

# THESIS PRIZE EXHIBITION

2016

# Schedule of Events

Saturday, May 7, 2016

|            |                                    |                        |
|------------|------------------------------------|------------------------|
| 12:30–2:00 | Student Presentations              | Auditorium             |
| 2:00–3:30  | Viewing of projects                | Slocum Hall            |
| 3:30–4:30  | Jury/Faculty deliberation          | Marble Room            |
| 4:30–5:30  | Thesis Prize Jury Panel Discussion | Atrium                 |
| 5:30–6:30  | Reception                          | Visiting Critic Studio |

# Introduction

For nearly four decades theses have been produced at Syracuse Architecture, and one thing has not changed: thesis serves as a bridge between the rigors and strictures of a comprehensive professional education and the imagined but unpredictable opportunities for creative pursuits afterwards. While that general motive has remained constant, the character and objectives of our students' projects have changed drastically. Thesis was initiated as a test of students' general competency across the subject areas of the curriculum, but now it is most often pursued as a focused research investigation devised to suit the interests of each student and to draw upon the expertise of the faculty. By necessity and by desire, students and faculty have continually and collectively reinvented the kinds of work undertaken within the generic nine-credit-hour, two-semester framework of the thesis project. Each year, with varying degrees of talent, earnestness, and idiosyncrasy, thesis projects find new ways to assess the state of a rapidly changing discipline and to test students' capacity to engage it — a capacity which is only as strong as the faculty's ability to understand and explain the current challenges of architectural practice and, through their teaching, to construct the conditions for students to acquire the requisite skills, insight and knowledge. Thesis is as much

a test of each student's ability to achieve what s/he can imagine as the most compelling possibilities of architecture today, as it is a measure of the vitality and efficacy of the School and its ability to deliver on its mission. What we are ultimately striving to achieve is not always clear to us as we work and learn day to day, week to week, semester to semester, year after year in studios and on reviews, at exhibits and public lectures, in core courses in history, theory and technology, through global travel or academic advising, or in the varied activities of student organizations. Even if many theses never realize that clarity, the collection of projects inevitably defines the range and level of aspirations that the School has instilled in its students. The work produced as theses, precisely because it is when we are most speculative, most ambitious and most demanding, serves as an annual reality check for our presumptions about how to educate architects and to produce architecture. If theses prove anything, it is that we believe architecture has a future, and because we do, whether desperately or fervently, the projects in this catalog are successful to the degree that they both reassure and perplex us.

Mark Linder  
Professor & Thesis Director

# Finalists

2 Benjamin Anderson-Nelson

17 Patricia Cafferky

30 Fang Fan

36 Asli B. Germirli

39 Alyssa Goraieb

63 Nicoletta Kyverniti

67 Fengqi Li

73 Daniel Lin

79 Garrett Marini

86 Sean Morgan

89 Temitope T. Olujobi

90 Jessica Ordaz-Garcia

Stephanie Tager

109 Raymond Sova

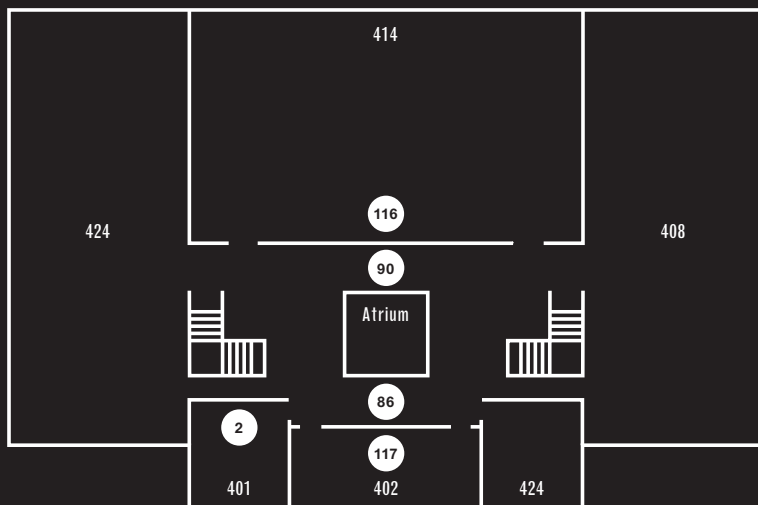
116 Winnie Tu

117 Annagrace Walton

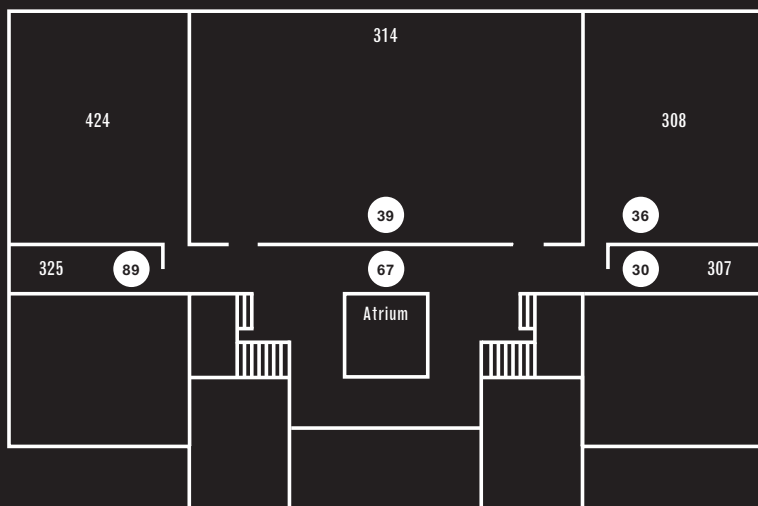
## 2016 Thesis Prize Jurors

|                            |                                                             |
|----------------------------|-------------------------------------------------------------|
| <b>Robert E. Somol Jr.</b> | Director, University of Illinois at Chicago                 |
| <b>Sarah Lorenzen</b>      | Chair, California State Polytechnic University, Pomona      |
| <b>Heather Roberge</b>     | Associate Vice Chair, University of California, Los Angeles |
| <b>Chris Reed</b>          | Principal, Stoss                                            |
| <b>Aaron Sprecher</b>      | Principal, Open Source Architecture                         |

