

Syracuse Architecture

B.Arch/M.Arch Thesis 2018

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Syracuse Architecture Thesis 2018
is published by Syracuse University
School of Architecture

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Syracuse Architecture

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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 our study abroad opportunities, and the 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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Our year opened in New York City with the second annual Robbins lecture, delivered this year by architects Lyndon Neri and Rossana Hu, principals of renowned, Shanghai-based Neri & Hu Design Research Office. Among the many other fall highlights, Syracuse Architecture was the primary host for “That Day Now,” a month-long series of exhibitions and events organized by Syracuse Architecture Associate Professor Yutaka Sho and College of Visual and Performing Arts Professor of Practice Edward Morris, to celebrate the work and legacy of Keiko Ogura, storyteller, peace advocate and survivor of the Hiroshima A-Bomb blast.

Spring 2018 opened with a lecture by retiring Syracuse Architecture Professor and former Associate Dean, Randall Korman. Professor Korman, a faculty member at Syracuse Architecture for more than 40 years, also organized a special lecture series and taught a special Visiting Critic Studio on his primary research topic and interest, façades. Speakers in the façades lecture series included, among others, Kenneth Frampton, Alejandro Zaero-Polo and Debra Mesa. While brilliant and quite wonderful, these monthly lectures and Professor Korman’s studio itself, with its weekly, mid-term and final reviews, were also bittersweet

temporal markers in the final term of Professor Korman, among the most influential and beloved of all Syracuse Architecture professors and administrators.

This spring we also celebrated the renovation and dedication of the King & King Library, made possible by a generous gift from Syracuse Architecture graduate Russell A. King and his late wife “Jiggy” King. In March we hosted the second Harry der Boghosian Symposium, organized by this year’s Boghosian Fellow, Linda Zhang. Entitled “Beta-Real,” the symposium brought together seven prominent speakers who discussed the relevance of “beta” thinking to contemporary architecture, art and design practices. Each year the Boghosian Fellow teaches a studio and two seminars, and organizes a symposium and exhibition focused on their research. All of Zhang’s fellowship activities—studio, seminars, symposium—culminated in a spectacular exhibition, “Beta-Real: The Materiality of Loss,” which, along with “Shelf Life,” the annual student thesis exhibition, brought to a conclusion all the spring semester events and activities. The academic year concluded with the convocation address delivered by Syracuse Architecture graduate Rosa T. Sheng, FAIA, principal at SmithGroupJJR, and founder of Equity by Design, a national organization and movement

MICHAEL SPEAKS

Introduction

started at the American Institute of Architects San Francisco Chapter as a call to action for both women and men to help realize the goal of equitable practices—to retain talent, advance the profession, and communicate the value of design to society.

The publication of this, the fourth edition of the Syracuse Architecture Thesis Book, memorializes and archives the final design projects of the class of 2018. The theses documented here reflect the range of techniques, positions and pedagogies our students are exposed to during their time at our school. Each thesis provides a singular testament to the dedication and hard work of the students themselves as well to the dedication and hard work of our outstanding faculty. The projects published in this catalogue offer graduates an opportunity to think about where they have been, where they are, and where they are going. For the Syracuse Architecture faculty, staff and administration, these projects and their publication provide the opportunity to celebrate those graduates, their parents and loved ones. But it also gives us, as a school, the opportunity to think about where we have been, where we are, and where we are going, as we begin to prepare for the students whose theses we will celebrate this time next year.

Thesis is the most invigorating work of one's education here at Syracuse Architecture. There are moments of feeling lost, and moments of finding new intellectual territory. Students are empowered by their autonomy to imagine and envision projects and, inadvertently, over a nine month span, something crucial also emerges: a map both of the discipline and their place within it.

The analog of mapping is useful. Maps, as we know, represent space based upon how we value and perceive it. Maps are both objective recordings and subjective readings, they can be produced individually or collectively, and they can bias the real or the imaginary. Maps also suggest territory—making visible both its physical attributes, such as buildings and landforms, and its abstractions, such as property lines and political boundaries.

In this context, the territory is the discipline of architecture; the map, a mental construction that shadows the production of the thesis project itself. At first this map is no doubt driven by what students glean from years, through the program's core, of directed and dedicated education and experimentation. Over time, however, these disciplinary maps are favored by each student's interpretation of thesis

ambitions and their valuing of its outcome. In the projects gathered here one can see various preoccupations centered on architecture's autonomy and its internal concerns such as space, form, process, technique, effect, appearance and performance. Equally evident are projects that bias the impact of external contingencies on architectural production itself, like climate change, social inequity, economic imbalance, political challenges and real estate development. Both sets of concerns fundamentally alter the topography of disciplinary maps.

As thesis year unfolds and students get clearer about, and more willing to stand up for, their interests and focus, they can unilaterally eliminate distractions (my project is not about that!). What students ultimately represent in their mental maps, which no doubt is made visible in their final projects, is certainly an index of emerging values. Crucial here, however, is what happens next. Valuing leads to acting. These young minds will be transforming the disciplinary territory of architecture for years to come. We all look forward to this as yet unmapped territory.

Maps are kind that way. They help us when we are lost, and they position us once we find ourselves.

Thesis tracks our times. Year after year the students' projects take on new processes, issues, sources, topics, formats, attitudes, predilections, programs, postures, parameters, polemics, methods, media, idioms, modes, taboos, techniques, deliverables, oversights, insights, silences, sensibilities, tendencies, technologies, theories and images. But there's never time for truths. Now more than ever, but the same as it ever was, the last thing a thesis tracks is truth. If a project is truly a thesis, it poses and pursues questions that are most adequately answered provisionally as concrete, timely speculations. If the range of projects in this catalog proves anything, it is that nothing is more true than something else, and everything is truly possible or possibly true. A few decades ago such relativist sophistication seemed provocative. More recently it passed for a tired truism. Now it seems to describe a new normal of perpetual pseudo-crises. This condition is both something and nothing new. Nothing new, because for centuries the pursuit of newness has been an intellectual and cultural imperative in the arts

and in the sciences. Something new, because now everything is literally at our fingertips and instantly presented as the augmented ever-present on hand-held screens. Too often today's news and newness are false positives that haunt our world as a cynical zombie spirit in impetuous tweets and collusive newsfeeds. In these perplexing times, grift and bluster rule. Truth seems thoroughly impossible when facts are at once elusive and effusive. Fake trues are making news. That is as apparent today in our political culture as in our academic architecture, but for very different reasons and with entirely different ambitions. A thesis cannot be built on deceit or swagger. Research requires assessing the potency of multiple, alternative sources and determining which facts are pertinent for any particular project. With the excess of information available to support any topic or concern, there is a greater necessity for collective action and inspired direction. The kind of news that theses make may be fake, but they are true positives. These times, they are amazing.

MARK LINDER

Fake Trues, Making News: The Times, They Are...

An architectural thesis at Syracuse University is a reflection of the larger context in which the discipline operates. For thousands of years successful architects have used the design of built environments to synthesize a myriad of factors influencing a given project. Their ability to illustrate values and at the same time solve functional problems through material culture is distinct and at the core of what they do. It is why design matters.

Syracuse Architecture is part of a large socially progressive liberal arts research university. It is among the main factors that attract great students to the School. The larger University provides a broad context of ideas and offers a wide variety of forms of intellectual and social discourse. This academic reflection of society is a backdrop against which our architecture students select and develop their thesis. The evidence of this intellectual diversity is in the breadth of topics and techniques our students use in their final effort in the School. Whether it be an interest in social equity issues, energy efficiency, digital fabrication, virtual realities, the relationship between architecture and the consumption of experiences and/or objects, or any transformation in society, Syracuse Architecture students are curious about the diverse and ever-changing world and want to know how architecture can make a difference in it. To do this, students must negotiate between

the larger universe of ideas and an architectural body of knowledge with its own history and reference points. Ultimately, for students and faculty, there is a recognition that the challenge of connecting interdisciplinary ideas to the making of architecture, while necessary, is always formidable.

At an individual level, thesis is a critical experience for our students, one that matures their talents and intellect and reinforces the School-wide value that analysis of any given topic is a key element to both steer and enhance their more intuitive sensibilities and other aptitude they have been cultivating throughout the time they have been in the School. The level of personal responsibility to identify a project—which usually begins with a suspicion about a topic and molds into a sharp contention about architecture that is applicable to an understanding of the discipline beyond the example of their specific project—can be intimidating. With enthusiasm, our students and faculty tackle the complexity of these thesis projects and in the best cases arrive at elegant and sophisticated solutions that speak in distilled and powerful ways to their situations. For this reason thesis is the kind of project that stays with our students their entire professional lives; its themes, successes and shortcomings thread subconsciously through one's voice as it matures over the decades, often in unexpected ways.

