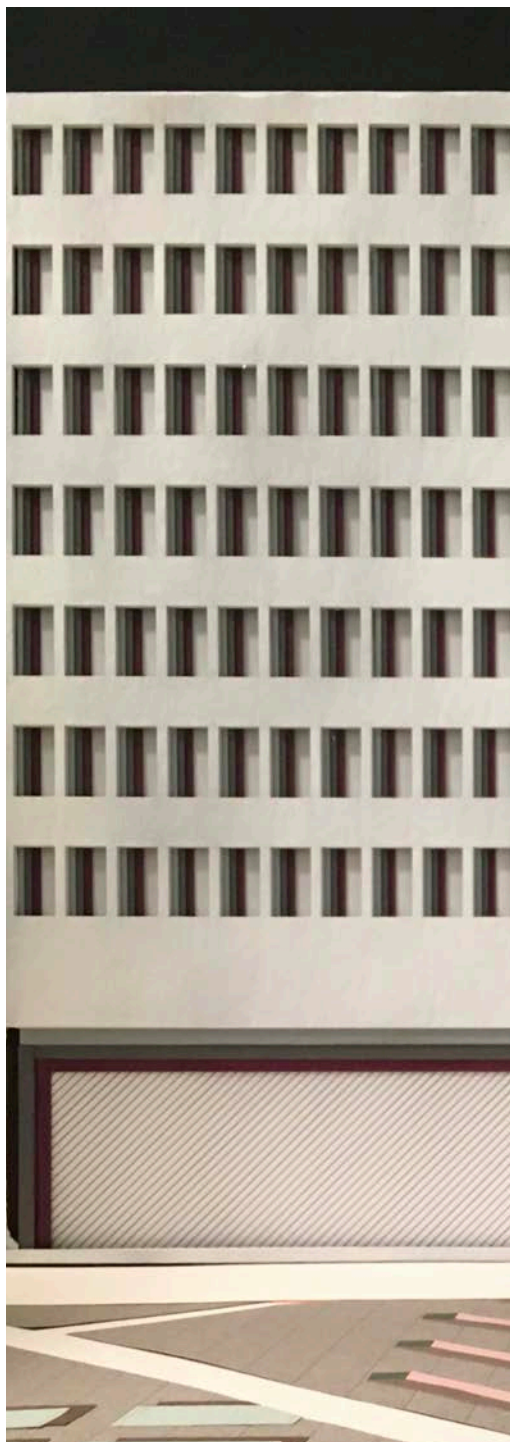
# Master of Architecture

The School of Architecture offers a three-year, NAAB-accredited first professional Master of Architecture (MArch) degree to students with an undergraduate degree in any field of study. The studio-centered curriculum is supported by required and elective coursework in architectural technology and theory. The typical three-year course of study moves through the following stages:

1. Acquire the knowledge, techniques, methods, and manners of the discipline;
2. Apply disciplinary means to frame and respond to the given problems and requests of external situations;
3. Expand the discipline by conducting advanced design research that identifies and addresses concerns that have yet to be recognized.

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A model from Paul Andersen and Sam Jacob's topic studio, Fall 2019.







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# MArch Curriculum

To receive the MArch degree, students must complete a minimum of one hundred credit hours. In addition to core studio, theory, and technology courses, students are required to take three distribution electives, including one each from Theory + History (Arch 520) and Technology (Arch 522), along with an approved 400/500-level open elective.

At the end of the summer before their first semester in the program, MArch students are required to attend a two-week workshop that introduces them to contemporary methods of production, including software, as well as current debates in the field.

**Technology**  
28 credits

**Design**  
36 credits

**Theory**  
20 credits

**Distribution/  
Electives**  
16 credits

Disciplin  
G1-F

561

551

Control

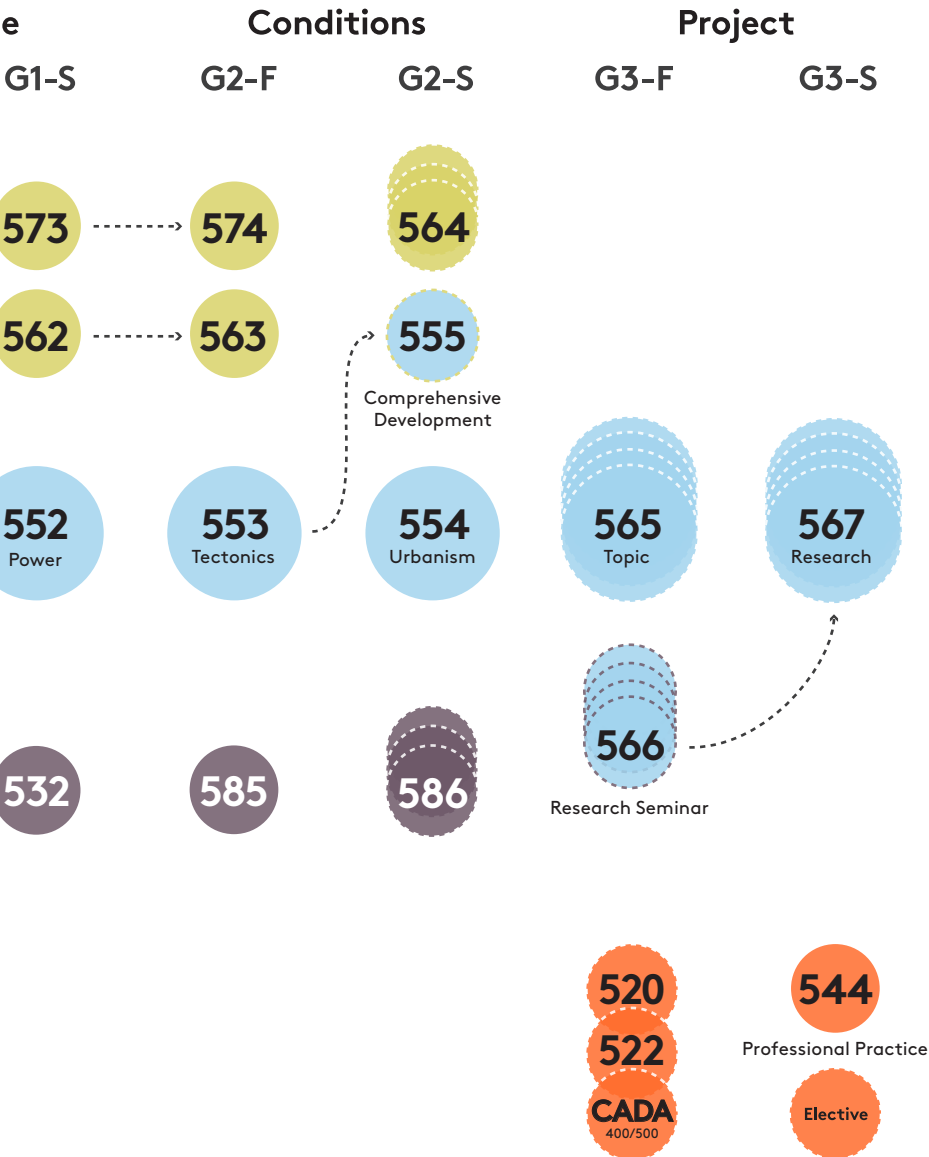
531

520

522

CADA  
400/500





Larger circles indicate courses with more credit hours. Dashed outlines indicate courses where students can select from among multiple options.

## **MArch Year 1 Core Courses**

*For listings of recent electives,  
see pages 26–27.*

### Fall

#### **Arch 531: Theory + History I**

Discusses a diversity of critical and generative approaches to twentieth-century architecture and theory.

Recent faculty: Robert Somol

#### **Arch 551: Design I**

Introduces the discipline of architectural design as an instigator of qualities and a function of technique and geometry. Exercises address issues of scale, proportion, intricacy, and formal organizational systems through analog and digital media.

Recent faculty: Kelly Bair,  
Sarah Blankenbaker, Sarah Dunn

#### **Arch 561: Technology I**

Introduces building construction processes, terminology, conventions, standards, materials, principles of structural behavior, application of components and assemblies, and communication and specifications.

Recent faculty: Grant Gibson,  
Ryan Palider

### Spring

#### **Arch 532: Theory + History II**

Investigates historical, theoretical, and contextual connections between the recent fragmentation of architectural culture and the splintering of culture, society, and politics at large.

Recent faculty: Zehra Ahmed,  
Penelope Dean

#### **Arch 552: Design II**

Introduces the architectural design discipline as an organizer of quantities and a function of argument and scenario. Exercises confront issues of size, number, expediency, and activity through diagramming, modeling, and graphic techniques.

Recent faculty: Stewart Hicks,  
Francesco Marullo

#### **Arch 562: Technology II**

Focuses on the relationship of an interior architecture and its occupant(s) with an emphasis on the technical integration of site, program, movement, and building systems: HVAC, electrical, plumbing, ADA and universal design, vertical transport, egress, and life safety.

Recent faculty: Thomas Kelley,  
Ryan Palider

#### **Arch 573: Structures I**

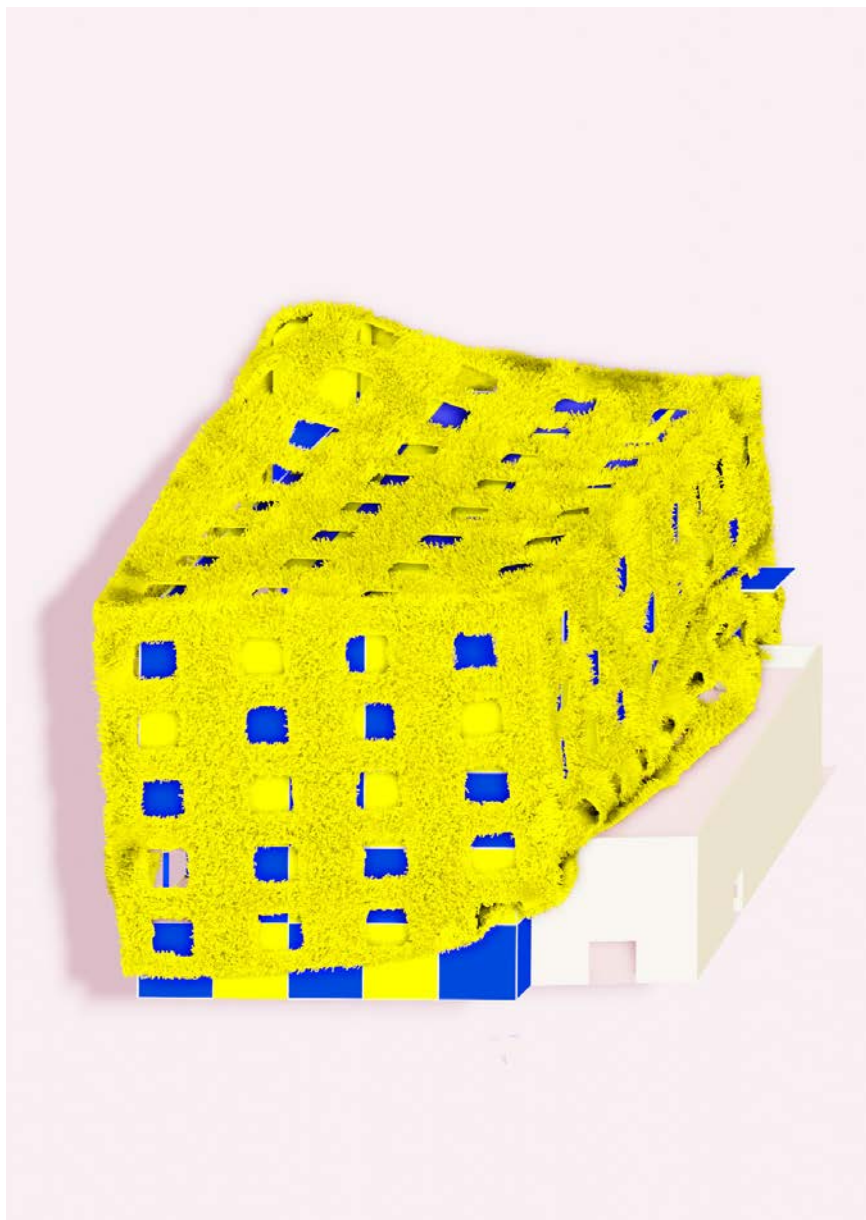
Introduces the analysis of elementary structures by quantitative and graphical means, along with historical and contemporary structural precedents.