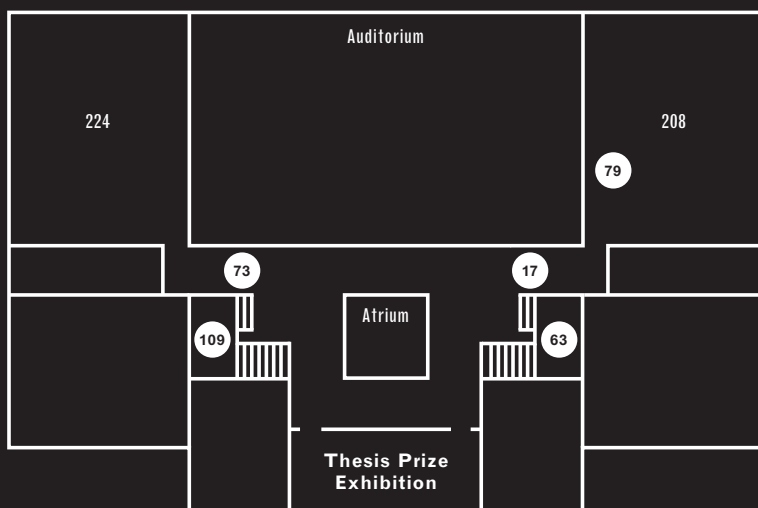
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# Algorithmic Settlements

## Modeling Informal Settlement through Automated Generative Design

As technical innovation occurs, the focus of those developing these innovations becomes increasingly specific, allowing for increased productivity and rapid advancement. However, one challenge faced by architects in respect to this phenomenon is that in the design process, there are countless areas of expertise that may have an effect on a particular project. The role of the architect is partly to choose which information is relevant and which is not, and to do so across a broad spectrum of fields. There is no way for an individual to be an expert in all fields that are relevant. Considering this, Christopher Alexander claimed as long ago as 1964, that *"design problems are reaching insoluble levels of complexity"*. So, perhaps what designers need are specific tools at their disposal with which to approach design problems, tools that aid in the organization, legibility and accessibility of information.

Research into various informal settlements has uncovered intriguing instances where government housing and other master-planned projects acted as platforms for occupant-driven growth. In one particular case, Cidade de Deus in Rio de Janeiro, a suburban plan for 10,000 people was densified into an urban area for 30,000. And at the same time, the neighborhood transitioned from one

of the most dangerous and ostracized neighborhoods into a growing lower-middle class community. The architectural formalism of the initial master plan hybridized with the informal additions led to the investigation of an architectural tool for designers that could analyze these conditions. Starting from an existing building plan, or a new master-planning scheme, this thesis explores how informal growth can occur and the effects it can have on spatial planning.

Examining results of a tool run over many iterations, modeling the aggregation of materials and volumes in an informal settlement as accurately as possible, architects will be able to better understand potential growth patterns in these settlements. Drawing from data and statistics on materials available and building typologies, an existing base model of a settlement can be used as a framework on which to begin modeling potential growth patterns. The program can generate permutations of massing or material usage in a two-dimensional way throughout a settlement from which an architect can extrapolate. The output of such a tool would be a set of visual data which helps to postulate what forms might be generated by occupants over time given specific user-defined conditions.



# BENJAMIN ANDERSON-NELSON



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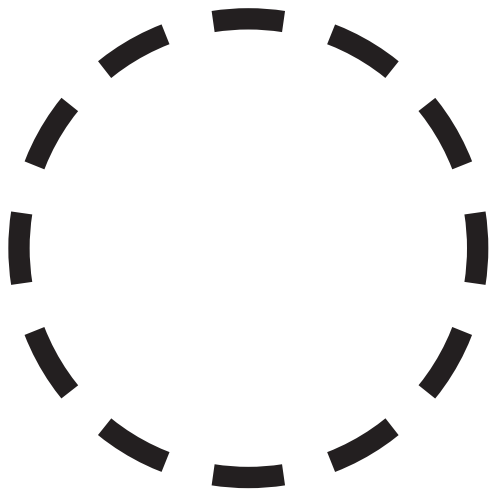
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# Collaborating with Catastrophe

## A User's Guide to Post-Apocalyptic Farming

Dear Reader,

Thank you for choosing this book as your guide to navigating the complex world of systematized crop production in the aftermath of our civilization's destruction. We here at Armageddon Publishing, Inc. are excited to be a part of your recovery process and hope that you enjoy seeing how you can thrive on this barren wasteland of a planet.

When the "Events" began in 2018, no one would have guessed that the initial natural disasters were only the precursor of the environmental backlash which was to come as a result of humanity's abusive treatment of the earth, or that the scarcity of clean water would result in massive outbreaks of disease, which, when combined, would decimate the world's population. In the aftermath, we are finally beginning to rebuild, but the technologies and methods necessary to survive in this new world are intricate and manifold. Many might find the farms of today intimidating, but becoming a farmhand is a noble vocation, and so this guide aims to clarify today's agricultural processes and usher in some innovative new remediation techniques.

*Collaborating with Catastrophe* embraces the narrative as a generative

force in the architectural design process. This guide is the culmination of your peek into the world of post-apocalyptic farming. Taking stock of the present day failings of society in the face of climate change, we then extrapolate a potential future dystopia in order to engage this thesis as a literary jeremiad, utilizing architecture as a visual manifestation of the toxic, and capturing the sublimity and absurdity of unchecked human-caused destruction on the environment.

This edition focuses specifically on the western Pennsylvania countryside, in what was once an area heavily invested in hydraulic fracturing—a harsh drilling process used to release natural gas from geological shale formations miles beneath the Earth's crust. The side effects of this process are numerous, and include pollution of water sources, fugitive emissions, and ruination of the landscape. We then envision how ridiculous farming systems and technologies must become in order to counteract the damage and, more importantly, seek to evoke commentary and deliberation about the current trajectory of humanity.

We hope you have a bountiful harvest.

— Armageddon Publishing, Inc.

# PATRICIA CAFFERKY

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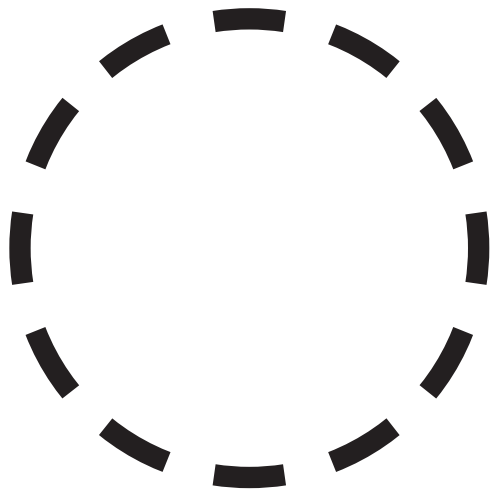
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## Imaging The Near Future

I am in the yellow zone of the ring.  
Below me is the city I lived in as a child.