LAWRENCE DAVIS

On Thesis

The thesis—the final “putting-out” (etymologically speaking) of our students before they graduate—stands as a measure of their abilities to position their ideas not only within this slippery thing called architecture, but as one of its defining components. For each thesis represented in this book, whether with intention or not, does its own part to contribute to what we understand as architecture. As a discipline which is itself an amalgam of other disciplines, this continuous project of definition is necessary, and as expected, has been one of the field’s—forgive the recursion—defining characteristics.

So, while one viewing of the contents of this book will reveal a rich and diverse collection of idiosyncratic ideas put out there by our students, another viewing—this one a close read of the book as a piece of disciplinary ephemera—reveals something else: a powerful yet challenging struggle to structure, organize, rationalize, codify, define, delimit, guide, provoke, expand, etc. the very constitution of architecture

itself. What I believe is worth drawing your attention to is this putting-out: the thesis on architecture that is this document. It is one of a number of collective products of a generation of creative thinkers—a group, really, of definers of architecture. I encourage you to look across the projects, to see the threads of discourse that exist among and between them. These threads may connect the words of one student to the images of another, or may reveal a new inflection of a graphic technique that we will see for years to come. The threads may highlight a viral perspective on design that runs across schools, or across years, or may be culturally and temporally specific to this one specific collection.

The book, after all, is simply entitled *Thesis 2018*, with thesis in the singular. It is in effect a crowd-sourced thesis, “put out” by our graduating students as a collective argument on the discipline of architecture, simply, and effectively, to figure out just what it might be...

BRIAN LONSWAY
Just to put this out there...

“Architecture is....” When I hear someone try to definitively state what architecture is or is not, I tend to laugh. This type of certainty can only be derived from naïve ignorance; to quote Slavoj Žižek, who is paraphrasing Alexandre Kojève, “only an idiot can be certain.” Any idea of what is and is not architecture must be understood via Karl Marx’s critique of G.W.F. Hegel’s Dialectic. Prior to Hegel, philosophers argued for absolute models of freedom. John Stuart Mill said “society has to allow for offensiveness, but not harm”; the utilitarian claimed “freedom is what is good for the many,” and Immanuel Kant had his Categorical Imperative. But then Hegel said “Freedom is the thing that makes you a human being; without freedom, one cannot be a human.” Marx modified this, via his notion of Historical Materialism, arguing that the material conditions of a society determine the meaning of human existence. However, despite this radical difference, idealism v materialism, Hegel and Marx agreed that every generation has to define freedom for themselves. An African-American in the Jim Crow United States of the 50’s has a different notion of freedom than the recent college graduate crippled by student loan debt. This is important for architecture as well. Each generation will have to define what architecture is for their generation. However, one must appreciate that this “definition” is not fixed or certain and will have to exist in a state of radical impermanence,

allowing their definition to evolve. Our generation desperately needs a re-definition, which should be more critical than simply drafting curtain wall details, preparing ever-more photo-realistic renderings, and working in a large corporate firm. Perhaps to do this, we should begin with the notion of service. The definition of service for architects has been reduced to a simplistic, Capitalist notion of serving the client, i.e., the market economy. Architects must liberate themselves from this contaminated definition of “service” and instead think of the profession as a social service. This will require and demand that architects not just satisfy the needs of commercial interests, but transcend the short-sighted “viability” of the market economy and fulfill the imperative for basic and decent living. To do this, We, architects, have to initiate our projects, or at the very least define the program for our projects. The basic criterion of a Thesis—to help define for the student “what architecture is” for them—allows them to graduate with a true social purpose, and not simply a goal to get a good job. A thesis, to borrow from CrimethInc., must be the first attempt for one to cut holes in the fabric of this reality and begin to define the current material needs and conditions that we, as architects, must address in order to forge new realities. A student must graduate with an agenda to serve a larger cause; otherwise, we have simply produced employees serving ever more outdated realities.

MITESH DIXIT

Architecture is...

When I was in my first year of graduate school, a professor calmly and seriously told our student body that if our ultimate goal in architecture was not to win the Pritzker Prize, we were wasting our time. Though certainly provocative, over the years I have come to understand this charge as something quite basic: the acknowledgement that as a program of architecture, we are responsible for stoking the ambition of our students. What kind of work should they strive to do, how should they strive to practice?

With an entire academic year to dedicate to one project, thesis is a strange beast. Students aim to synthesize years of training into a single project, while often simultaneously trying to address current problems and pressing issues of our time. While this strategy is admirable, I believe thesis can offer a much more ambitious and projective opportunity: to invent. Thesis projects have the opportunity to rethink the nature of today's architecture and design landscape while simultaneously inventing new positions and new modes of practice within it.

In professional practice, architects may not often have the opportunity to select their site, their

client, their users, their budget, their constraints. If positioned in this way, thesis is irrelevant. But if we position thesis instead as time and space to do, to make, to explore, to experiment, all the while accepting the fact that failure at times along the way is an important part of the process, students are critically positioned as creative architectural inventors.

Rather than the goal to identify, argue and solve, the opportunity with thesis exists within this act of invention—to projectively experiment with how architecture and design might respond to the facts and fictions of contemporary environments in ways that are responsive to the diversity of people who make up those environments, and their possible futures. While this method potently and critically interrogates the landscape in which we as architects work, it also envisions important fictions within it.

Ultimately, the ambition of thesis hinges on the fact that we are not simply trying to train capable architects. No, we are also trying to stoke a creative spirit in our students to reimagine what architecture even is, and how it is valued.

MOLLY HUNKER

Thesis is an Invention

You have in your hands a catalogue introducing 93 thesis projects that students have sweated, cried, and celebrated over during the 2017-2018 academic year of their Syracuse University School of Architecture education. This tangible, legible, and abbreviated archive is a mere taste of the substance embedded in this work.

The architecture described here cannot, and never has, existed solely in the realm of the material; it has become increasingly difficult to fully describe on paper the breadth of the work as presented in this book. Ideology has always been the initial palette of the architect. As architects, we have always embraced the material and the non-material—the social and the cultural factors influencing design. These non-physical factors may be as permanent as concrete or as malleable as paint.

While reviewing this collection, consider the missive of 20th Century thinker Marshall McLuhan. As television became ubiquitous, McLuhan cautioned in “Medium is the Message” that the method of communication, i.e., the medium, has far more importance in our lives and impact on our built environments than what we are communicating, i.e., the message. Media innovation has

pushed far past television, and society has embraced technology (mediums) into almost every aspect of our lives. Perhaps now we can/should turn our gaze back to content. Perhaps we have moved past McLuhan’s warning and can gravitate towards a society in which the message will regain its relevance and transcend the medium. It is possible that new mediums will provide access to data and inform or augment our experience in ways we could only imagine before.

Despite the conventional medium of this catalogue, it represents a mark in time of the present and future state of architecture. It is the forward-thinking consideration and research of a bold group of individuals who are paving their own way in a discipline that is constantly expanding. Architecture isn’t and never has been just about knowing how to draw a flashing detail. Architecture is about knowing how and when to apply one’s technical knowledge of the built environment in a realm that embraces video games, virtual reality, social inequality, history, ecology, and economics simultaneously. As a collective, the student theses introduced in this book embrace all of these realms and boldly ask, “What next?”

AMBER BARTOSH

What Next?

The Criticality of Thesis Today

All are invited to visit Propozalooza, the public kick-off of the 2016-2017 [2017-2018] thesis projects. Propozalooza is an exhibition and discussion forum for thesis project proposals (third version) by students currently enrolled in thesis prep. —Event Description for Propozalooza, Syracuse Architecture

Propozalooza, now in its third iteration, is the first opportunity for graduating students to share their Thesis with the school. It happens near the beginning of the academic year and is scheduled in preparation for pairing students with faculty advisors. Each student is given one of the three-by-six foot wall spaces that line the passages and stairs in Slocum Hall. The objective is simple: to coordinate images and text that communicate a proposal for a yearlong investigation. Over ninety projects are pinned up on the walls exhibiting drawings, renderings, and objects to convey an architectural project. If thesis is a platform for the development of a student's future, then Propozalooza is their first attempt at displaying its progress.