Recent faculty: Gene Mojekwu



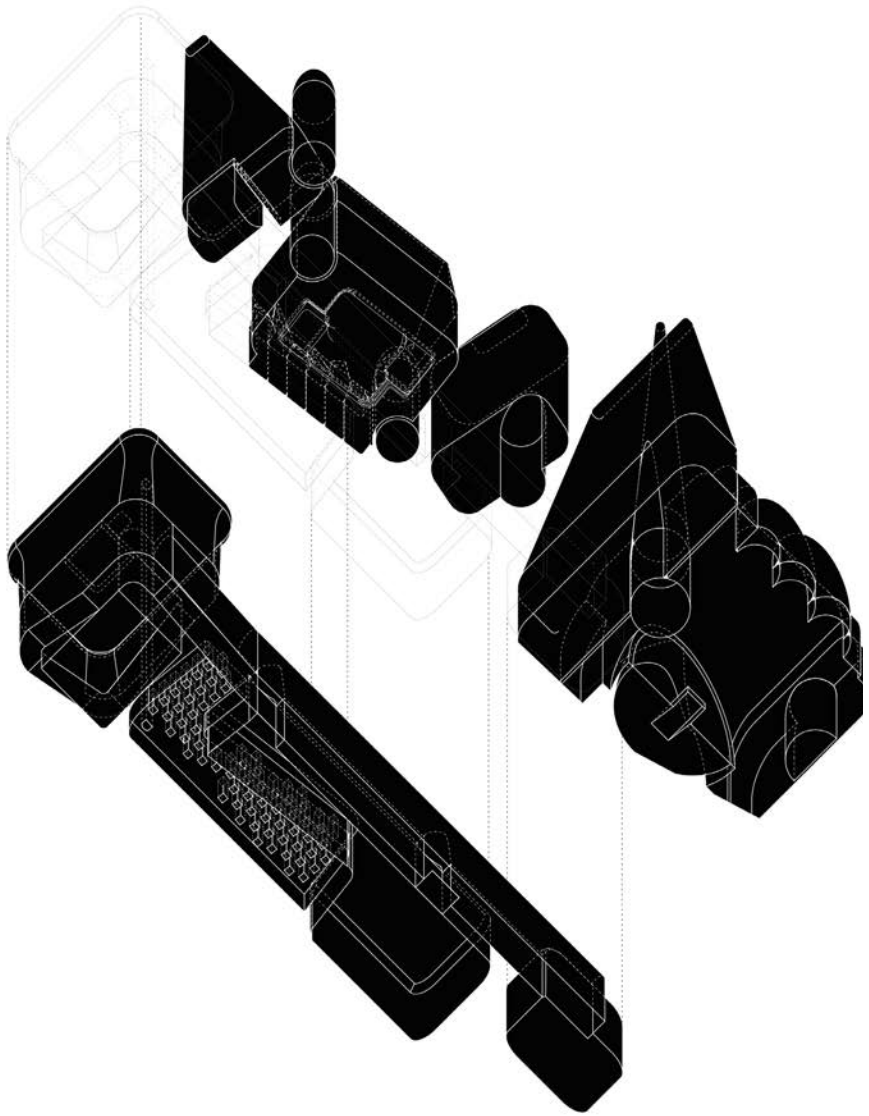


A model and drawings from Kelly Bair's first-year studio  
Ins & Outs, Fall 2018.



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A rendering from Stewart Hicks's first-year studio  
No Wonder Museum, Spring 2021.



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An axonometric drawing from Francesco Marullo's first-year studio  
The Baths, Spring 2020.





A detail of a model from Julia Capomaggi and Grant Gibson's second-year studio *Two Homes in One House V.2*, Fall 2018.

## **MArch Year 2 Core Courses**

### Fall

#### **Arch 553: Design III**

A comprehensive housing design studio using codes, structural and mechanical systems, and material life cycles as generative design parameters to attain the scale of detail development and the level of construction documents.

Recent faculty: Penelope Dean, Grant Gibson

#### **Arch 563: Technology III**

Focuses on the relationship between architecture, environment, and the body, including the study of material and energy specification, physiological and cultural norms of the human body, and assembly systems.

Recent instructors: Sean Lally

#### **Arch 574: Structures II**

Introduces the design of structural elements and systems in steel, concrete, and wood, including the application of computer-aided engineering software and approximate methods.

Recent faculty: Gene Mojekwu

#### **Arch 585: Theory + History III**

Studies the emergence of the metropolis beginning in the mid-nineteenth century through a survey of the forces that produced it and the ideologies and practices that have attempted to organize, control, and simulate it.

Recent faculty:

Alexander Eisenschmidt

### Spring

#### **Arch 554: Design IV**

Addresses contemporary collective space through the development of a large, mixed-use complex on an urban site and communication with diverse audiences by synthesizing information and identity from multiple programs and publics.

Recent faculty: Barbara Materia, Paul Preissner

#### **Arch 555: Comprehensive Development**

An advanced seminar that focuses on technical development and documentation of the design project from Arch 553.

Recent faculty: Grant Gibson

#### **Arch 564: Technology IV**

An advanced seminar/lab in architectural technologies, structures, new materials, and fabrication techniques.

*See page 27 for recent topics.*

#### **Arch 586: Theory + History IV**

An advanced seminar in architectural and urban criticism, theory, and history.

*See page 26 for recent topics.*



Triptych drawings from Penelope Dean and Grant Gibson's studio  
18 Three Houses in One, Fall 2019.





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A model from Paul Preissner's second-year studio  
The Market, Spring 2020.

## **MArch Year 3 Core Courses**

*For listings of recent electives,  
see pages 26–27.*

### Fall

#### **Arch 565: Topic Studio**

An advanced studio that pursues specific design and research agendas of current significance; students choose by lottery from among several options offered by permanent and distinguished visiting faculty.

Recent faculty: Paul Andersen, Sam Jacob

*See page 22 for recent topics.*

#### **Arch 566: Research Seminar**

The first part of a yearlong design–research project that establishes the information base to be developed into publishable form in the subsequent research studio.

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Robert Somol, Andrew Zago

*See page 25 for recent topics.*

### Spring

#### **Arch 544: Professional Practice**

Introduces the law and business of architecture, with emphasis on alternative models for contemporary practice.

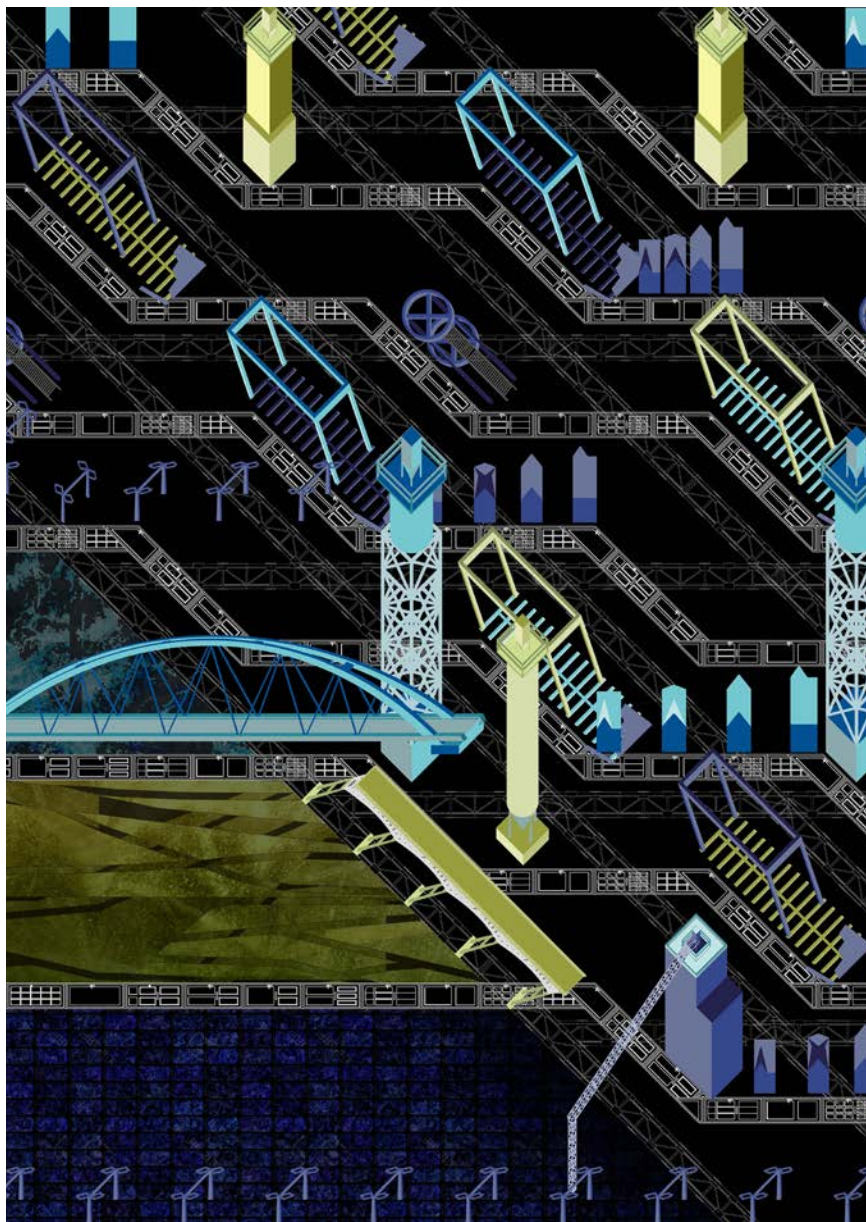
Recent faculty: Michael Hanahan

#### **Arch 567: Research Studio**

Collaborative and individual design research, in multiple genres, that addresses concerns at the edge of the contemporary discipline and results from a yearlong study (extending from the research seminar).