Today this land is a quiet one.  
No wind. No rain. No sound of other living creatures.

All I can hear is the pulse of the machine.

My grandfather used to take photos of me when I visited him here in Chinatown, but it's no longer the same. The next century is near and, in this city, the sky tower has buried the last.

Through the window, I see the colorful flowers dancing in the sun and a red kite flies as high as a skyscraper in the distance. I reached gate 18757. Near it there is a gigantic antique store where I bought my first

physical novel, *The Adventures of Sherlock Holmes*. I started reading, but quickly fell asleep within the warm and soothing capsule. The space made me feel at home. I woke up to the sound of sand blown by the wind from when the capsule passes through the hill. It was difficult to get used to the blinding daylight after passage from the darkness of the concrete cavity. As the capsule deepens, the sole source of the light was the hole from where I entered.

I closed my eyes again. It is peaceful in here.

No connection to the outside world. I can meditate and try to make this experience last longer.



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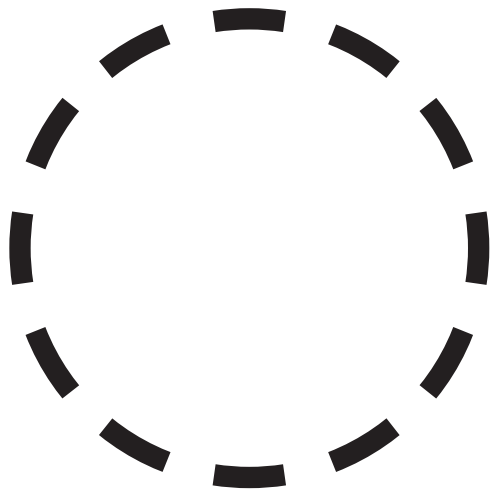
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# The Ottoman Han

## Recovery of a Lost Typology

Globalization creates a monoculture of repetition and sameness in architecture. To resist this trend, this thesis contends that it is crucial for cities to create unique experiences based on characteristics that are local to the city and the region. In this way it is possible to maintain continuity between the past and the future. This thesis seeks to draw attention to the traditional *han* typology and to the Hans District, located on the historic peninsula of Istanbul, and now designated a UNESCO World Heritage Site.

The *han* typology has been serving the needs of commercial life in Istanbul for over 600 years. However, during the 20th century it lost much of its popularity due to the vagaries of modernization.

This thesis focuses on both the preservation of the *Buyuk Valide Han* and the design of new complementary buildings for the site. The central aim of this thesis is to create value for future generations and to preserve the historic district through modern architectural interventions. The contention of this thesis is that a contemporary response to a historic context must assume the role of leveraging the special character and quality of the historic environment while contributing to the significance of the genius loci through the sensitive execution of multiple strategies; namely, the introduction of modern architecture together with appropriate preservation and urban design strategies. A critical issue

is implementing proposals into an architecturally and functionally unified historic context without causing irreversible damage to the site.

This thesis selects rehabilitation and adaptive re-use as the most appropriate preservation strategy. When determining the influence of the intervention within a historical context, issues such as scale, form, siting, materials, color, and detailing are crucial. The thesis proposes rich new layers by replacing the old masjid with a modern interpretation, erecting a new tower in place of the torn-down Byzantine tower, and designing a contemporary museum and guild administration building. All of the new structures are kept in scale with the surrounding context and the general fabric of the old city. It is crucial that contemporary programs open up the opportunity to acknowledge the traditional commercial identity of the Hans District, revive the master-apprentice mentoring traditions and introduce cultural and educational programming. The new proposal of a museum-guild administration building serves as an instrument of change and progress.

This thesis argues that modern architecture must not neglect the importance and value of history, but should instead strive for continuity. Doing this not only enriches the modern proposals, but also revives the historical buildings, making them available and meaningful to future generations.



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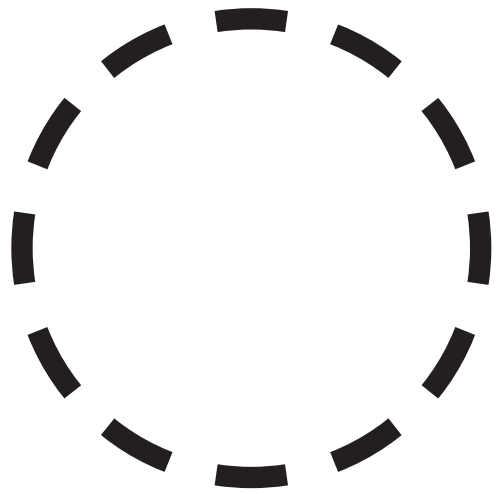
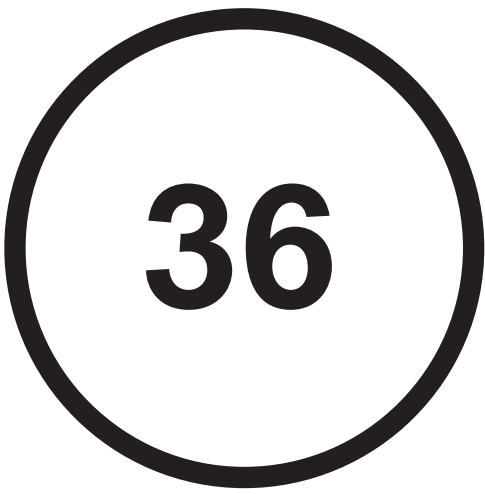
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# Other Wildernesses, Other Realities

## A Framework for Shrinking Cities

This thesis is an experiment to imagine the possible realities that emerge from a redefining of the “*idea* of wilderness”

Wilderness is an *idea*.

Its definition is slippery. It is neither a physical place nor a state of being (as the “-ness” suggests). Wilderness is a human construct defined by varying cultural and social attitudes. This fluid meaning drove numerous paradigms throughout American history—from eighteenth century romanticism’s sublime doctrine to today’s environmentalism.

Inspired by past American paradigms, this thesis invents five other wilderness ideas that exist as parallel alternatives to our own. Each produces a representation of a possible manifestation of the reality informed by that paradigm.