Over the three-day event the school transforms into a network of bustling streets; like happy shoppers the students and faculty eagerly walk up and down the halls peering at and scrutinizing each project. They read the text and study the images as if they're trying on a fine linen shirt, and ask themselves: How does it fit? Does this project look good on me?

Before Pop, Andy Warhol was an award-winning commercial artist

who, during his formative years, was responsible for designing window displays for Bonwit Teller. Like the students in Propozalooza, with each store display Warhol designed presentations around specific themes or products. The goal was simple: to put into play a range of visual media intended to persuade someone to buy something they may or may not need or want.

For Warhol the limitation of the window display—the shallow depth, dimensions of the storefront window, and the temporary construction—and the burgeoning advertising industry provided important physical constraints and conceptual support for the development of his work. This gave him access to media and illustration technologies, such as screen-printing on paper, and moving images for cinema screens, that were altering how societies interacted with popular information and imagery transmitted around the world, setting the foundations for the development of his future persona and artistic practice.

While it is true that Propozalooza is the first event for a thesis student, not all architects aspire to design department store displays. But over fifty years after Warhol's first Bonwit Teller window, the visual technologies and physical constraints of the display system raise a conundrum pertinent to young architects today: What am I imaging? How do I organize it? What forms of media are best for constructing and communicating the work?

JONATHAN LOUIE

Window Shopping

I often think about the responsibilities we all have to the survival of the planet and wonder about the world students now enter at the beginning of their professional lives. As a graduate, this was not my experience. My generation and generations before, knowingly or not, have created a world whose inertia cannot be sustained. It is terrifying, but there is reason for hope. A new generation of architects is tackling difficult and important problems. We should be struck by a willingness on the part of this generation to ask questions that challenge long-held “truths,” that thrust a stake in the heart of accepted norms and construct opportunity that aims at a deep understanding.

In scientific disciplines, speculative analysis has always been important. Without regard or restriction to an end, it often produces unexpected and unintended results that are no less valuable than original hypotheses. The ability to test alternatives and to vet experimental ideas is critical to advancing scientific thought. And so it is in architecture and the design of the built environment. The concerns are different, but speculation is a necessity. The conjectural nature of the work is not its limitation. Rather, it is the strength of such endeavors as they conceive alternate ways of seeing, and new ways of thinking. It is one of the benefits of student work: the production of ideas that are beholden to no one. As we are

challenged by our own survival, we need them now more than ever. The objective of thesis is not to find the right answer or even the most compelling one. Rather, it is to suggest a way of thinking, a strategy for the way we understand how architecture contributes value. These projects are a beginning, an opportunity that opens discussion about the potential for the places we occupy and live, for the planet that we share with other species, known and unknown. The value and power of these projects, produced in an abbreviated time, is not that they solve problems. That is not their intent. Rather it is to construct debate that will sustain discussion. The limited time frame for the work requires response that is often intuitive, sometimes reactive, and often provocative.

Architects face the acute awareness that we are part of the problem that challenges our collective existence. As citizens and professionals, the questions architects have always asked—how we inhabit the planet, how we settle, how we build—now have urgent consequence. The urgency leaves little time for mulling around, researching possibility, or testing alternative visions. Architects are thinkers uniquely poised to participate in the collaboration of speculation and salvation, but the testing needs to speed up.

We are running out of time.

ELIZABETH KAMELL

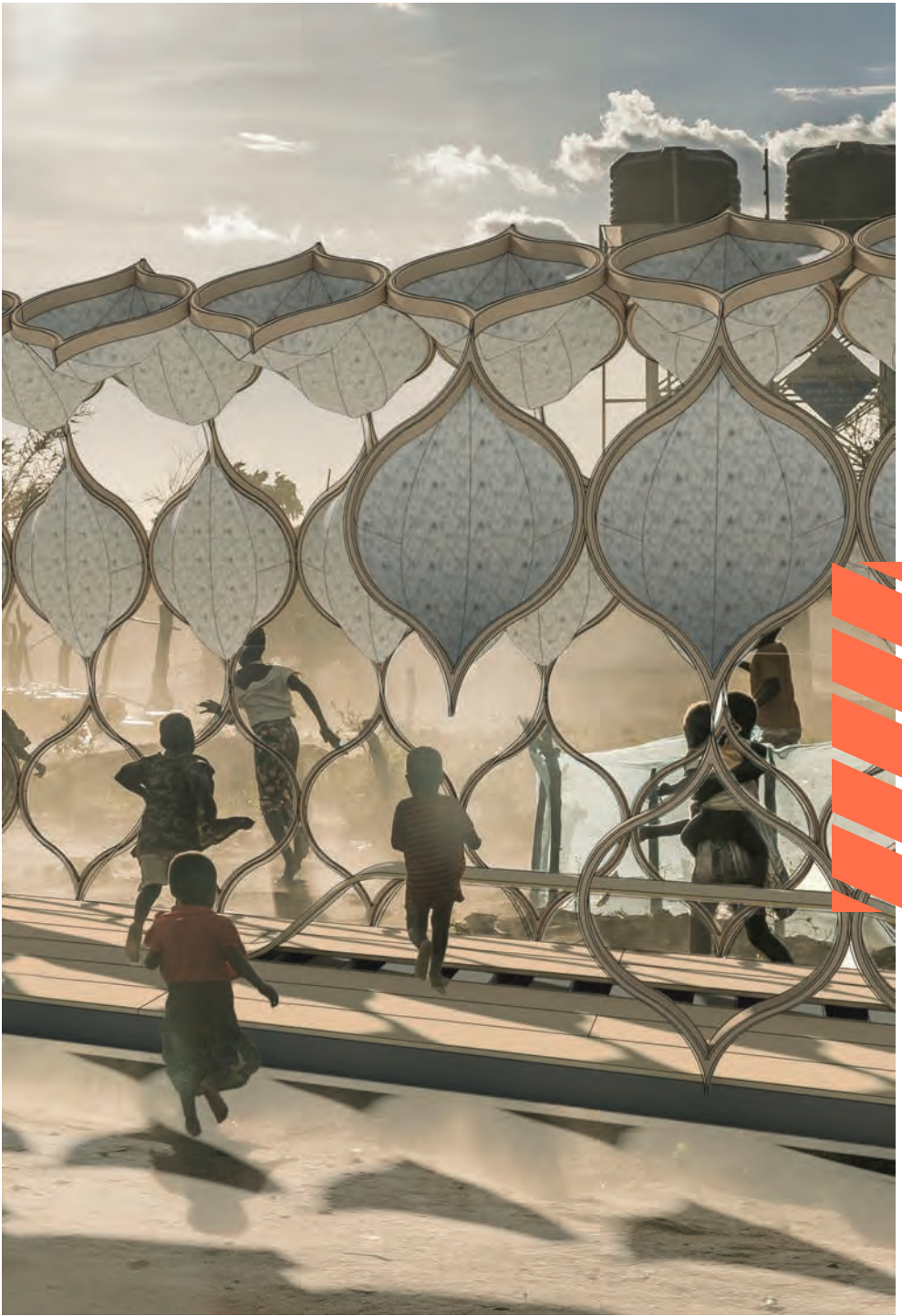
When I Wake

Projects 2017–18

The design, implementation and overall effect of the refugee camp as a humanitarian and political technology have been a near total failure. Refugee camps are, by definition, an ephemeral design solution. There is no time-line for how long they will be needed; their current architecture reflects this. Usually refugee camp structures and infrastructures are designed to last three to four months. But with refugees residing in camps for seventeen years on average, the problem is quite stark. Day-to-day problems and dilemmas include segregation, stresses on psychological and physical well-being, and a drastic drop in self-management and self-sufficiency. However, since most of these settlements develop in an impromptu fashion, the lack of regulation creates a unique opportunity to re-imagine temporary yet reliable, adaptable and resilient urban forms.

Based on research and analysis of the infrastructural, communal, and economic networks of a specific settlement, this thesis implements a design intervention within the parameters of materiality, modularity, and feasibility. It explores methods for the use and adaptation of prefabricated building components to fit specific programmatic needs for refugees such as housing, medical services, education and communal areas.

The Ephemeral City: The Feasibility of Modular Design in Relief Adaptability



AUSTIN JOSEPH ADAMS

For too long, large cities in the United States have ignored the needs of the pedestrian. Private vehicles are assumed to be the main mode of transportation and determinant of city planning. Many cities boast about the multitude of cultural, architectural, and business opportunities they offer, but few place walk-ability at the top of their hierarchy for residents and tourists. The first question to ask about walk-ability in a large city like Dallas, Texas is, to where are we walking? This thesis explores the use of nodal interventions as a strategy to stitch together the character of the city and recover walk-ability.