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Andrew Zago

*See page 25 for recent topics.*



A drawing from Paul Andersen and Sam Jacob's topic studio  
The Federal Center, Fall 2019.



## Recent Topic Studios

### A Mixed Bag of Activities and Experiments

Paul Andersen and Sam Jacob,  
Fall 2020

Social distancing, working from home, and the other measures we are taking right now have altered traditional relationships. This studio explored that potential. We wanted to know what it means for architecture when the studio is also your bedroom and when high theory sits side by side with your knitting or your PlayStation. Could our enforced circumstances help us to see the architectural qualities of the everyday world around us? Or can we transform the everyday into a disciplinary pursuit?

### The Federal Center

Paul Andersen and Sam Jacob,  
Fall 2019

Chicago's Federal Center is one of Mies van der Rohe's least acclaimed buildings. He had little input into the design; two of its buildings were built five years after he died. But it has some qualities that stand out. This studio used new sources and combinations of grids, landscapes, and frames to propose alternative designs for the

### Mismatched Buildings

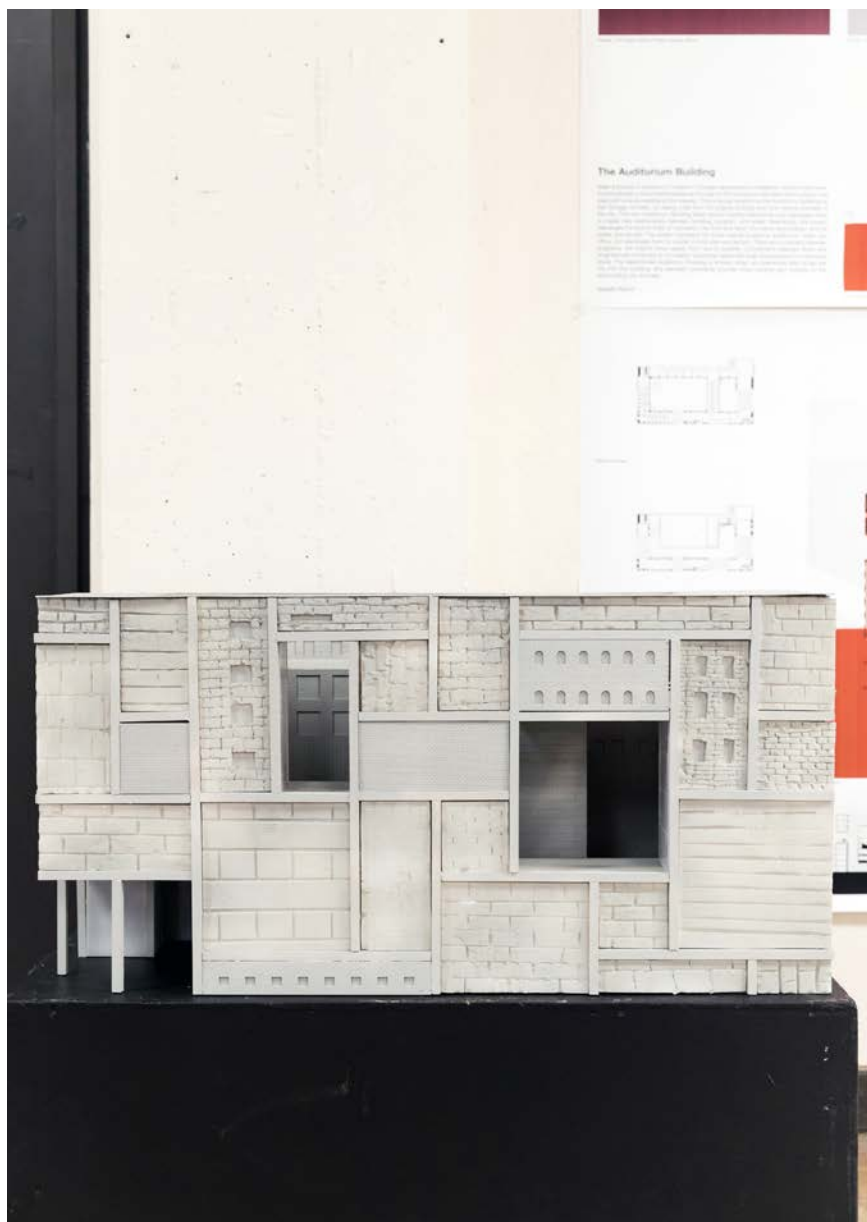
Paul Andersen, Fall 2018

This studio balanced arbitrary juxtaposition with calculated imagination. The first step was to collect typical and anonymous buildings. To fit, examples needed to present a strong architectural agenda—for instance, to make a clear case for a particular brand of repetition, composition, structure, idealism, scale, or other longstanding topic of interest to the field. Then we paired each building with a type with a very different sensibility, with “sensibility” encompassing both logic and style.

### Performing Architecture

Sam Jacob, Fall 2018

This studio looked at Adler and Sullivan's Auditorium Building, thinking of it in a number of ways: as huge urban mass, as complex interior and section, as mix of program that folds the city into itself. We tried to decode its languages, significances, subtexts, politics, and economics. First we appreciated it, then we demolished it, and then we remade it in ways appropriate for now.



A model from Sam Jacob's topic studio  
Performing Architecture, Fall 2018.



Drawings from Sarah Dunn's research studio

24 what if?... then..., Spring 2020.



## **Recent Research Seminars and Studios**

### **Last Buildings**

John and Julia McMorrough, 2021–22

This seminar and studio examine the means and methodology of world-building, specifically in the overlap of the heuristic capacity of “possible worlds” and the serialized logic of television.

### **How Emails Grow Tomatoes: Architecture, Data, and Agriculture** Clare Lyster, 2020–21

Hot Farms explored the spatial potential of symbiotic systems, applying scientific and geospatial research of data infrastructure and agriculture toward the design of new spatial scenarios that combine food production with data storage.

### **The Orthogonal and Not: Studies in Eccentric Geometries, Tectonic Improbability, and Politics** Andrew Zago, 2020–21

This seminar and studio looked at a series of geometric eccentricities that arose in the late twentieth century. These were contrasted against normative geometric and tectonic conditions that had long dominated architecture, including during modernism, in order to trace a tendency that sought to systematically dismantle architecture’s propensity for order, control, and probity.

### **what if...? then...,** Sarah Dunn, 2019–20

In an effort to engage the city productively, this seminar and studio sequence explored the formal and programmatic possibilities of invented large-scale metropolitan architecture.

### **Phi Bonsecours** Robert Somol and Andrew Zago, 2019–20

This research seminar and studio presented an opportunity to work with Phi, a major emerging arts organization in Montreal, on the development of a new arts center.

### **Whatever Happened to the Future?** Penelope Dean, 2018–19

If there’s one thing for architects to recoup today, it’s their claim on the future. This seminar and studio examined the fate of the future in concept and proposition: through a close study of how the future has been understood in recent decades, and through a hypothetical exhibition at the Chicago Architecture Biennial.

## **Recent Electives and Selectives**

### Theory

#### **Designing Criticism**

Sam Jacob, Fall 2020/2021

This writing workshop was about how objects, places, and buildings contain narratives (whether they know it or not). It explored not only how criticism describes the designed world, but also how it can animate the design process and create platforms and audiences for architectural practice.

#### **Event Architectures**

David Brown, Spring 2019/2020

This class derived from an exposition planned with a Chicago neighborhood examining the role collective space can have in the city today. It sought to understand such an exposition, which is also an implementation of an urban design, as a disciplinary endeavor.

#### **Review as Preview**

Sam Jacob, Fall 2019

By claiming the format of the review, this class used an act of looking back at things that already exist as a way of thinking about the future. It supposed that design is criticism and criticism is design.

#### **Cities, Power, and Space**

Geoff Goldberg, Spring 2019

This seminar examined the relationship between political power and urban spatiality by looking at a particular size of spaces (large and public), with a particular expression of power (protest), during a particular moment (1968).

#### **Urbanism in the Age of Automation: The City as a Machine Ecosystem**

Clare Lyster, Spring 2019

Not since the first industrial revolution has technology so dominated every aspect of our lives and the spaces we inhabit. This seminar explored the concept of the automated or “posthuman” city, with a special focus on visual and formal research.

#### **Entrepreneurial Architecture**

Geoff Goldberg, Spring 2018

This seminar examined architecture and the marketplace, with a particular focus on the interface between design and real estate development. Its goal was to identify strategies and approaches that have been used successfully by progressive architecture in its interface with development.

## Technology

### **Ads, Pitches, and Odes**

Sarah Blankenbaker, Spring 2021

This seminar studied motion pictures produced by or with architects and critics in the past century and created new ones. Working with the legacy of figures like the Eameses and Ernst May, the course explored persuasive, explanatory, and promotional forms of video-making.

### **Giants and Miniatures**

Paul Andersen, Fall 2020

Scale is a topic that architects have endowed with the utmost gravitas and a feature that has been at the core of a lot of funny and marvelous projects. This seminar studied objects that are bigger or smaller than we expect them to be, with the aim of devising new applications of scale in design.

### **Who Made Who?**

Sean Lally, Spring 2020

The portrait is a unique combination of variables that provides a temporary reading of the present. Techniques of representation, articulation of anatomy, display of fashion, and treatment of environment and objects are choices that do more than document. This seminar looked to the technological pressures affecting our physiology, environment, and spaces through a single narrative-driven portrait.

## **Wood / Not Wood**

Andrew Zago, Spring 2020

This seminar examined large-scale wood members and tested their assembly through ungainly joinery, operating in a zone where construction techniques, model-making, and sculpture overlap.

## **Terranullius**

Johannes Berry, Fall 2019

In the context of a globalizing and post-truth society, this course focused on what we all as humans have in common: the essential or universal human characteristics we all share. The course did not define these characteristics, or who or what we are, but rather hoped to find or create the conditions attractive enough for humans to give meaning.

## **The Blue Guitar**

Thomas Kelley, Spring 2019

In 1977, David Hockney produced a portfolio of eighteen etchings inspired by the 1937 poem "The Man with the Blue Guitar," by Wallace Stevens, which many believe was inspired by *The Old Guitarist*, a 1903 painting by Pablo Picasso. This seminar attempted to reinterpret the blue guitar again, this time by coupling two forms of architectural drawing to update the set: delineation (clean line) and photorealism (digital rendering).