### Paradigm

Wilderness is inhospitable.  
Wilderness is an aesthetic scene.  
Wilderness is a site to see and consume.  
Wilderness is valuable and at risk.  
Wilderness is free of human purpose, utility, or design.

### Manifestation

The Isolated Oasis: Wilderness threatens the pleasure garden.  
The Opera: A viewing device.  
The National Park: Tourism at the wilderness museum.  
A Condition at Stake: Management of a fragile ecosystem.  
Autonomous yet Altered: An affected landscape left alone to evolve.

The culmination of the five manifestations of alternate realities is a provocation intended to position architects to design differently in the future as the relationship with wilderness continues to change.



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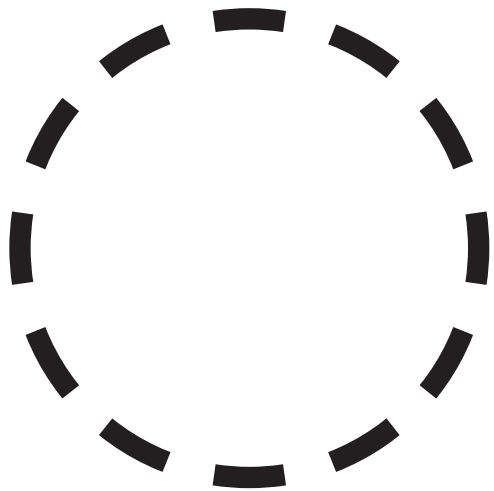
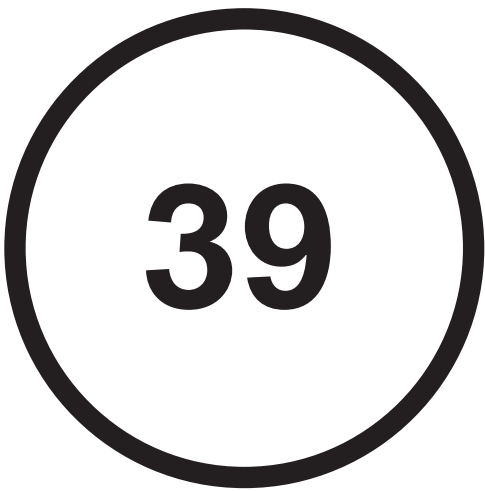
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# Incision of Division

## Spatial Mediation in Nicosia, Cyprus

Healing is a matter of time,  
but sometimes also  
a matter of opportunity.  
— Hippocrates

Conflict is a timeless topic of conversation, rising and recurring in various parts of the world. Whether active or dormant, the conflict exists within our urban environments in multiple forms and scales. A border that cannot be crossed. A building that cannot be accessed. A view that cannot be seen. It defines how we move within our cities and creates distinct boundaries. Architecture can diverge from its current use of division to instead exhibit the potential for mediation. It can confront the divide through incisions into the existing site thus exposing the need for intervention. It can create a wall that can be passed, a tower that can be climbed, and a bridge that can be crossed. A new view of the urban conflict can be obtained through the use and manipulation of the decayed urban fabric itself. This view creates a more palpable icon of the conflict that can be confronted and thus changed.

Nicosia, the last divided capital of the world, exemplifies this need for a tangible architectural fabric to perform as a space of mediation

and conversation. With Cyprus' 2016 deadline to create a resolution to its conflict with the occupied North fast approaching, now is a crucial time to expose and confront the division. Since the 1974 war, contact between both populations has been limited. The border, the decayed urban segments, and scars of the conflict have created a nostalgic experience of the city, crippling its ability to move forward. As the conflicting meeting point, Nicosia holds a great strategic power. If a solution for Cyprus is a unity between the two communities, the architecture of the city itself houses the potential to make or break the resolution.

Urban citizens need to have a place of contact and a reason to pass through the wall to experience the scar of the city. This thesis puts forth a series of interventions that allow inhabitants to climb a tower to see a new perspective of the other side, to cross the bridge from one side to the other. Strategically inserting these incisions into the neglected fabric, this thesis utilizes the decayed urban texture to create a monument to the war and spaces of mediation. It contends that only once you acknowledge a wound can it be healed.

# NICOLETTA KYVERNITI

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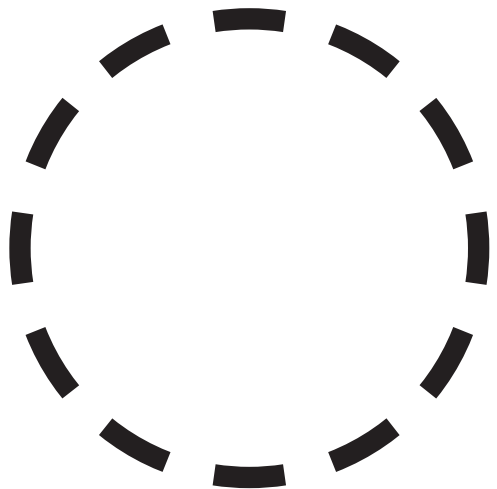
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# Multidimensional Dialogue Through Architecture

## An Exploration of the Possible Dialogue Between Humans and Walls

This thesis proposes that architectural design no longer has to be primarily static, but rather it can be dynamically responsive to multiple information streams and conditions.

*Multidimensional Dialogue Through Architecture* is developed from the understanding of human factors and ergonomics. The dispersed works on research and inference are different ways to explore the interaction between the discipline of architecture and the other fields, such as psychology, engineering, biomechanics, physiology, cognitive science, and anthropometry. Therefore, the purpose of this thesis is not to design a specific building that works perfectly in particular conditions but rather to use architectural elements to mediate among different fields.

This thesis focuses on one of the most important architectural elements, the wall, as the parameter to explore the possibilities that interact with different fields. The wall as a fundamental architectural element works as an intermediary between

human and machine intelligence. By exploring different conversation in the dialogue, the result of this integration is that the wall can intelligently interact with humans.

This type of holistic thinking methodology is inspired by Gordon Pask's "conversational theory". Pask's theory is a framework for design thinking, that seeks to reframe the problem in a new and interesting way rather than solve it. This "thinking by doing" process allows communication be more adaptive and interactive. Iterations involved in this conversation are a series of hypotheses which are based on empirical data analysis and practical experiments. As prototypes provide different plausible solutions to transform the design progress and create new knowledge for conversational dialogue. Therefore, the goal of this research is to reinforce the dialogue by assimilating the conversational idiosyncrasies from each species and asking the wall to be a predictive model that responds to human behavior.