The thesis is not an interruption of existing lifestyles, but a strategic opportunity-seeking process. The interventions will make walking, cycling and public transport not only more convenient but more desirable than driving a car.

The project proposes a series of nodes on Loop 12. It includes sites directly adjacent to Loop 12 that promote walk-ability and that highlight the cultural diversity of the city.

Each node is individually themed and characterized through the neighborhood as a reflection of its location, which narrates and celebrates that location's character and is designed to be engaged and activated by visitors. The street section of the loop is restructured to extend the public realm and minimize vehicular congestion, creating a safe environment for pedestrians to cross and occupy.

Loop 12: Pedestrian Dallas: Nodal Interventions That Promote Walk-ability



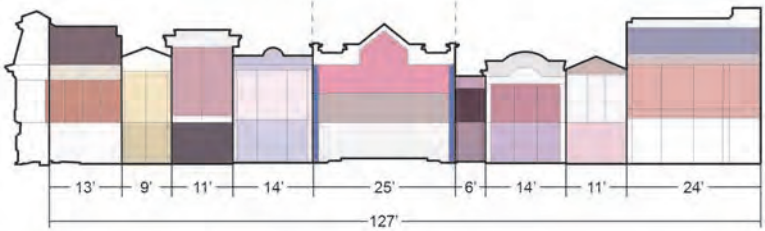
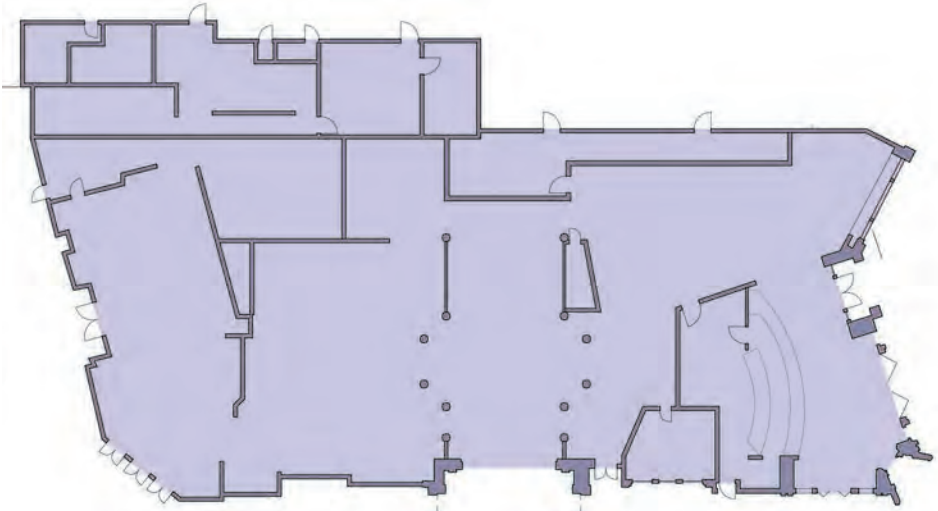
PRISCILLA ALMENDARIZ


With the opening of Disneyland, Walt Disney transformed his animations into three-dimensional environments. At the heart of Disney architecture is storytelling where form follows fiction. The Disney approach to telling a spatial story makes the Disney theme park a unique experience; visitors become actors in the story and the architecture becomes their stage.

Disneyland and Disney World embody hyper-reality where reality is edited in order to present everything in its enclosure as magical and immune from the perils of the world. This fantasy is intentionally reproduced and no longer pretends to be imitating reality. How closely does Disney intend to replicate the real version of history (past, present, or future)? Is this simulated reality problematic despite the millions of fans that Disney attracts to its movies and parks?

Through analysis of Disney architecture this thesis examines how themes of fantasy, utopia, and pop culture are achieved through design. Case studies identify the roles of architectural language, symbolism, reference, and distortion in the design logic of Disney architecture. Disneyland's original Main Street USA is the first investigation. It is the first built environment Walt Disney used to create his idealized version of history. The goal of this thesis is to determine the verisimilitude of Disney architecture by comparing Disney's version of buildings to their referents. In certain cases, the rules of verisimilitude are shattered in themed areas such as Cars Land, where the source is a three-dimensional animated Disney film. In the end, this analysis reveals the elements that create the various architectural conditions in Disney architecture that produce spaces of fantasy, heterotopia, and distorted reality.

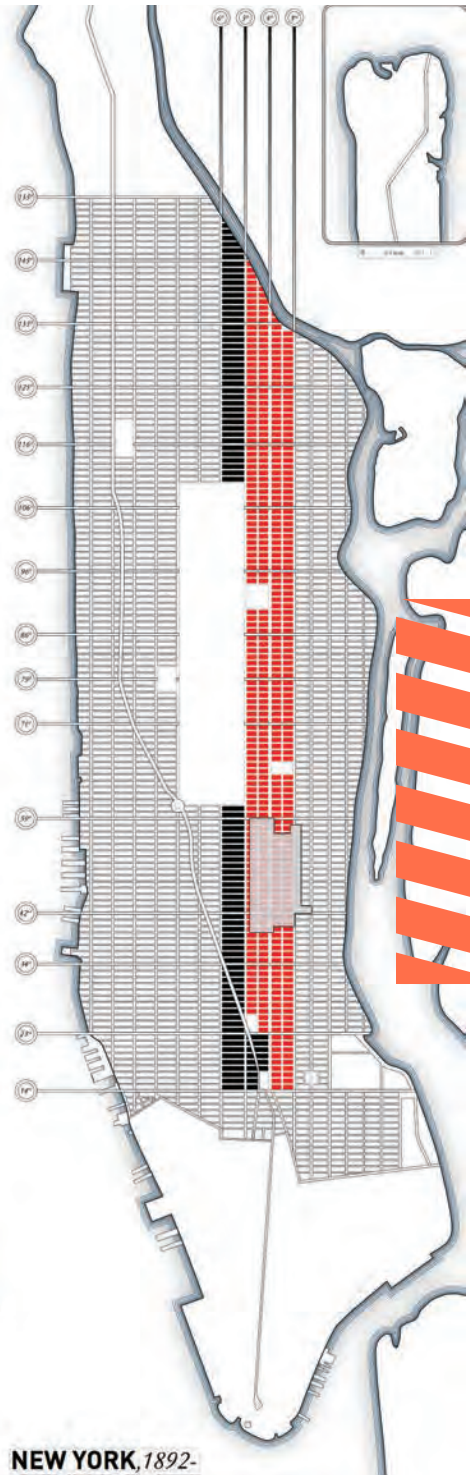
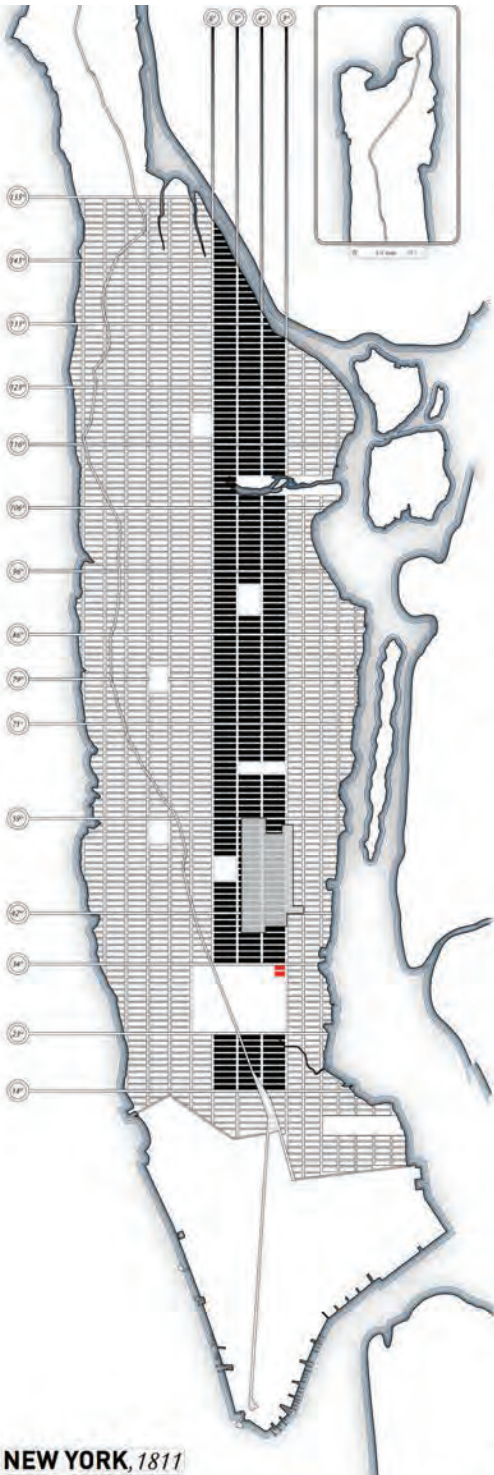
Learning from Disneyland: Form Follows Fiction