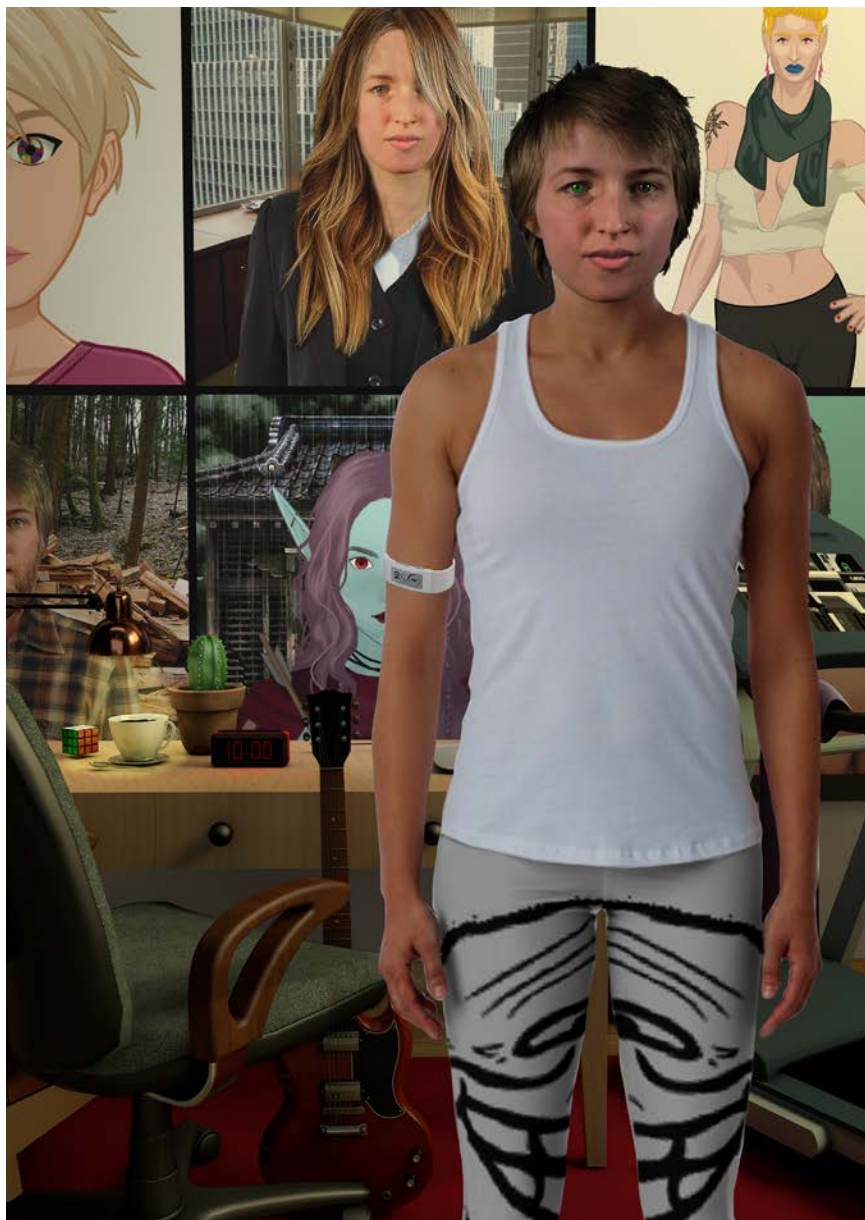


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A model from Paul Preissner's technology elective  
American Framing Too, Spring 2019.





29

A portrait from Sean Lally's technology seminar  
Who Made Who?, Spring 2020.



Camouflage House  
Burr Ridge, IL  
1991  
Speculative

German Residence  
Stuttgart, IL  
1990-1992  
Built



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# Master of Arts in Design Criticism

The Master of Arts in Design Criticism (MAD-Crit) is a two-year program that develops textual and visual argumentation in architecture, urbanism, landscape, and allied design practices. Revolving around writing seminars and publication workshops, the program is unabashedly operative in its ambitions: it is driven by the practice of writing and the demand to inject argument immediately into diverse media of communication.

The program is intended for architects or those already practicing as critics, journalists, or curators interested in focusing on research, writing, and publication. MArch students may elect to enter the joint MArch/ MAD-Crit program, which awards both degrees after a fourth year of study.

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An exhibition of work by the architect Doug Garofalo prepared by a theory seminar, Spring 2019.

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# MAD-Crit Curriculum

**Pro-Seminars**  
16 credits

The first year of the MAD-Crit curriculum introduces students to the discipline of architecture and its theory and history through required courses and electives taken with MArch students. Pro-seminars specific to the MAD-Crit program immerse students in a variety of modes of criticism and the dissemination of architectural ideas.

**Theory**  
24 credits

In the second year, MAD-Crit students take a research seminar with MArch students in the fall and continue with additional electives in the fall and spring. They also undertake a yearlong independent research and writing project that addresses a topic of their choice across multiple writing genres and for various audiences.

**Electives**  
16 credits



1-F

587

Criticism

1-S

588

Publications

2-F

589

Writing Tutorial I

2-S

590

Writing Tutorial II



Polemic/Theory OR  
Research Seminar

566

531

585

Figures/Criticism

Urban/History OR  
Approved Elective

Open

532

520

586

566

Research Seminar

520

586

520

CADA  
400/500

Open

CADA  
400/500

Open

520

CADA  
400/500

Open

CADA  
400/500

Larger circles indicate courses with more credit hours. Dashed outlines indicate courses where students can select from among multiple options.

## MAD-Crit Year 1

### Core Courses

#### Fall

#### **Arch 531: Theory + History I**

Discusses a diversity of critical and generative approaches to twentieth-century architecture and theory.

Recent faculty: Robert Somol

#### **Arch 566: Research Seminar**

A seminar taken with MArch students focusing on research into a topic of contemporary relevance for the discipline, directed by a range of faculty.

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Robert Somol, Andrew Zago  
*See page 37 for recent topics.*

#### **Arch 585: Theory + History III**

Studies the emergence of the metropolis beginning in the mid-nineteenth century through a survey of the forces that produced it and the ideologies and practices that have attempted to organize, control, and simulate it.

Recent faculty:

Alexander Eisenschmidt

#### **Arch 587: Pro-Seminar I**

Introduces the methods and styles of design criticism, with specific attention to architectural, urban, landscape, and environmental design disciplines.

Recent faculty: Sam Jacob

#### Spring

#### **Arch 532: Theory + History II**

Investigates historical, theoretical, and contextual connections between the recent fragmentation of architectural culture and the splintering of culture, society, and politics at large.

Recent faculty: Zehra Ahmed, Penelope Dean

#### **Arch 586: Theory IV**

An advanced seminar in architectural and urban criticism, theory, and history.

*See page 37 for recent topics.*

#### **Arch 588: Pro-Seminar II**

Revisits an archive of selected material to liberate strategies and tactics for use in the present day, as well as to encourage the invention of new forms of evidence through diagramming and projective graphics.

Recent faculty: Robert Somol

## **MAD-Crit Year 2 Core Courses**

### Fall

#### **Arch 566: Research Seminar**

A seminar taken with MArch students focusing on research into a topic of contemporary relevance for the discipline, directed by a range of faculty.

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Robert Somol, Andrew Zago  
*See page 37 for recent topics.*

#### **Arch 589: Writing Tutorial I**

Independent research and writing, pursued under the direction of a primary advisor.

Recent advisors: Penelope Dean, Robert Somol

### Spring

#### **Arch 586: Theory + History IV**

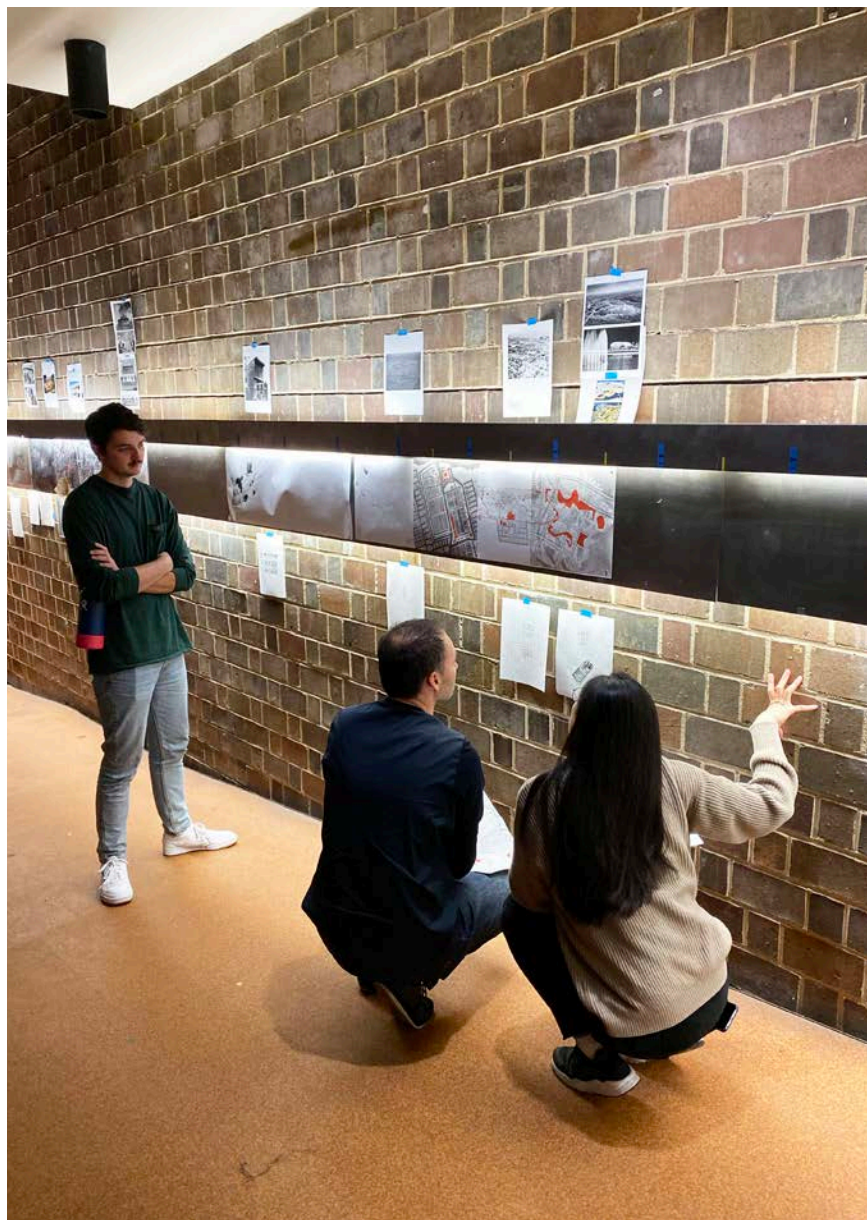
An advanced seminar in architectural and urban criticism, theory, and history.

*See page 37 for recent topics.*

#### **Arch 589: Writing Tutorial II**

Independent research and writing, pursued under the direction of a primary advisor.