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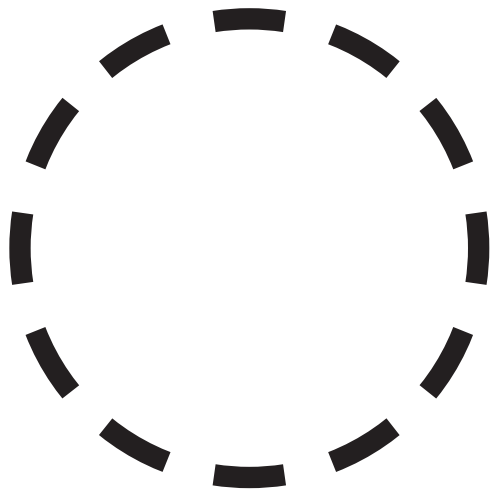
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## Another Milstein Hall

In a certain Chinese encyclopedia it is written that the animals are divided into: (a) belonging to the emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies.

— Jorge Louis Borges

Jorge Louis Borges' list of animals supposedly drawn from his fictional *Chinese Encyclopedia the Celestial Emporium of Benevolent Knowledge*, highlights the potent absurdities

and lacunae to be identified in any taxonomic system.

This thesis speculates that architectural form-making flows not only from geometric or programmatic precepts but also from an ever fluctuating understanding of part-to-part relationships that resists any easy attempts at categorization. Following the historical precedent set by OMA's Milstein Hall this thesis investigates Rem Koolhaas' formal, programmatic, and rhetorical transgressions to reveal the slippery nature of the relationship between form and content in architecture.

This thesis speculates on the contingencies inherent in such slipperiness to arrive at *another* Milstein Hall.



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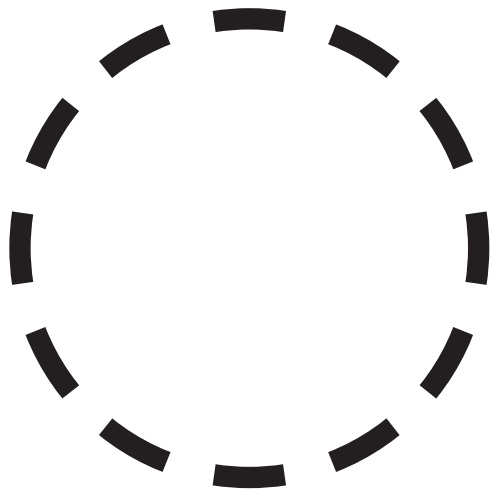
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# Performative Architecture

## A Measurable Means of Evaluating Formal Systems

The Gothic, Baroque, and Rococo architectural styles relied on perception and an underlying adherence to classical formulas to provide merit and deem an architecture valid. Up through the 19th century, before the emergence of modernism, these established canons would reemerge both in isolation and as an amalgam of styles. Henry-Russell Hitchcock described this latter episodic phase of building as exhibiting an eclecticism of style, where features of different styles were used together on a single building like those in the Beaux-Arts tradition. In the early 20th century, Louis Sullivan's modernist dictum of "form follows function", while seemingly providing design with an explicit methodology and structure, also created an architecture with an undefined basis for evaluation. With this prescribed mode of design and a strict adherence to employing a truth to materials, architecture succumbed to a type of sterilization. Buildings that were supposed to be liberated and announce their typology were whitewashed, further concealing their identity. Currently, the use of metaphor in contemporary practice frequently serves as a post-rationalizing vehicle for the creation of meaning, once again leading the discipline no further in establishing

a measurable means of formal evaluation or value system.

At Renzo Piano's Menil Collection in Houston, Texas we see the use of the metaphor employed to derive a delaminated roof scheme that employed a series of fixed louvres, referred to as "leaves". Although this building illustrates a type of performance-driven formal strategy, this leaf reference is part of a larger organic metaphor that can be seen in other building elements. The form of the trusses from which these daylight modulators are suspended, is given an organic bonelike rendering with no structural or construction-based rationale, furthering this unfounded use of metaphor.

This thesis posits that performance as a design criteria has the ability to serve as the primary guiding metric for the design process, providing the basis for a measurable means of evaluating formal systems. Through the use of parametrics, analysis, and simulation tools that are guided by site and program specificity, it is hoped that an architecture where form truly follows function will emerge. This parametric design space will be defined through both construction logic and a set of predetermined geometric constraints that undergo an iterative optimization process.



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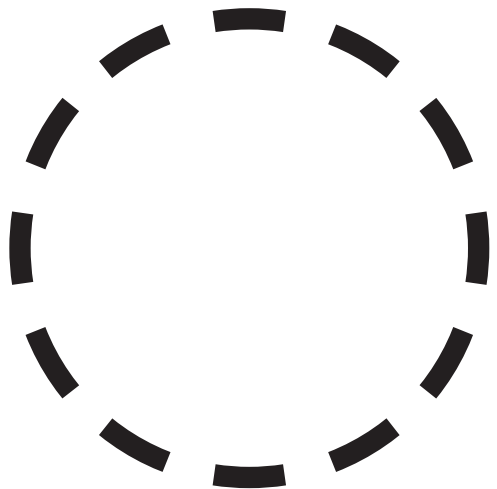
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## Uncreative Construction

### Domestic Mutations in America

A shift in residential patterns in American cities has fostered a breeding ground for mutant buildings. Owners split, manipulate, and expand their houses as they create idiosyncratic constructs of great visual and spatial complexity. Originally developed for a middle class population, single-family homes have become mixed-use or multi-family complexes thanks to the resourceful implementation of commercial materials.

This thesis aims to develop a new strategy for transforming the normative American house by using the conventions of platform frame construction. Variations will emerge from a set of design constraints, which—unlike that employed for typical houses—are based on data that disregards aesthetics or styles. This process attempts to emulate the qualities of the mutated homes found in shrinking cities.