This thesis rejects the approach proposed and approved by the Midtown East Steering Committee which suggests that larger buildings and spacious subways will improve the attractiveness of the special district. These changes may allow the district to function more efficiently, but they neither promote the character of the neighborhood nor permit memorable pedestrian experiences. Through a historical analysis of the development of Manhattan's East Side and a cross-comparative analysis of recent urban development schemes in Manhattan, this thesis argues for an extension of Vanderbilt Avenue that will subdivide ten blocks from East 46th Street to East 57th Street. The Haussmann-inspired boulevard will open a 60-foot wide pedestrian corridor that unfolds vertically as an urban gallery. This unprecedented type of public space enmeshes otherwise delineated zones for public and private activities that are so readily apparent within the Manhattan grid and accentuates the charm of Midtown East, a place where wide planted avenues and grand buildings converge harmoniously. A new formalization of public space is an appropriate way to revitalize Midtown East and make it once again competitive for investment.

A Project for Midtown: Creating an Original Expression for Public Space



DANIEL ASOLI

This thesis examines the critical need for city planning focusing on long-term refugee settlements. The Syrian crisis has forced millions of civilians to be evacuated and relocated to refugee camps across the Middle East. The constant construction and expansion of these refugee camps demonstrates the urgency for understanding these permanent temporal cities.

We focus on three issues raised by these refugee cities: the differences between temporary and permanent settlements, the need for city planning, and the economics of cities.

The Za’atari Refugee Camp in Jordan clearly illustrates how a “temporary” camp has transformed into a “permanent city.” It is not only the largest Syrian refugee camp in the world but also the fifth largest city in Jordan.



Permanent Temporal: Demographic-Based Education of Production & Culturally Aggregated Community Spaces

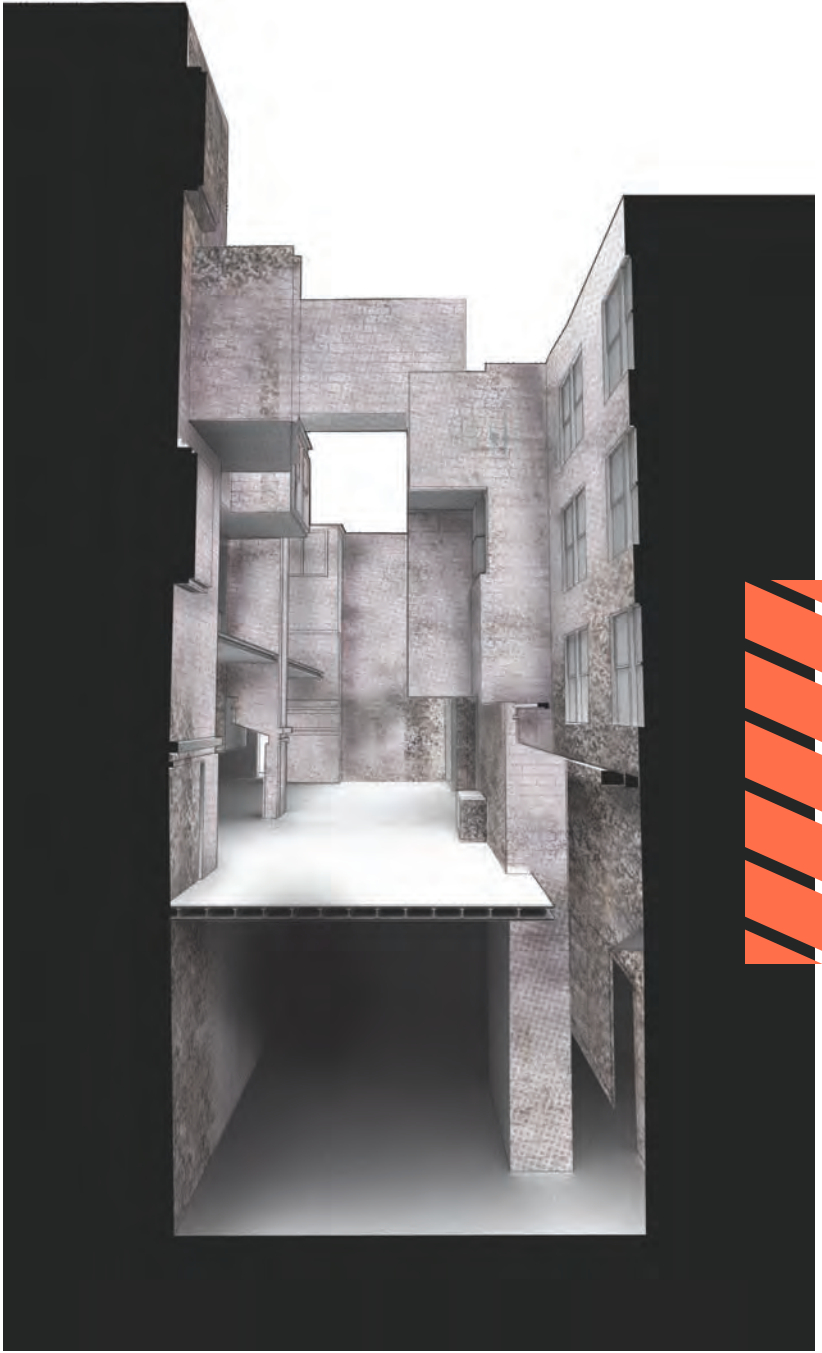


CHRISTINA BAHOU &
ALANNAH GAMBLE

Architecture is an archive for the past and present, seeking to preserve memories intrinsic to the built form. It alludes to memories, events and pasts that manifest themselves materially. Through physical and ecological acts of erosion, structures fade, crumble and disintegrate, producing an effect of distance from their idealized form. We are conditioned to view works as ideal conditions: regularized, clean and tidy. We constantly clean and refurbish to achieve this idealized state. The result is an erasure of evolving histories. Acts of historic preservation and the blind reproduction of standardized architectural elements seek to recreate the past directly by rebuilding likenesses, but in actuality they take us further away from understanding history, time and meaning.

Indirect communication forces us to reconsider the static ways in which we understand form and representation in architecture. It opens up new representational possibilities between objects over time, and offers an alternative to literal and symbolic forms of representation. Through acts of literal representation, entities such as suburban homes duplicate architectural form and typology. They dilute the intent and reason behind iconic architectural elements and somehow take us further from their actualized selves. This thesis memorializes the idealized suburban home, marking the end of a history. It explores the reconciliation of blasé application of iconic architectural elements, the consequences of their resultant spaces, and the tension between ruination and its inherent opposite: historic preservation.