Recent advisors: Penelope Dean, Robert Somol



Alexander Eisenschmidt and students in a first-year seminar prepare an exhibition of urban research, Fall 2019.



## **Recent MAD-Crit Electives and Selectives**

*See pages 26–27 for more examples of recent graduate courses.*

### **Event Architectures**

David Brown, Spring 2019/2020

This class derived from an exposition planned with a Chicago neighborhood examining the role collective space can have in the city today. It sought to understand such an exposition, which is also an implementation of an urban design, as a disciplinary endeavor.

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This seminar examines the means and methodology of world-building, specifically in the overlap of the heuristic capacity of “possible worlds” and the serialized logic of television.

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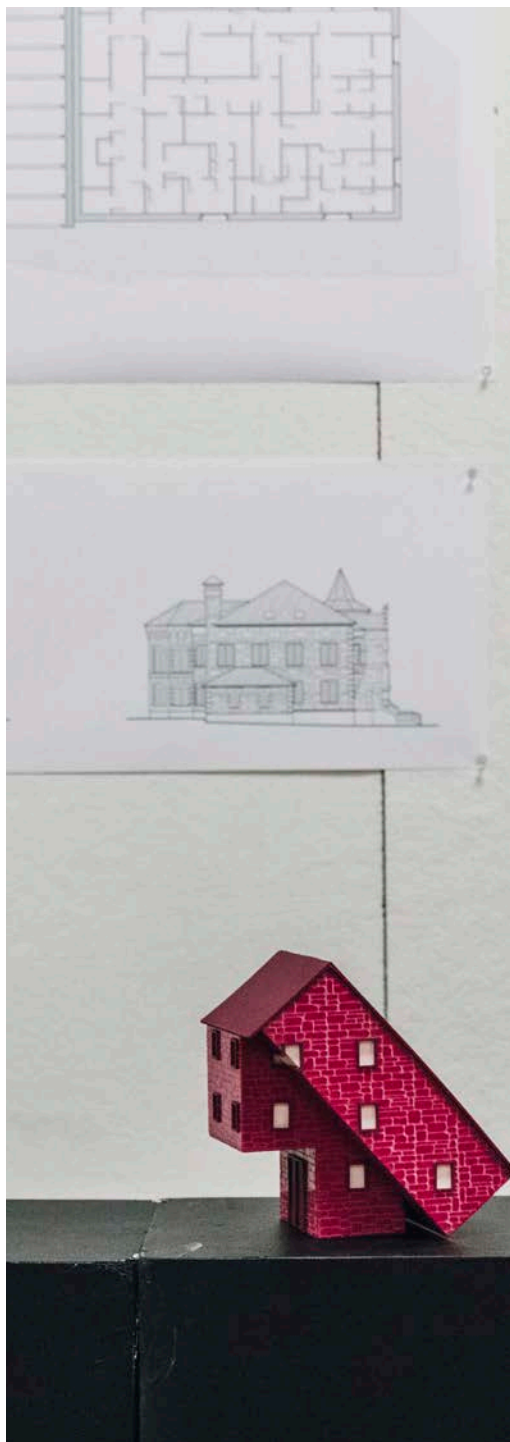
# Master of Science in Architecture

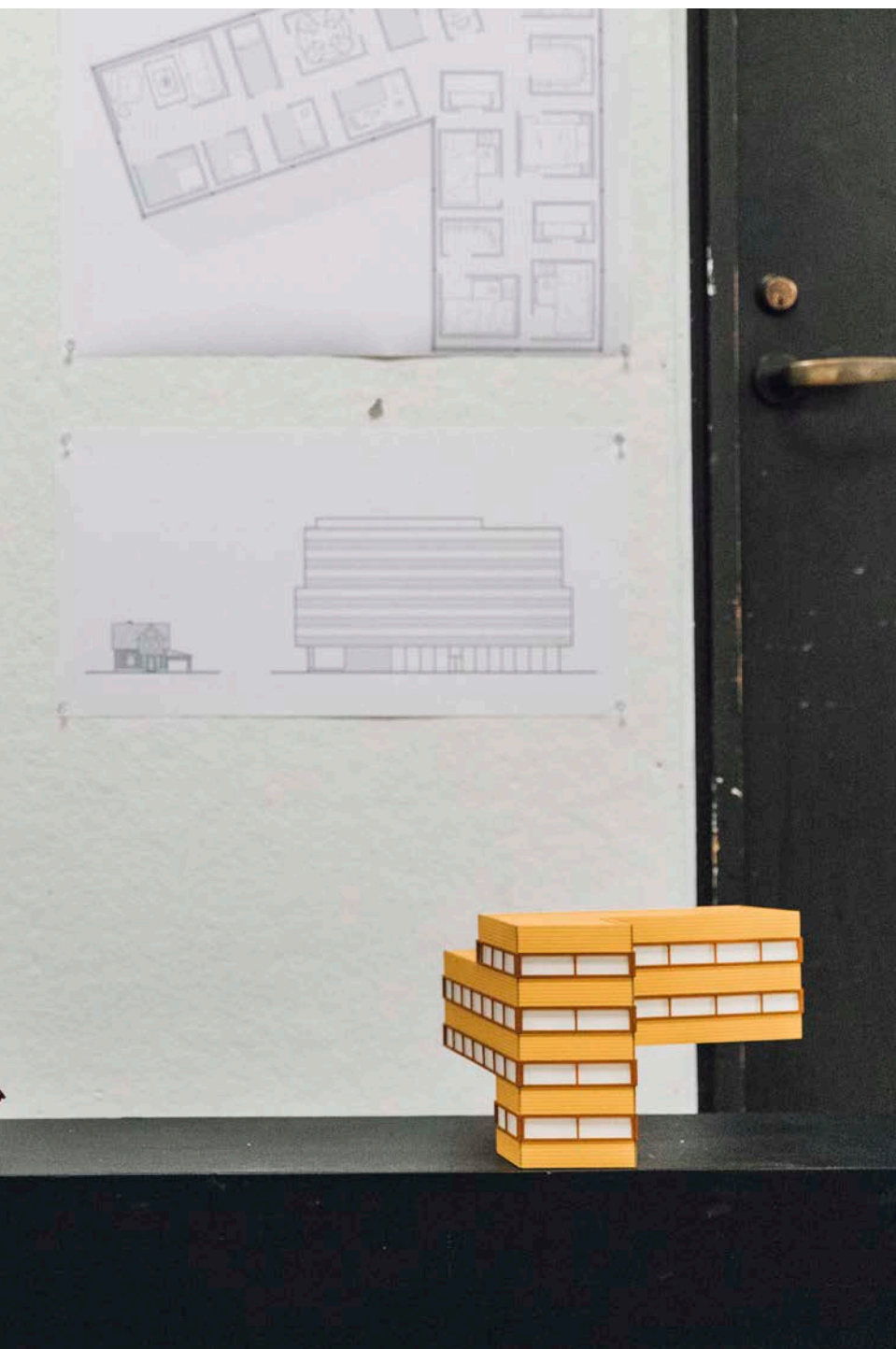
The Master of Science in Architecture (MSArch) is a one-year, two-semester program designed for holders of a professional degree in architecture (Bachelor of Architecture or Master of Architecture) or its international equivalent.

The MSArch consists of studio-centered work in architecture and urban design supported by elective coursework in advanced technology and contemporary theory and criticism. This program is an intensive course of study intended to further students' critical skills and analytical abilities while expanding their architectural expertise.

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Models from Paul Andersen's option studio Mismatched Buildings, Fall 2018.





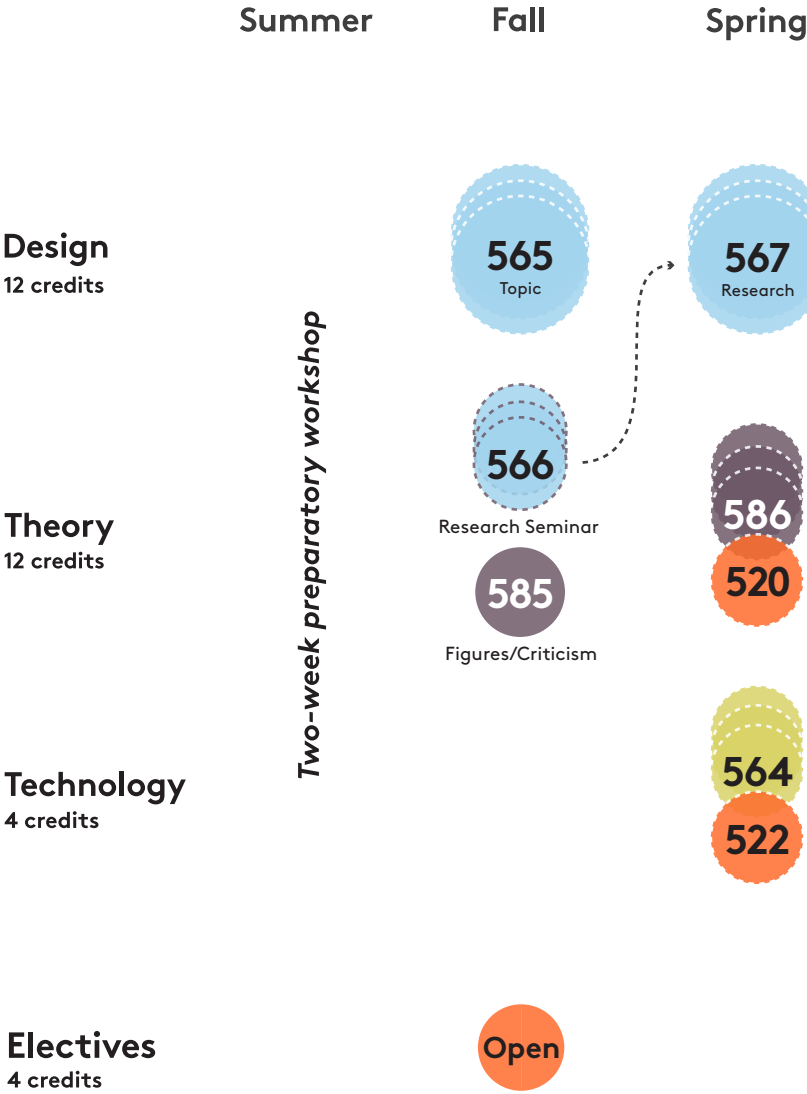
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# MSArch Curriculum

The MSArch program explores specific design and research agendas of current significance with distinguished visiting faculty (e.g., in topic studios and with the Greenwald Visiting Professor), including a yearlong course of study in a research cluster geared toward publishing its findings and proposals.

The program begins with a summer workshop that frames architecture through the design technology of its production and introduces current themes and debates in contemporary design practices. In the fall, topic studios provide the opportunity to work on a contemporary architectural or urban design problem through the lens of an internationally recognized instructor. In the spring, research studios continue work begun in the fall seminars through individual and collaborative design-research that addresses concerns at the edge of the contemporary discipline.