Because mutated homes result from a strange curation of everyday building materials, this thesis elects to adopt uncreative design procedures. The idea of "uncreativity" stems from poet Kenneth Goldsmith's notion of

"uncreative writing", which involved the collection and manipulation of existing texts. With sources ranging from Shakespeare, newspaper articles, to YouTube comments, Goldsmith creates what he calls a "textual ecosystem". He uses this ecosystem as a petri dish for his textual experiments. For Goldsmith, writing is not about authors producing new content but how they alter, manipulate, and arrange found texts to generate compelling, if unpredictable, results. Borrowing from the spirit of "uncreativity", this thesis developed processes for *Uncreative Construction* uses data such as average square footage per room, project cost, and percentage of siding material related to geographic regions collected from common house building organizations such as simplyadditions.com, the National Association of Home Builders, the National Association of Realtors, and the City of Syracuse Zoning Code. This information is then codified into a construction manual of numeric poems that are the "textual ecosystem" for the project from which emerge layered arrangements and unexpected forms.



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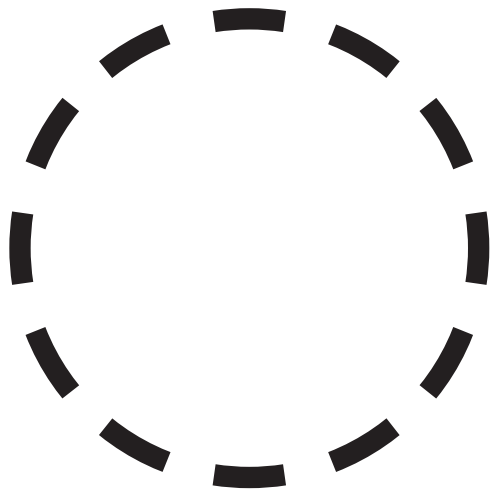
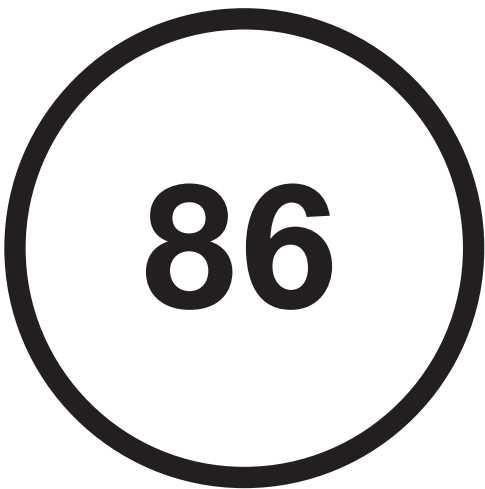
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# Unreal Urbanisms

## User Generated Virtual Cityscapes in Massive Multiplayer Online Games

The virtual environment is the digital manifestation of a user's transnational image of the city. It is an image conceived through small-scale, short-term interventions that prompt experimentation and iteration. Its development is implemented solely through active participation, community engagement and crowd sourcing. In contrast, planning experimentation in the built environment is a climate that conceives slow, costly and often unimaginative progress. *Unreal Urbanisms* contends that cities in the built environment can use the "user generated" image of a city created in virtual environments to collaboratively reinvent and re-imagine the design of the urban environment. In the absence of reality (i.e. gravity, atmospheric conditions and real-world internationally recognized governance), the computer-generated environments produced in virtual gaming are to be analyzed as simulations rather than absolute and direct substitutions for the built environment.

This project seeks to contribute to the existing "games for design"

framework and architectural discourse, specifically in regards to community planning. Creating and planning communities in the virtual environments of massive multiplayer online games can reform the collaborative process of idea generation in community planning by facilitating player agency in its design. Player agency describes the ability of a player within a game to interact meaningfully with their existing game-world. More than simple action/feedback interactivity, agency refers to knowing actions taken by the player that result in significant changes within this world. In this practice, player agency establishes inquiry about control and maximum freedom within not only the game environment, but in parallel to the process of collaborative community planning. There are two imperative questions to be answered in the investigation of this thesis: Can massive multiplayer online games serve as a tool to stimulate player agency in the process of collaborative planning? How can player agency result in a complex legible order, rather than descend into visual chaos?



# TEMITOPE T. OLUJOBI



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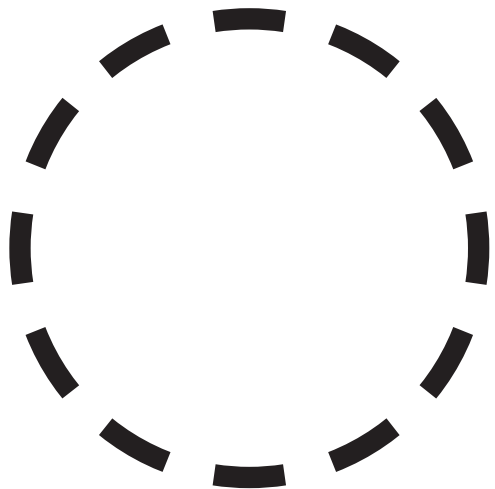
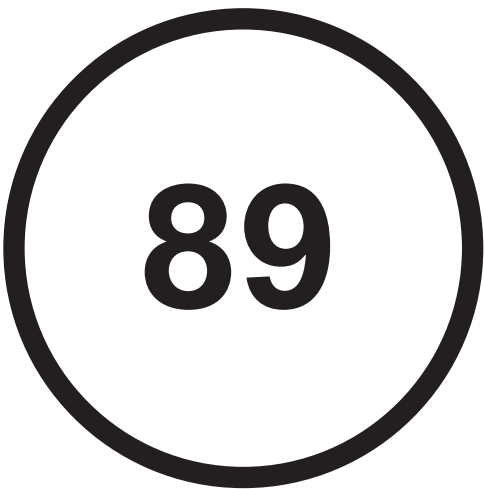
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# Wonderland

## An Architectural Interpretation of Children's Literature

Wonderland. Oz. A great green room. A forest of wild things. Willy Wonka's chocolate factory.

Here, there, or anywhere. These places and spaces are just a few of the many canonical lands that a child may encounter when reading a picture book. Imagine that the place you learn and the setting of your favorite children's book were one and the same. The product would allow for these environments and atmospheres of wonder and fantasy to work together to teach through an intrinsic abstraction of the stories. By architecturally crafting fictional landscapes, creativity and imagination can be cultivated in spaces of learning. These possible collaborations between the environments of children's literature and built design can produce worlds that are somewhat familiar while also still being fantastical—a combination which acts as a new architectural tool to encourage critical thinking and creativity.