If Walls Could Talk: Prioritizing Memory and History Over Physical Preservation



DANTE ANTONIO BALDASSIN

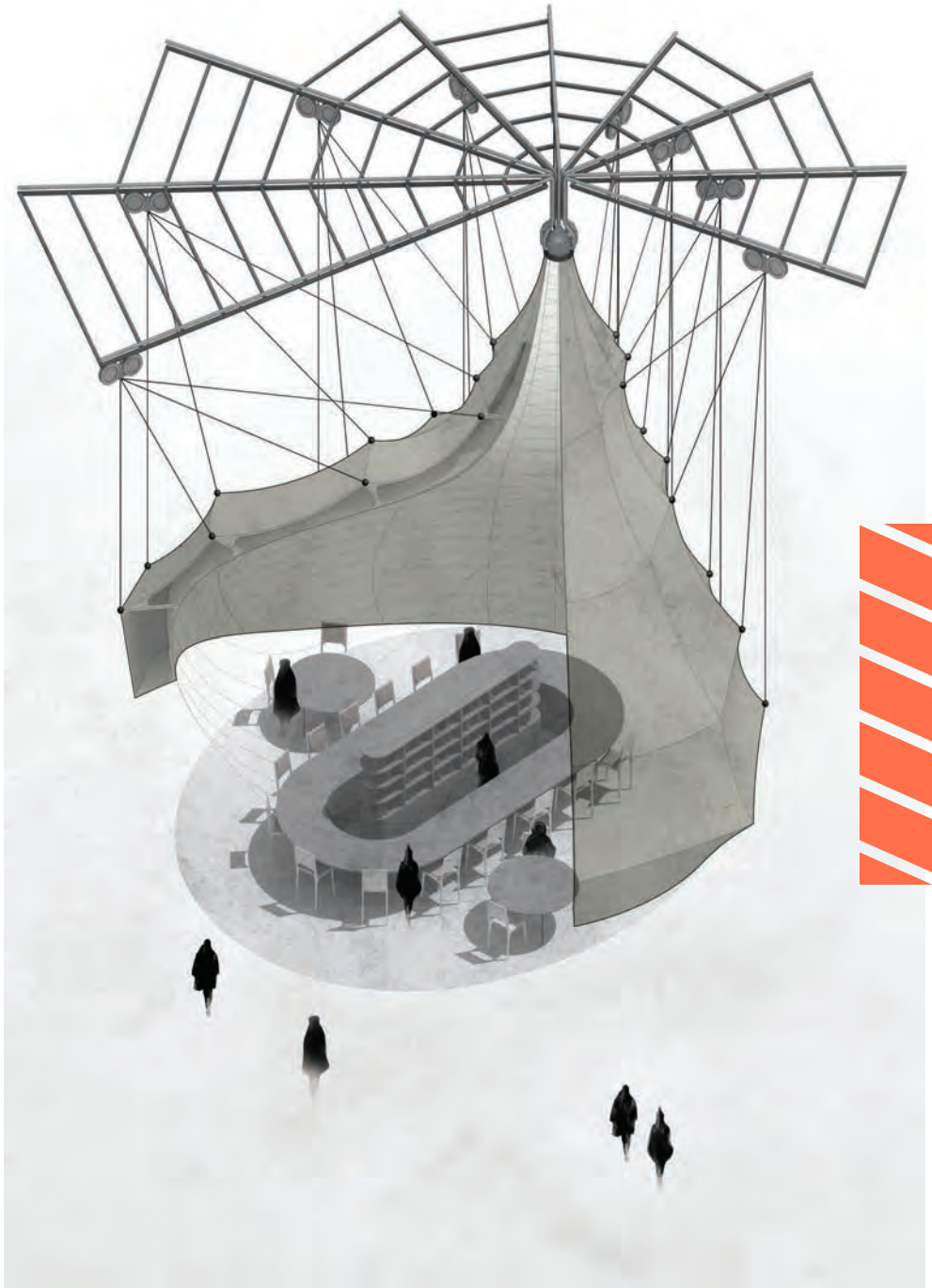
Historically, companies have utilized architecture to physically manifest and consolidate their brand identity. Corporate architecture has thereby adopted aesthetics in accordance with a brand and has been designed to appeal to the interests of a target market.

However, market interests are in a constant state of flux while architecture is a static artifact once constructed. Architecture has compensated for this through redesigns and renovations. Companies transform their architecture in order to avoid being perceived as outmoded. This is costly and wasteful. As a result, corporate architecture is reduced to nothing more than a top-down marketing strategy.

In order to adequately resolve the discontinuity between the fluidity of a brand and the static qualities of architecture, a new type of corporate architecture must be developed that utilizes adaptive architectural techniques and data analytics as a means of continuously tailoring its internal programs and layout in relation to the interests of its users. While programmatically variable, this new architecture must still embody a formal and aesthetic language endemic to its host brand to avoid operating as a formulaic, replicable “design shed.”

This thesis proposes a selection of mechanical building systems at different scales to form an adaptive structure for the Anchor Brewery Company based in San Francisco. This design experiment aims not only to negotiate the dynamic interests for a brewery within a specific area, but also to consolidate an unconventional branding image for the selected corporation.

A Brand-New World: A User-Oriented Corporate Architecture



NATHANIEL BANKS &
YIDIAN LIU

This thesis explores the manipulation of physical and digital environments through brand narratives in the cultural phenomenon of the “consumerscape.” It is an investigation of Augmented Reality based on the literal meaning of the words “augment” and “reality.” To augment means to make greater, more numerous, larger, or more intense, while reality means something that is occurring or existing in actuality. Based on these definitions, the augmentation does not need to be digital; it could also be physical. This thesis contends that Augmented Reality is an environment where a person can simultaneously view, directly or indirectly, the immediate physical environment and the virtual environment that overlays it.

The technology of Augmented Reality could be seen as functioning similarly to architecture. It realizes imaginary ideals in the form of virtual objects, becoming a tangible and interactive experience in the immediate reality. Additionally, its capability to be customized to each person’s needs answers the demand for individualized and instant service of digital age consumers. Augmented Reality has become one of the most popular technologies for selling a brand’s identity and enhancing consumers’ shopping experience. This thesis contends that traditional architectural design processes are not adequate to realize a “mediated consumerscape”: an immersive shopping experience defined by personalization, place non-specificity, adaptability, gravity resistance, and interconnectivity. In order to achieve immersion in such a mediated consumerscape, architecture should adopt Mixed Reality in the design process, and the Mixed Reality content should fall somewhere between Augmented Reality and Augmented Virtuality based on Milgram’s Virtuality continuum.

Mediated Consumerscape: Re-designing the Shopping Experience with Augmented Reality