Two-week preparatory workshop

Larger circles indicate courses with more credit hours. Dashed outlines indicate courses where students can select from among multiple options.

## **MSArch Core Courses**

### Fall

#### **Arch 565: Topic Studio**

An advanced studio that pursues specific design and research agendas of current significance; students choose by lottery from among several options that are offered by permanent and distinguished visiting faculty.

Recent faculty: Paul Andersen, Sam Jacob

*See page 45 for recent topics.*

#### **Arch 566: Research Seminar**

The first part of a yearlong design-research project, the seminar establishes the information base to be developed into publishable form in the subsequent research studio.

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Robert Somol, Andrew Zago

*See page 45 for recent topics.*

#### **Arch 585: Theory + History III**

Studies the emergence of the metropolis beginning in the mid-nineteenth century through a survey of the forces that produced it and the ideologies and practices that have attempted to organize, control, and simulate it.

Recent faculty:

42 Alexander Eisenschmidt

### Spring

#### **Arch 567: Research Studio**

Collaborative and individual design research, in multiple genres, that addresses concerns at the edge of the contemporary discipline and results from a yearlong course of study.

Recent faculty: Penelope Dean, Sarah Dunn, Clare Lyster, John and Julia McMorrough, Andrew Zago

#### **Arch 564: Technology IV**

An advanced seminar/lab in architectural technologies, structures, new materials, and fabrication techniques.

*See page 27 for recent topics.*

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An advanced seminar in architectural and urban criticism, theory, and history.

*See page 26 for recent topics.*





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A rendering from Thomas Kelley's technology elective  
The Blue Guitar, Spring 2019.



## Recent MSArch Topic and Research Studios

### Topic Studios

#### **A Mixed Bag of Activities and Experiments**

Paul Andersen and Sam Jacob,  
Fall 2020

Social distancing, working from home, and the other measures we are taking right now have altered traditional relationships. This studio explored that potential. We wanted to know what it means for architecture when the studio is also your bedroom and when high theory sits side by side with your knitting or your PlayStation. Could our enforced circumstances help us to see the architectural qualities of the everyday world around us? Or can we transform the everyday into a disciplinary pursuit?

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Paul Andersen and Sam Jacob,  
Fall 2019

Chicago's Federal Center is one of Mies van der Rohe's least acclaimed buildings. He had little input into the design; two of its buildings were built five years after he died. But it has some qualities that stand out. This studio used new sources and combinations of grids, landscapes, and frames to propose alternative designs for the Federal Center.

### Research Seminars and Studios **Last Buildings**

John and Julia McMorrough, 2021–22

This seminar and studio examine the means and methodology of world-building, specifically in the overlap of the heuristic capacity of "possible worlds" and the serialized logic of television.

#### **How Emails Grow Tomatoes: Architecture, Data, and Agriculture** Clare Lyster, 2020–21

Hot Farms explored the spatial potential of symbiotic systems, applying scientific and geospatial research of data infrastructure and agriculture toward the design of new spatial scenarios that combine food production with data storage.

#### **The Orthogonal and Not: Studies in Eccentric Geometries, Tectonic Improbability, and Politics**

Andrew Zago, 2020–21

This seminar and subsequent studio looked at a series of geometric eccentricities that arose in the late twentieth century. These were contrasted against normative geometric and tectonic conditions that had long dominated architecture, including during modernism, in order to trace a tendency that sought to systematically dismantle architecture's propensity for order, control, and probity.

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# Joint Degrees

## **Joint MArch/MAD-Crit**

Four-year program  
128 credits

## **Joint MSArch/MAD-Crit**

Two-year program  
72 credits

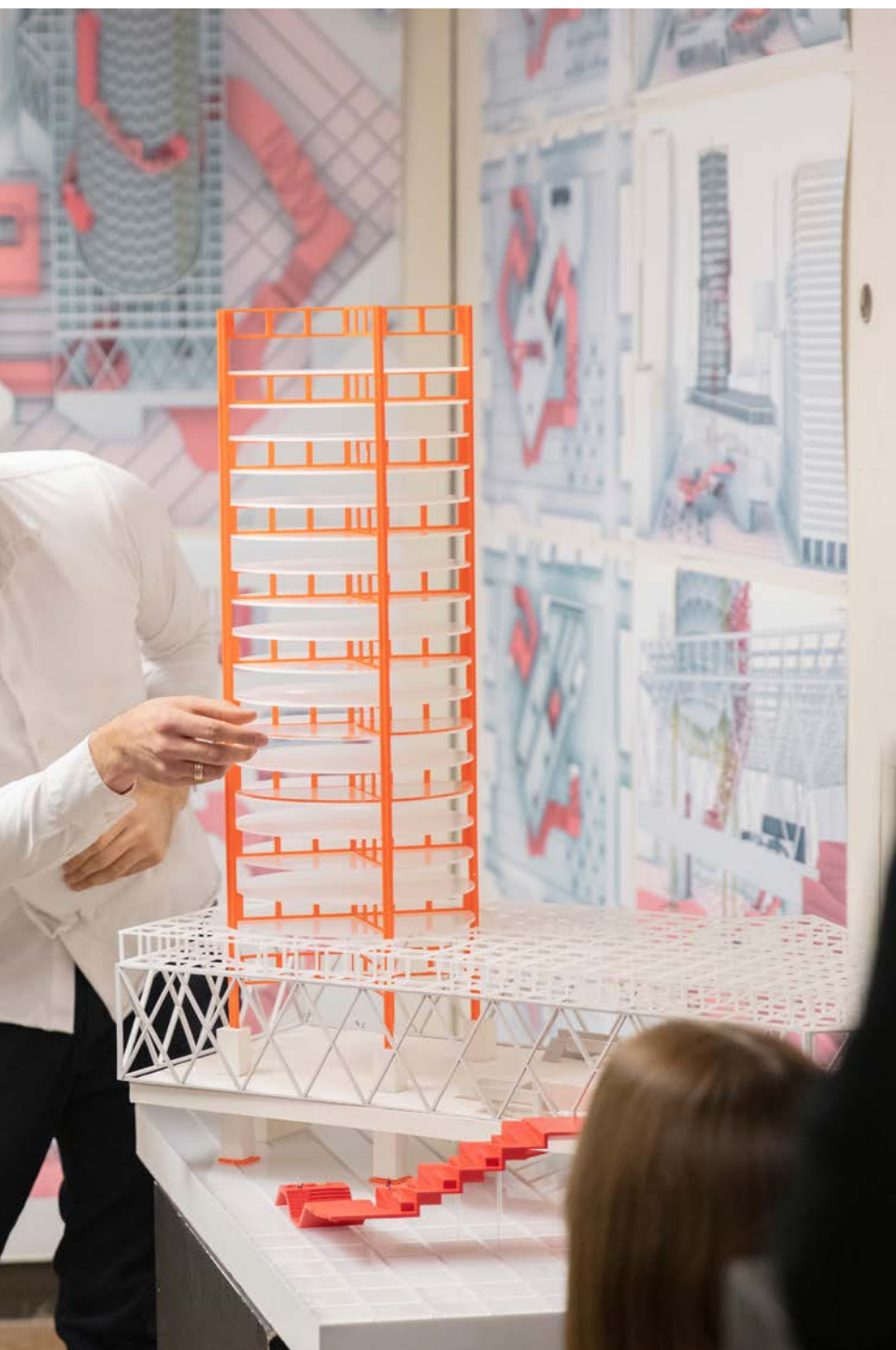
The school offers two options for students who want to combine either the MArch or the MSArch degree with the MAD-Crit. These joint programs bring together advanced design and technology with a specialization in writing and criticism to provide graduates with the ability to advance their ideas graphically and textually to a wide audience.

Each joint degrees takes advantage of overlaps in curricula and provides graduates with expertise and background that enable them to pursue positions and projects as critics, journalists, or curators in addition to as designers.

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A topic studio final review,  
Fall 2019.









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# Faculty

The school derives much of its energy and unique perspective from its award-winning faculty, 40 percent of whom were born or educated abroad. For more information on faculty work and research interests, visit [arch.uic.edu/people](http://arch.uic.edu/people).

Faculty currently teaching in the graduate program include:

Zehra Ahmed  
Paul Andersen  
Kelly Bair  
Sarah Blankenbaker  
David Brown  
Penelope Dean  
Sarah Dunn  
Alexander Eisenschmidt  
Grant Gibson  
Stewart Hicks  
Sam Jacob  
Ania Jaworska  
Thomas Kelley  
Sean Lally  
Clare Lyster  
Francesco Marullo  
Barbara Materia  
Paul Preissner  
Robert Somol  
Andrew Zago

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Sam Jacob at a topic studio final review, Fall 2019.





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*A Certain Kind of Life*, a pavilion at the 2019 Lisbon Architecture Triennale designed by school faculty Jimmy Carter, Abby Chang, Francesco Marullo, and Agata Siemionow.



The interior of Notre, a boutique in Chicago's West Loop designed by Thomas Kelley's practice Norman Kelley, 2019. Photo by Chris Leh.

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# School Culture

Throughout the semester, the School of Architecture hosts a variety of lectures, student events, exhibitions, symposia, and other opportunities for students to engage with architectural ideas and practitioners from around the world. The Greenwald and Garofalo Fellowships bring additional visiting faculty of note to the school; students collaborate with these fellows to create exhibitions or participate in workshops on topics of contemporary relevance. Graduate students also edit and design an independent and nationally recognized print journal, *Fresh Meat*.

Each spring, students position their ideas and build a professional network at Portfolio Day and Career Fair events. In May, the Year End Show displays and grants awards to the year's strongest work; hundreds of students and their families and friends attend the party, which spreads throughout the Architecture + Design Studios building.

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Models and drawings on display during the Year End Show, May 2018.









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A lecture by the Spanish architect Cristina Goberna Pesudo, part of the Spring 2019 lecture series.





Andrew Zago shows us how to make the perfect Manhattan and musical guest Jon Langford leads a Zoom sing-along during our first virtual Year End Show, May 2020.



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Stills from a recording of the conference "Now and Then: Occasional History, Argument, and Drinking at Chicago," September 2017.



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A view of the Garofalo Fellowship exhibition *And then when I went to Chicago, that's when I had these outer space experiences and went to the other planets*, organized by Anne Dessing, April 2019.

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# School Resources

## Building Access

Most architecture classes take place in Architecture + Design Studios, a building shared with the School of Design. A+D Studios is open to the public from 7am until 7pm Monday through Friday and closed on weekends and holidays. Students have twenty-four-seven keycard access.

## Graduate Studios

Graduate studios are located on the fourth floor of the building. MArch and MSArch students are assigned a desk space for working and storing supplies. Studios are located in an open space to encourage discussion and a collaborative environment. MAD-Crit students are assigned desk spaces in the graduate studios to promote interaction with MArch and MSArch students.