The design of a school affects a child's social interaction, physical growth, emotional development, and intellectual achievement. The average public school in the United States has yet to advance from its original factory-style architecture. These box-like facilities embody cultural messages, such as education is standard, methodical, and linear—which is false. Architecture can shape the nature of learning by drawing from imaginative lands to flourish the creativity of students.

The iconic stories of western children's literature provide abundant

material for how people (at any age) develop sensitivities to their surroundings, whether realistic or not. Through architecturally analyzing the exposition, rising action, climax, denouement, and resolution of each tale, this thesis aims to develop formal, material, structural, cosmetic, and atmospheric qualities of an architectural environment of education and wonder. By analyzing the “architecture” of the plot development, each story's spatial qualities are foregrounded, and these taxonomies generate a recipe to design a didactic architecture that is reminiscent of the enchanted plots. These conditions pulled from the books are properties that should exist in a learning environment, but remain in literature in a more enhanced and fantastical way.

This thesis draws from the spatial qualities of picture books' texts and illustrations as a means for designing a new prototype for public schools to inspire the creativity and imagination of students. Similarly to how the stories were unfolded by identifying the five stages of the plot, the architecture is designed by different user groups' five stages. A toddler, a teenager, a parent, and a tourist are just four of the many characters that can emerge in this design's story. A narrative and sequence drives the architecture to redesign and redefine the way a learning environment communicates itself in the most eccentric way—through realizing the fantastical, dreamy, and imaginative discoveries of make-believe worlds.



# JESSICA ORDAZ-GARCIA STEPHANIE TAGER



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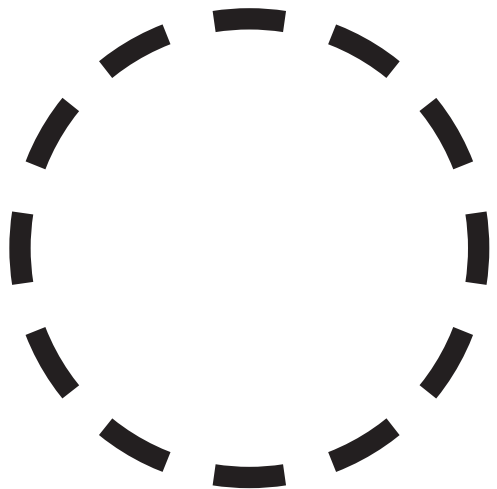
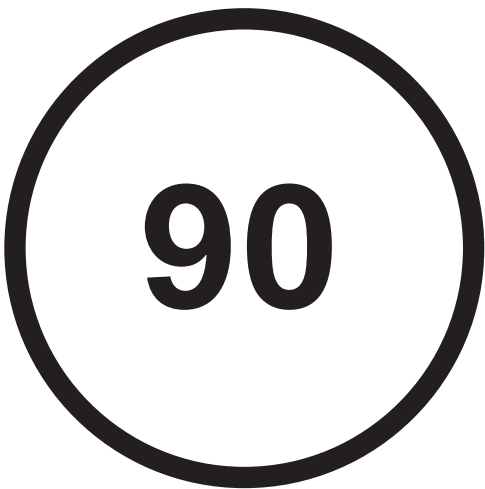
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# The Question of Slim

## A Critical Look at Manhattan's Recent Trend Towards Slimness

The sudden emergence and rapid proliferation of slim condo towers within the context of Midtown Manhattan are of specific interest to this thesis. The rise of "slimness" in Manhattan is evidence that a typological paradigm shift is currently in motion. In a much broader sense, Slimness is bringing to light just how much control finance exercises over architecture in all aspects of the profession. The apparent disregard for any intentional or unintentional consequences of this building movement has become a critical point of departure for research, speculation, and intervention. This thesis draws inspiration from Koolhaas's *Delirious New York*, and seeks to frame contemporary issues within the context of Koolhaas's notion of "Manhattanism". This thesis serves as a commentary on how "slimness" is representative of an extreme exploitation of the inherently flawed relationship between architecture and the economy.

This thesis contends that financial benefits of "slimness" is exploiting architecture to a point where the discipline is now driven solely by

immediate economic benefits, and consequentially architecture has become formally, socially, politically, economically, and environmentally irresponsible. This analysis and critique of "slimness" utilizes a series of ironic and speculative scenarios about 432 Park Avenue and W 57th Street in Manhattan, aka "billionaire's row", as the site for a not-too-distant future financial dystopia.

This thesis begins with a series of fantastical renderings of the existing framework of 432 Park Avenue, that have been formally and programmatically altered. The slim figure is forced to make bizarre and unexpected formal and programmatic accommodations, which causes "slimness" to be seen in a new light. These wildly fanciful renderings are then paired with a series of hyper-real architectural drawings and models that will attempt to illustrate an exposé depicting the actual nature of "slimness" as it exists today. The goal of this thesis is not to propose solutions for the issues that "slimness" perpetuates, but rather to evaluate them from a polemical point of view.





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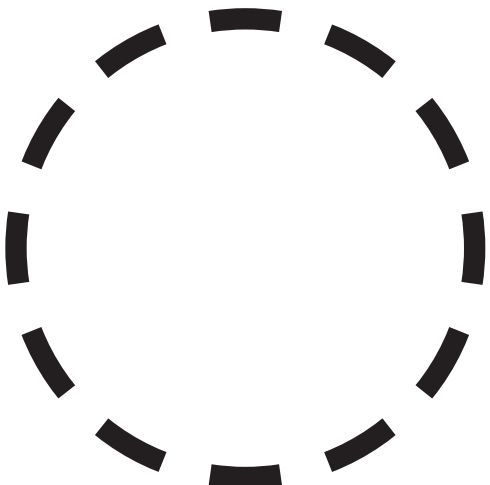
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# The Burning Building

## Designing the Contemporary Hearth

Fire! Fire! Fire!

In ancient times, fire was seen as the primeval element, one of the many themes competing for a place in architecture's origin mythology. The role of fire in architecture's evolution is widely acknowledged, but the extent of its capabilities has not yet been fully explored. This thesis contends that fire's paradoxical nature has the potential to redefine contemporary systems of design.

Due to technological advances, the hearth's energy has been transformed into a remote machinic element that is used discretely in industrial and commercial buildings, hidden under basements, or replaced all together by other forms of energy. The hearth in today's architectural culture has been transformed into a mobile object capable of creating temporal climates of comfort, rather than being stationed squarely within the home.