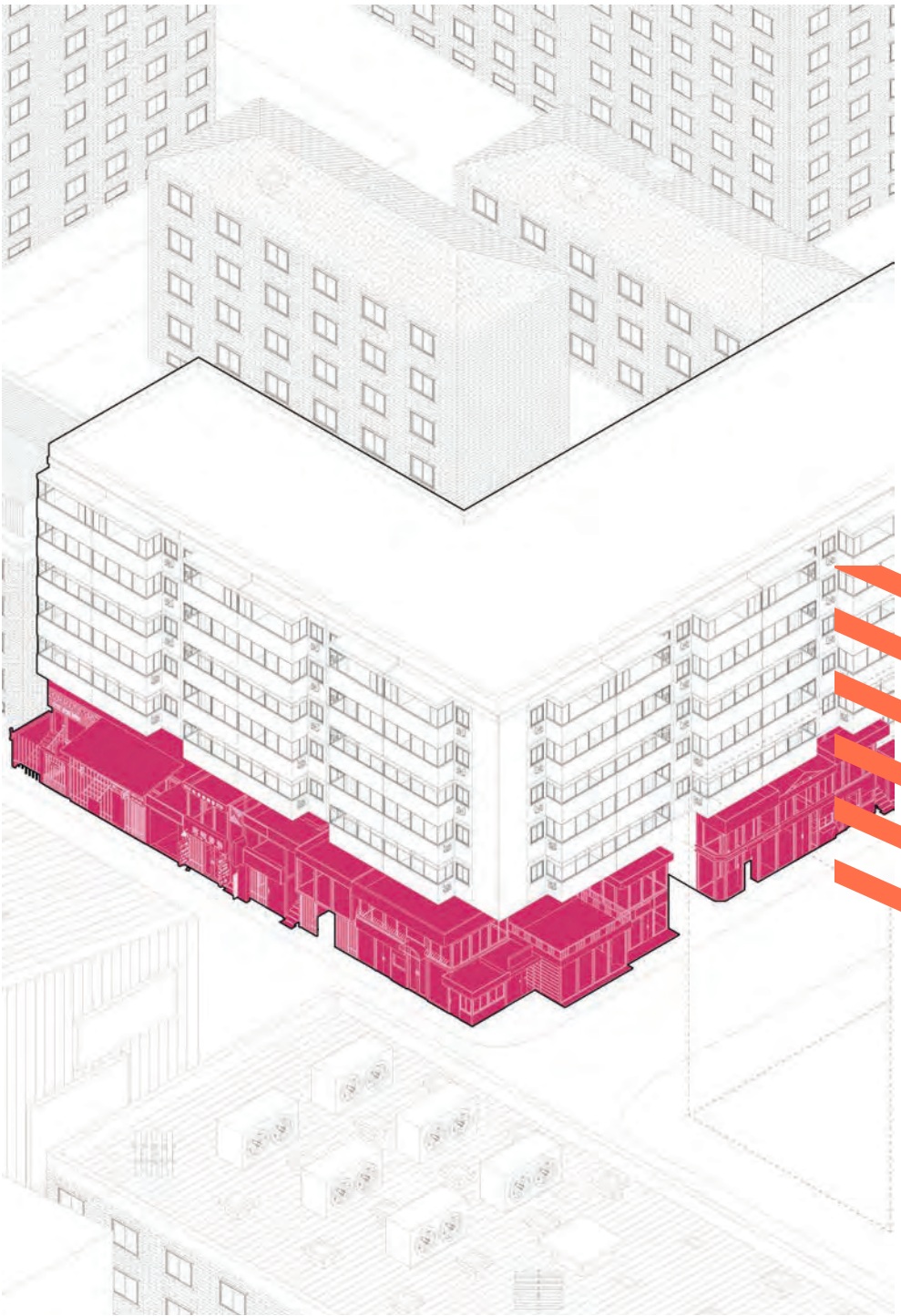


TARA BOONKHUN

Zang Jie has been one of the most popular places in Beijing over the past decade. It is famous for its diversity of activities, possibilities, functions and typologies. Zang Jie was born from a residential building: building #42. The first two floors of this building have been occupied by additional constructions. Most of them are informal architecture attached to or embedded within the original structure. Thus, the function and spatial organization of building #42 have gradually changed. The top part is a regular residential building, and the bottom part is an informal street. Zang Jie and building #42 co-exist as a new architectural reality. They share and produce an interdependent ecosystem.

In early 2017, the Beijing government released a new urban environmental improvement project: “Rebuild the Wall.” Demolition quickly spread to the whole city. Thousands of streets have been “remediated” in a short period. Those streets were mirrors of Beijing. Their architecture directly reflected what people wanted and needed in this city. “Rebuild the Wall” not only tears down informal constructions: this process of “remediation” systematically erases and degrades the vitality of urban public space.

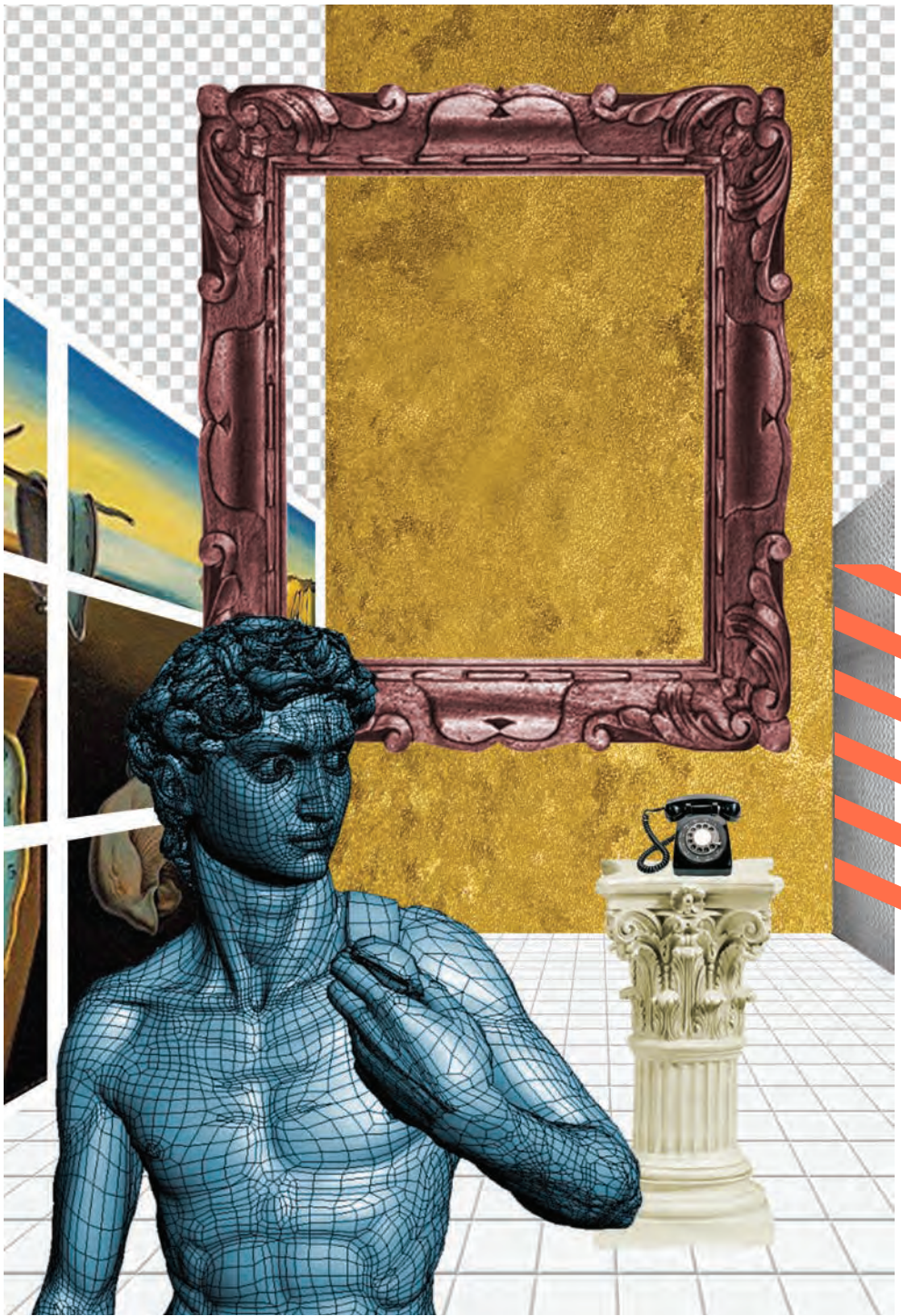
This thesis re-imagines a more compatible intervention that could be an acupuncture treatment for Beijing’s current urban condition.



This research project speculates on the base architectural elements that make display possible as the museum expands in scope and function. From mediators between art and architecture to autonomous adaptable types in their own right, those elements both reflect and innovate upon the changing role of the museum. A series of scenarios explores spatial issues of display, and confronts different variables, programs, and realities of consumption. *Pleasure Pursuit* is a museum playground that tests architecture against display, and vice versa, to demonstrate their capacity for synthesis.

In an increasingly visual culture capable of reproducing and distributing artworks on a mass scale, the perceived “value” of the original piece becomes unstable. This is a paradigm shift influenced by intensified technological advancements and consumption, wherein the nomadic image of artworks—through saturation—“produces value for and through images” (Joselit). Works of art today make use of their visual and cultural currency through various reproductions, which are allowed and encouraged to shift in size, scale, and material. Museum display devices thus adapt their role and function to these reformatted works.