## Fabrication Lab

The Fabrication (Fab) Lab, which is co-managed with the School of Design, houses multiple laser cutters and 3D printers within the A+D Studios building; it also provides access to a CNC mill and vinyl-cutting machine. The Fab Lab is staffed by a specialist and student workers trained to help students realize their projects.

## Print Lab

The School of Architecture's in-house Print Lab is home to large-format plotters and multiple copy and scanning machines. Students receive drivers to print directly to these machines from their laptops over the university wireless network. Tutorials and lab attendants are available to help with technical issues.

## Project Lab

All students in the School of Architecture have access to the Project Lab, a staffed and well-equipped shop within A+D Studios that contains a full complement of woodworking and metal-working machinery. The Project Lab offers orientations and special topic workshops for students each semester.



A student working in the Project Lab.



Students in the Fabrication Lab.







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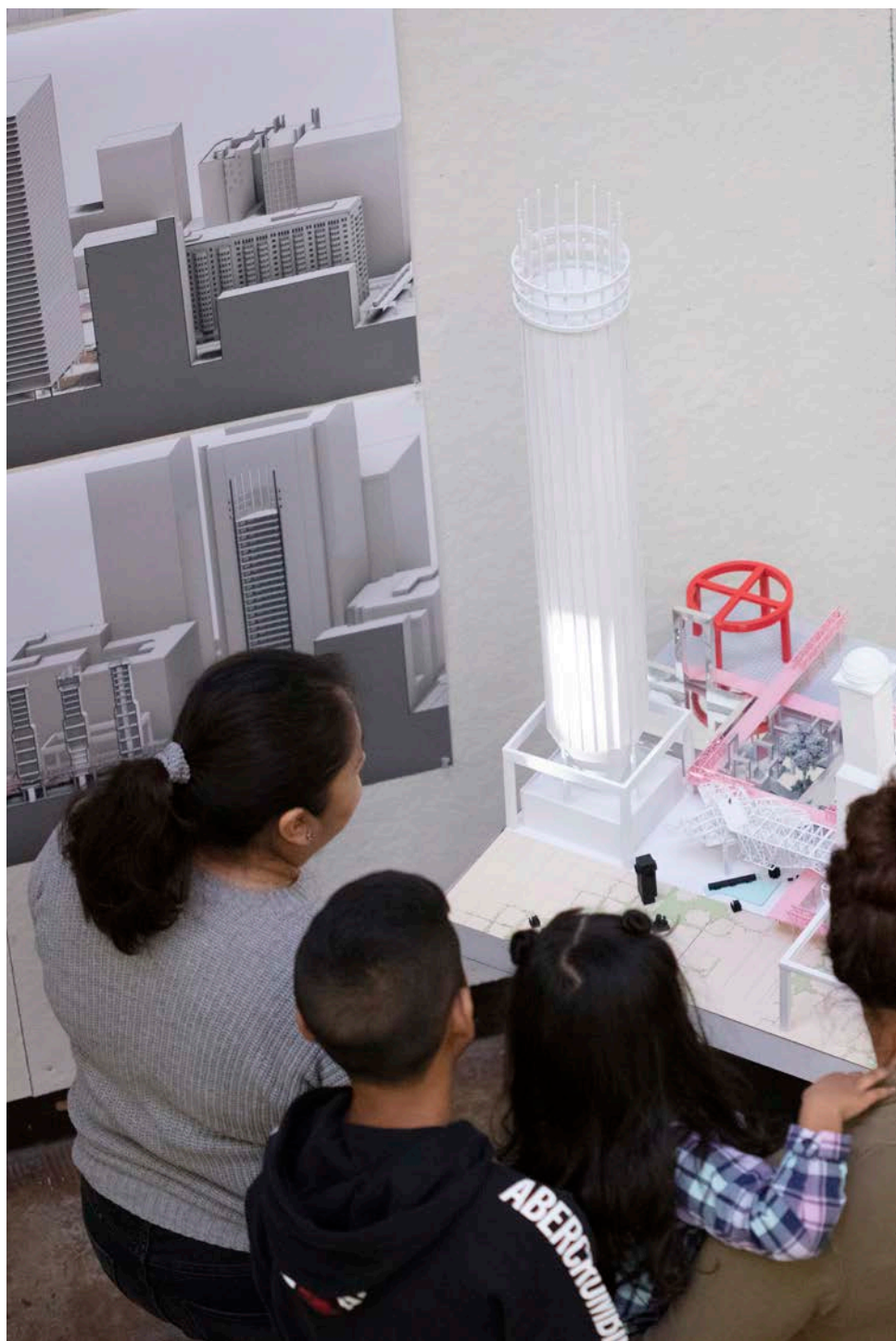
# Campus Resources

Students at UIC have full access to campus amenities, including an extensive research library, an updated fitness center, and a variety of restaurants and shops in the student center—all of which are located just a few minutes' walk from the Architecture + Design Studios building.

Every semester, students receive a U-PASS, a heavily discounted pass for Chicago's public transit system. A+D Studios is situated across the street from a recently refurbished train stop on the CTA's Blue Line.

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Architecture + Design Studios.







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# Where Are They Now?

Recent graduates have been hired in design and teaching positions at firms and institutions across the US and worldwide, including:

ADEPT, Guangzhou  
AECOM, Los Angeles  
Architecture RED, Chennai  
AXS SATOW, Tokyo  
BIG, Copenhagen and New York  
Canadian Centre for Architecture, Montreal  
Gehry and Partners, Los Angeles  
Gensler, Chicago  
Herrmann+Bosch Architekten, Stuttgart  
Illinois Institute of Technology  
JGMA, Chicago  
Johnston Marklee, Los Angeles  
KOO, Chicago  
Oklahoma State University  
OMA, New York  
Perkins and Will, Chicago  
Portland State University  
REX, New York  
SHoP, New York  
Skidmore, Owings & Merrill, Chicago  
Studio Gang Architects, Chicago  
UIC  
University of Toronto  
WORKac, New York

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A topic studio final review, Fall 2019.

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# Student and Alumni Profiles



**Ronald Ristow**

MArch, 2022

BFA, School of the Art Institute of  
Chicago, 2010

Ron came to architecture with a background in fine arts and several years of experience in marketing. Outside of UIC, he is part of the team that creates audio guides to accompany exhibitions at the Art Institute of Chicago.

"At UIC, the class sizes are small, which creates a very collaborative environment with your fellow students and faculty. This allows the instructors to devote a lot more time and attention to each person. Our class has become a close-knit group both in school and out. UIC is a large university, which is great for providing a lot of diversity, programs, and events. But with the architecture and design studios in a stand-alone building, the school has its own independent community, too."





**Summer Hofford**

MARCH, 2021

BA in Theatre, Loyola University  
Chicago, 2015

In addition to being part of the editorial team of the school's student journal, *Fresh Meat*, Summer held several TA positions and worked as an intern at the Chicago Transit Authority. In 2020, her portfolio won the top prize in the school's annual Portfolio Day competition. In Fall 2020, she gave faculty and fellow students acting lessons as part of the Wednesday|Episode event series Two How-Tos.

"At UIC, I have gained the technical skills needed to enter the workforce, but more importantly the school has nurtured my ability to think critically, creatively, and projectively. I am confident in my ability to think on my feet and work through anything that comes my way, even as technology, professional practice, and the world change around us."



**Matthew van der Ploeg**

MARCH, 2011

BA in Studio Art,  
Calvin College, 2006

After graduating from UIC, Matt took a position at the Future Cities Laboratory, a research arm of the ETH Zurich located in Singapore. In 2018, he was part of the team that curated the Swiss Pavilion at the Venice Architecture Biennale; the pavilion won the Golden Lion, the exhibition's highest honor. He has taught at ETH Zurich and RMIT University in Melbourne, Australia.

"UIC promotes critical thinking and argument in addition to professional training. Beyond that, most schools seem to be satisfied if the students—and professors—simply imitate or copy existing paradigms of architectural thinking and practice. I think of UIC as a laboratory that seeks to develop completely original architectural investigations."



### **Zehra Ahmed**

MArch / MAD-Crit, 2013

BA in Economics,

University of Chicago, 2005

Zehra enrolled in the MAD-Crit degree after realizing how much she enjoyed reading and writing about architecture in the MArch program. She is currently a PhD student at Princeton University and teaches at the school.

"Among design schools in general, the school's theory and history courses are especially strong, and the faculty are always generating opportunities for students to participate. I had the chance to write for and join the editorial board of *Flat Out*, a magazine edited by Penelope Dean, which launched soon after I graduated.

- 66 There isn't any doubt in my mind that I could not have ended up at Princeton without the theoretical knowledge and the development of a meta-consciousness about the field that I acquired at UIC."



### **Julian Karl**

MSArch, 2019

Graduate studies in architecture,  
University of Stuttgart

Bachelor of Arts in Architecture,  
Biberach University of Applied  
Sciences, Germany

Julian came to UIC as a Fulbright Scholar. He previously worked as a research assistant at the University of Stuttgart, where he pursued projects related to renewable construction materials.

"UIC is a place where you are submerged in unconventional and diverse ideas, get incited by the faculty to experiment and go further with those ideas, and then receive extensive and personal advice to move the work forward. Before I came to Chicago, I had already learned everything I needed to know to be a good employee in an architectural firm. UIC taught me so much of what I need to know to actually become a good architect."



**Jeffri Jacobe**

MArch, 2021

BA in Architectural Studies,  
UIC, 2018

Jeffri completed an undergraduate major in architecture at UIC; in the graduate program, his work was exhibited in the Year End Show and as a finalist in the university-wide competition *The Image of Research*. He was also an editor of the school's student journal, *Fresh Meat*.

"Rather than pushing for a specific style of architecture, the school has curated a group of faculty with varying ideologies that keep the school's pedagogy at the forefront. You can agree with one professor totally or disagree with another to your core, but in the end there are compelling arguments and thought-provoking ideas that'll resonate with you or reinforce your interests. The common denominator in the school is that architecture is a way of thinking and a rhetorical discipline."



**Isabelle Reford**

MArch, 2019

BA in International Development  
Studies, McGill University, 2012

While at UIC, Isabelle was part of the editorial team of *Fresh Meat*, acted as a TA for several courses, and collaborated on design work and competitions with Norman Kelley and Paul Preissner Architects. She currently works at Robbrecht en Daem architecten in Ghent, Belgium.

"The approach I developed through my education helped me to narrow my search for employment after graduation to architectural practices that do work I find interesting. While at UIC, I also had the opportunity to work with faculty on various design projects beyond the academic program. Those experiences prepared me with the skills and confidence to enter the professional world."

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# YArch and TryArch

**YArch** (pronounced “why-arc”) is an intensive non-credit summer program for current undergraduate students, recent graduates, and other adults who have an interest in architecture and design. Its core is an immersive series of studio exercises; beyond the studio, tutorials and discussions introduce participants to significant concepts in the history, theory, and practice of architecture, along with the graphic skills to create a portfolio for graduate applications. YArch typically takes place over four weeks in July.