Gottfried Semper's model of the primitive hut suggests the hearth as the most important element of architecture: the physical materialization of space is designed around it, to protect and observe it.

Over time, the primitive hut has been systematically altered, with the functionality of the hearth expelled from the built environment, transformed, and reinserted back into architecture in the form of energy and heat. To further evolve this model, this thesis proposes an alternative architectural typology to Semper's

primitive hut by seeking to redesign spatial conditions via the idea of the "inverted hearth". Here, the hearth becomes the sole architectural element of design. Space is not defined by walls and enclosures, but through the design of fire and the environment.

When fire is controlled, hearths and campfires can induce relaxation as part of a multi-sensory, absorptive, and social experience. Thermal qualities are an important part of our experience of a space. They not only influence what we choose to do there, but also how we feel in the environment. The architecture of the "inverted hearth" will be designed around the exploration of fire and its spatiality to result in the design of immaterialized spatial boundaries.

This architectural research begins with the design of the contemporary hearth as a system of control that takes form at three scales: the intimate, the social, and the public. The architectural typology of the "inverted hearth" redefines the idea of fire as an instant catalyst for comfort that can fluidly transform programs of space without the use of physical elements. As a result, the intangible heat space generated by the altered primitive hut dictates the body's relationship to the environment, which in turn creates a new social phenomenon. It is architecture in its raw environmental state, a disintegrated primitive hut, a burning building.





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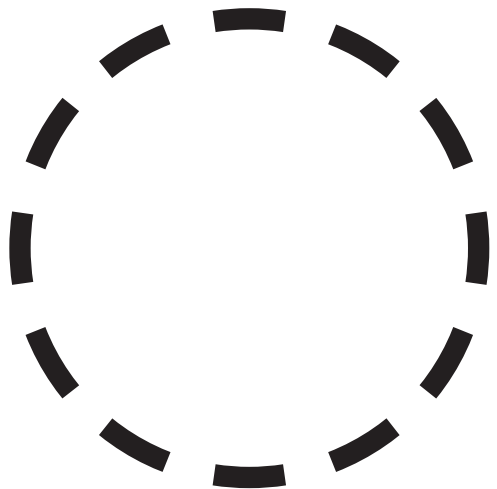
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# Projected Materiality

## The Purposeful Blurring of Screen-Based Digital Production and Tangible Façades

Envision a building that reimagines the traditional materiality of the architectural façade by coupling the functional with the aesthetic expectations of a day-lit building face with the supplementary material and narrative possibilities of a projected night time display. Engaging the potential of new architectural technologies, this thesis celebrates both the novel and sensational qualities of physically manifested materials and textures while simultaneously exploring the future possibilities of virtual and augmented materials through digital projection mapping.

Set in spectacle-friendly Las Vegas, Nevada, the test site for this experimentation is the Flamingo Resort in Las Vegas, a pivotal

intersection of pedestrian and motor traffic. The façade of the Flamingo could disrupt the complacency of perception and become imperative for a passersby to stop, reflect, and perhaps even change their thinking. Thereby building and creating projections that develop a visual repertoire that evoke a displacement of oneself in the present. Re-cladding the generic glass and concrete façade affords the investigational creation of a sculptural canvas that is visually activated by both sunlight and the projected image. The image to the right illustrates a series of material studies which examine the capacity of applied cladding to provide transparency, reflect daylight and interact with digital projections.



# ANNAGRACE WALTON



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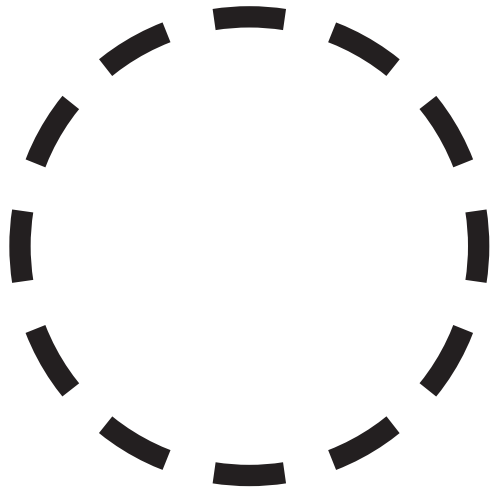
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# Faculty Committees

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**Brian Lonsway**



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**Benjamin Farnsworth**  
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# Syracuse Architecture

Founded in 1873, the Syracuse University School of Architecture consistently ranks among the best schools of architecture in the nation. The reasons most often cited are our committed and diverse faculty, our number and variety of study abroad opportunities, and our nationally-accredited, professional degree programs, which provide students with the technical skill and the cultural knowledge necessary to practice in an increasingly competitive global marketplace.

The studio experience, at the core of our programs, focuses on the intense exploration of the creative process, supported by the most challenging approaches to history and theory in the context of the technologies that inform the future of our field. The School provides a highly innovative environment for design education in which students benefit from extensive one-on-one communication with dedicated faculty in formal reviews and informal interactions.

To prepare students for a world shaped by globalization, the School of Architecture offers study abroad

semesters in London and Florence at our University centers staffed by full time architecture faculty. Students also have the opportunity to spend a semester at the University's Fisher Center in New York City, a state-of-the art facility opened in 2013. Shorter study abroad programs are available in locations such as Taiwan, Turkey, Japan, China, and India. The School also brings world-class practitioners and educators to teach and lecture at our home campus, as demonstrated by our visiting lecture series featuring renowned architects and designers, and our visiting critic program in which internationally recognized professors lead studios on campus.

Over the past decade, the practice of architecture has undergone dramatic change, placing the architect, once again, at the center of some of the most defining issues of our time. Syracuse Architecture has not only kept pace with these changes, but our faculty, staff, students, and alumni have led and continue to lead the effort to make a better world through the design of better buildings and cities.

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|  |  |  | <p><b>Dean Michael Speaks and the Syracuse Architecture Exhibitions Committee—Jonathan Louie (Chair)—would like to thank, Associate Dean Julia Czerniak, Mark Linder (Thesis Coordinator), Benjamin Farnsworth (Publications Editor), Common Name (Graphic Design), John Bryant (Fabrication), and the student exhibitions team: Frank Fuentes Jr, John Mikesh, Apoorva Rao, Dora Yui Kei Lo, Alex Yuenyue Chen, Rose Maal, Spencer Scott Gafa, Jose Sanchez, Megan Baker, and Sarah Beaudoin.</b></p> |
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