**TryArch** is a one-day workshop in which participants learn about drawing and fabrication, experience an architecture studio environment, and build content for a portfolio. It typically takes place in March and November each year.

Learn more and enroll at [arch.uic.edu/programs](http://arch.uic.edu/programs).

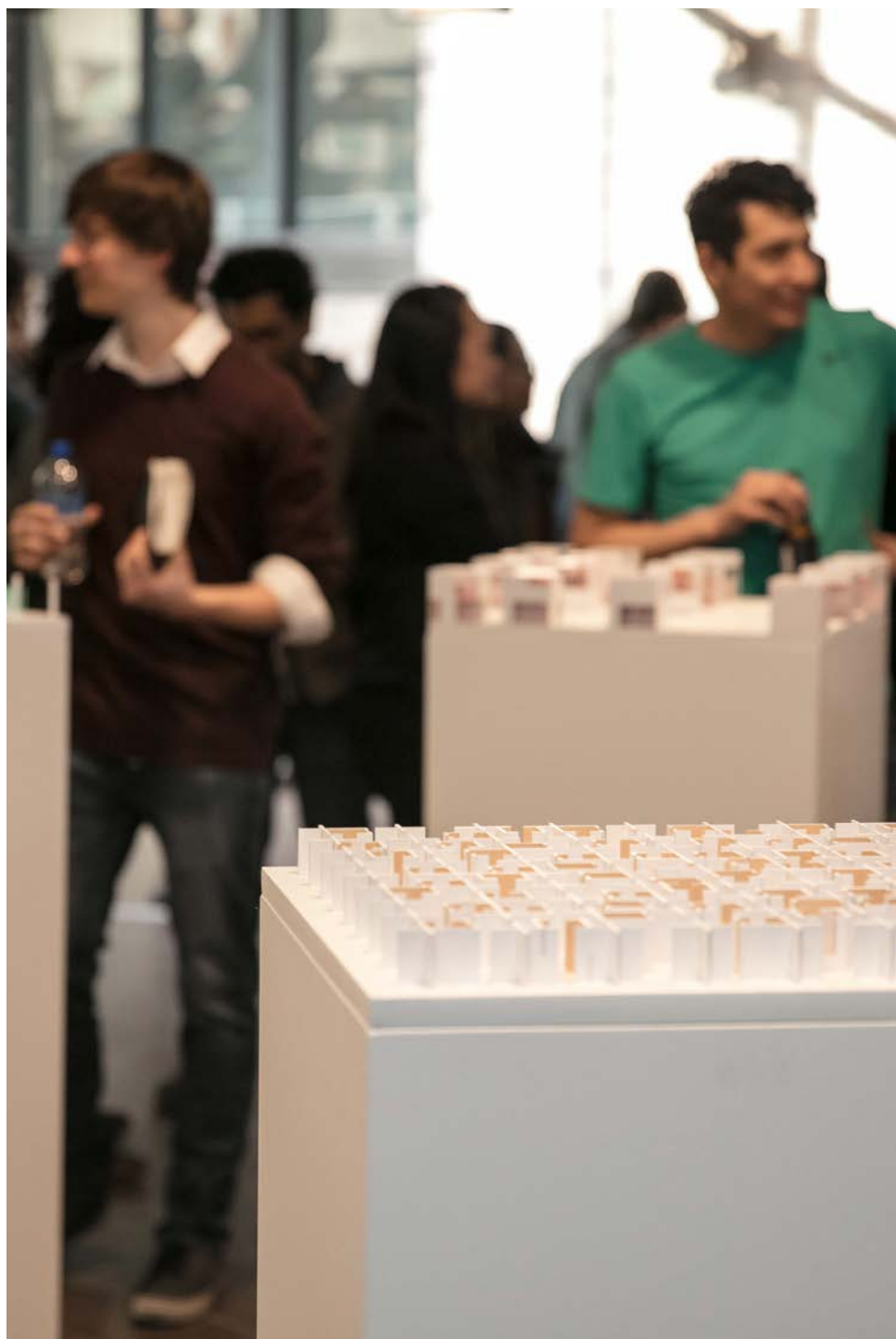
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Participants at a TryArch workshop, November 2019.











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# Ways to Learn More

The school's **public programs**, including lectures, exhibitions, and launches, are open to all prospective students; keep an eye on [arch.uic.edu](https://arch.uic.edu) for dates and details. The school also showcases a variety of student work on its **Instagram** page (@uicsoa).

Prospective students are invited to attend **virtual information sessions** run by the graduate academic advisor. These one-hour sessions take place throughout the year and present the approach and curriculum of the school, the admissions process, and the work and activities of our graduate students. For details, visit [arch.uic.edu/apply](https://arch.uic.edu/apply).

The school welcomes visitors for **in-person building tours**. Visits must be scheduled in advance.

For more information, please **contact** Gwen Fullenkamp, the school's graduate advisor, at [gfullenk@uic.edu](mailto:gfullenk@uic.edu).

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The public opening of an exhibition organized by Garofalo Fellow Fosco Lucarelli, April 2018.

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# How to Apply

New graduate students are admitted for the Fall semester of each academic year. There is no Spring semester admission.

## Application Deadlines

### **December 15**

Deadline for Graduate College Fellowship consideration

The school may nominate up to three applicants each year for this university-wide competition intended for a small number of incoming students of the highest academic standing. Only three-year MArch students are eligible.

### **January 15**

Priority deadline for financial aid consideration; deadline for Hartshorne Plunkard Fellowship consideration

The Hartshorne and Plunkard Fellowship is awarded to a new MArch student each year and is meant to increase the number of degrees awarded to students from traditionally underrepresented populations. For more on the fellowship and other financial aid available through the school, visit [arch.uic.edu/tuition-and-aid](http://arch.uic.edu/tuition-and-aid).

### **February 15**

Final deadline for international applicants

### **March 15**

Final deadline for domestic applicants

## Application Requirements

- Online graduate application
- Personal statement
- Three letters of recommendation
- Transcripts from previous schools attended
- Portfolio; see the school's website for guidelines
- GRE test score (optional for Fall 2022 admission)
- International applicants have additional requirements; visit our website for details

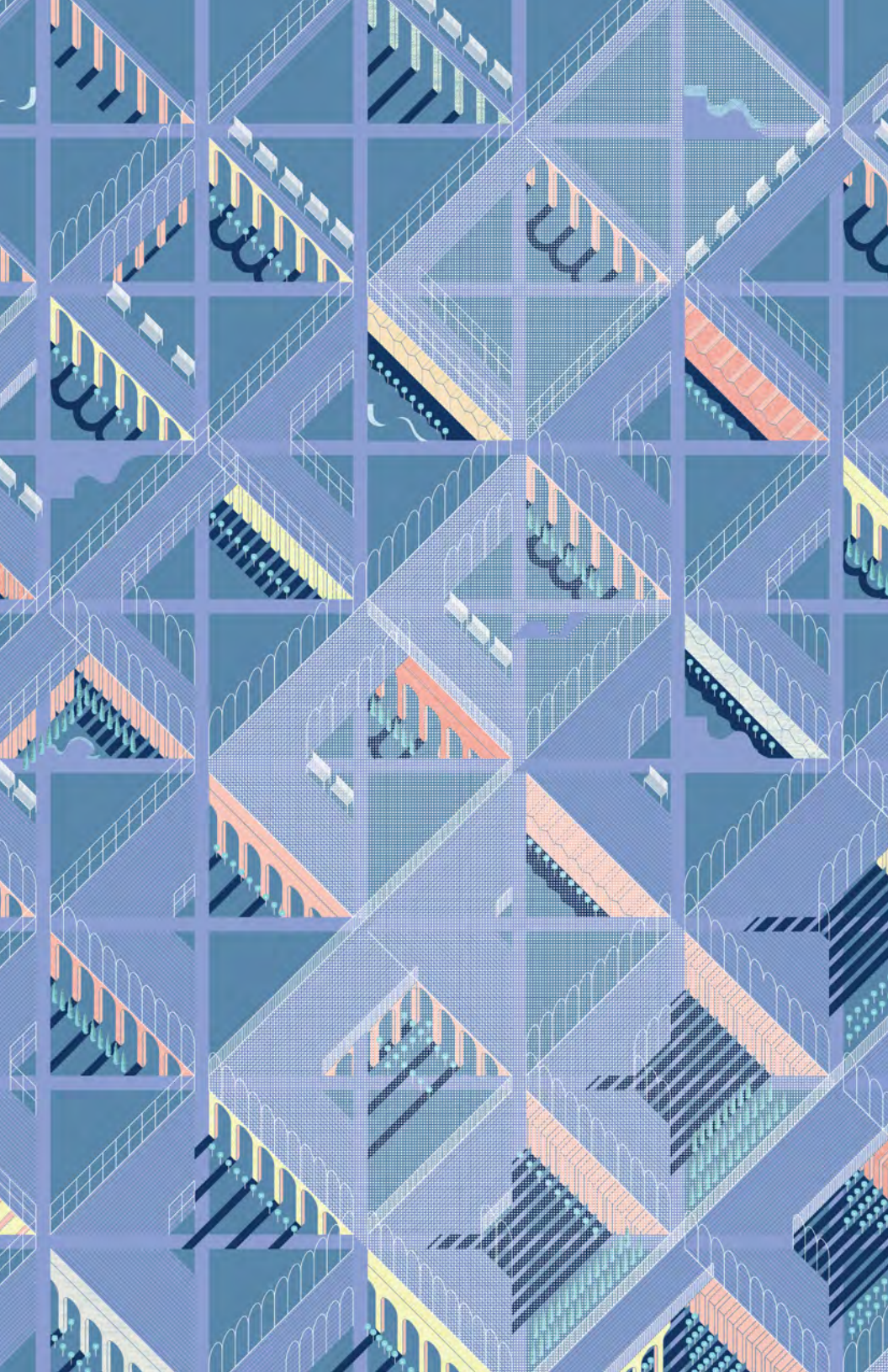
For more information, visit [arch.uic.edu/apply](http://arch.uic.edu/apply).

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Exterior cover: Models during a final review for a research studio led by Andrew Zago, Spring 2019. Interior cover: A drawing from Paul Andersen and Sam Jacob's topic studio The Federal Center, Fall 2019.

*Printed October 2021*







An abstract architectural model composed of various colored blocks and plates. In the foreground, a large, dark, textured block is prominent. To its right, a blue plate with red and orange splatters is visible. Above these, a purple plate holds several smaller, colorful blocks. The background shows more of the same blocks and a green chair.

# Architecture at Chicago

845 West Harrison Street  
1300 A+D Studios, MC 030  
Chicago, Illinois 60607

[arch.uic.edu](http://arch.uic.edu)

312-996-3335  
[arch@uic.edu](mailto:arch@uic.edu)

Instagram @uicsoa  
Twitter @uicsoa  
[facebook.com/uicschoolofarchitecture](https://facebook.com/uicschoolofarchitecture)  
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