Pleasure Pursuit: Museum Display Expansion



NICOLAS CARMONA GUZMAN

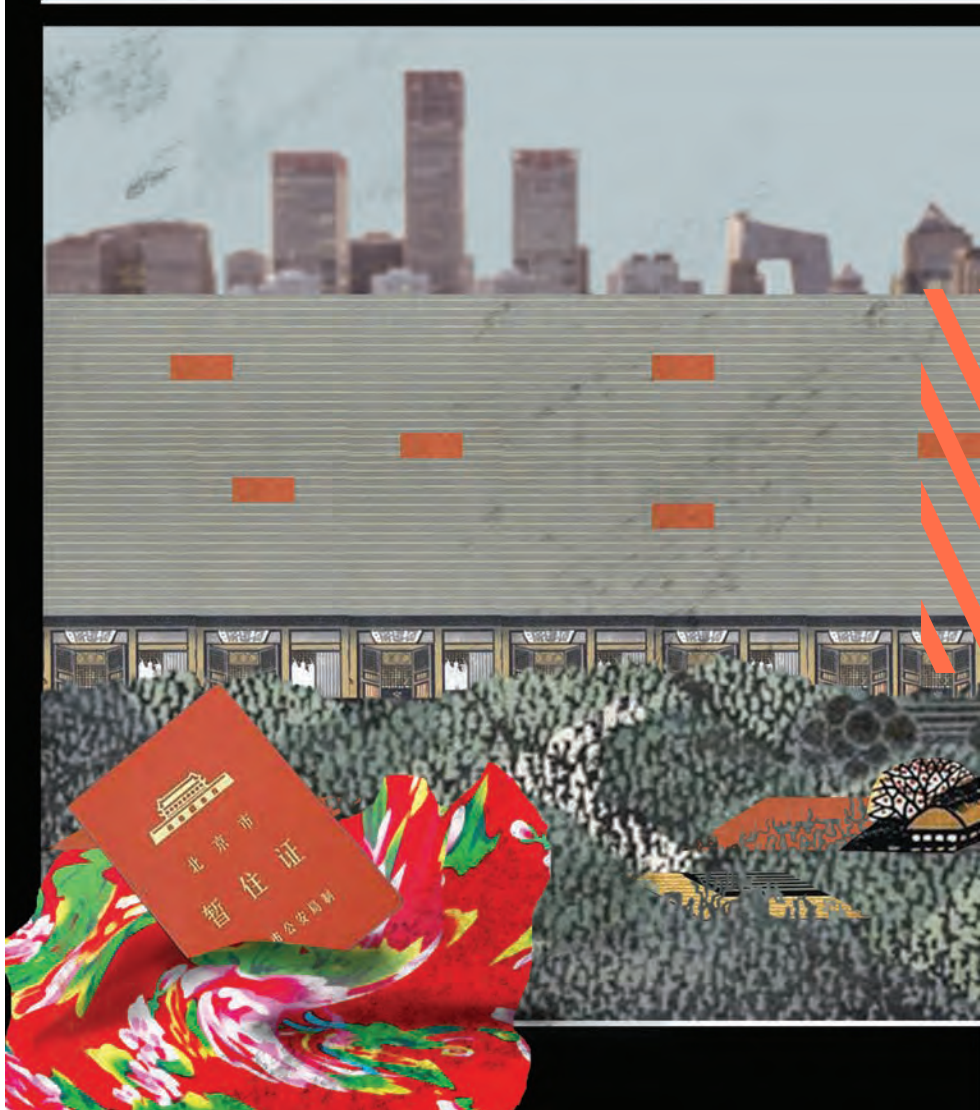
Beijing's rapid growth over the past thirty years represents the current model for the urban transformation of Chinese cities. Because of rapid capital gains and the influx of western culture, the city has gone from one of industrial production to one as an epicenter of consumption.

The consumerization process has created an urban phenomenon called Hukou, an unstoppable and chaotic urban expansion based on real estate development. The construction of Ring Roads is the most telling example. Despite the growth of the urban fabric, Beijing's Fifth ring defines a psychological and administrative division of the city and the suburb. While expansion within the Fifth ring consists of westernized developments of residential towers, shopping malls and social infrastructure (medical, educational and police), the areas outside the Fifth ring are autonomous settlements of migrant workers living in poor conditions and with limited resources. Through the government policy of Hukou, the Fifth ring further highlights this boundary between social groups.

In opposition to the extreme methods of eviction and destruction undertaken by the government, our design research tests new possibilities for collective living and working among migrant workers and explores the symbiotic social and economic relationship of two distinct social groups and their urban territories in Beijing. Our project reprograms empty lots along the Fifth ring with migrant worker housing, agriculture and manufacturing linked by light rail.

The Great Wall of Migrant Workers: Symbiosis Based on New Forms of Domesticity of Migrant Workers

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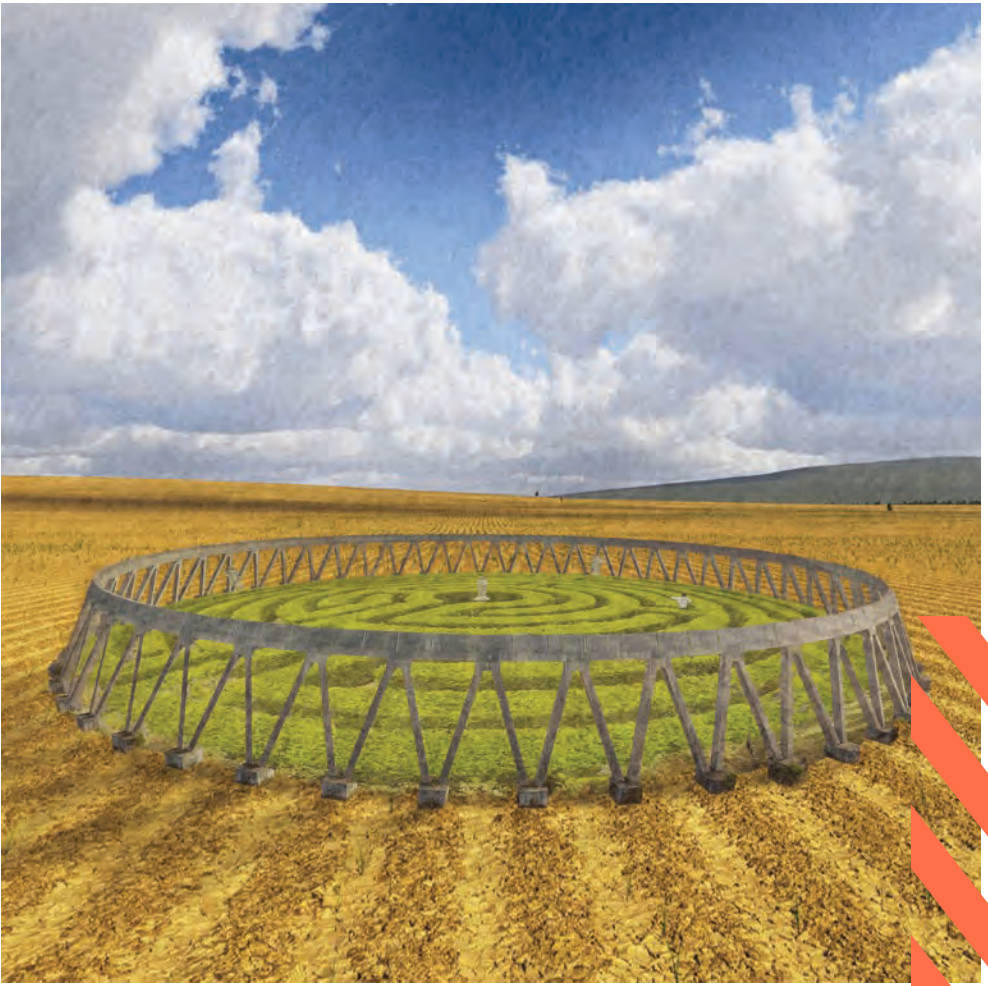


The city of modern architecture has not yet been built. In spite of all the goodwill and good intentions of its protagonists, it has remained either a project or an abortion... —Colin Rowe and Fred Koetter

Collage City, written by Colin Rowe and Fred Koetter (1973), was one of the most influential postmodern urban theories in America. Rowe and Koetter argue that modern architecture privileges the freestanding “object,” which produces an inverted ratio of built to “open” spaces. As evident in cities such as Brasilia and Chandigarh, nonurban wastelands emerged resulting in dislocated neighborhoods and a surplus of automobiles. In the modern city, the zoning of programs offers no viable pedestrian neighborhoods and few human-scaled streets. The city privileges automobiles and large-scale infrastructure.

This thesis explores the possibility for an abandoned nuclear power plant site, which itself operates as a modern object, as the site for a new city environment comprised of elements promoted by Rowe and Koetter: “memorable streets,” “stabilizers,” “public terraces,” “ambiguous and composite buildings” and “nostalgia-producing instruments.” These stimulants, demonstrated in the post-industrial site, celebrate fragmentation and overlay through time. They are a collage of culture and history. The city is represented through a series of collaged images of various scenarios with the goal of contextualizing and rehabilitating the abandoned site using ideologies and criticisms proposed in Collage City.

Back to Future: Contextualizing a New Living Environment on a Post-industrial Site



VIVIAN CHENG

The sectional perspective is the dominant method of representation in comparative contemporary works such as Greg Goldin and Sam Lubell’s 2016 book “Never Built New York,” which compiles proposals that envision speculative and innovative futures for New York City, from Corbett’s 1913 City of the Future to Paul Rudolph’s 1972 Lower Manhattan Expressway proposal. Lewis, Tsurumaki, and Lewis’s 2016 book *Manual of Section* extends this lineage. They describe the sectional perspective as combining “the objective, measurable information of the section with the subjective visual logic of the perspective... The drawings are both abstract and immersive, analytical, and illustrative.” While providing precise and immersive visuals, the street section also projects a future design integrated with the complex systems of the modern-day industrial city. This project aims to do just that by using sectional perspective as a methodology and representational tool for innovative and speculative design.



The Groundscraper: A Critique of Manhattan’s Automonument Culture



MARIA COCONATO

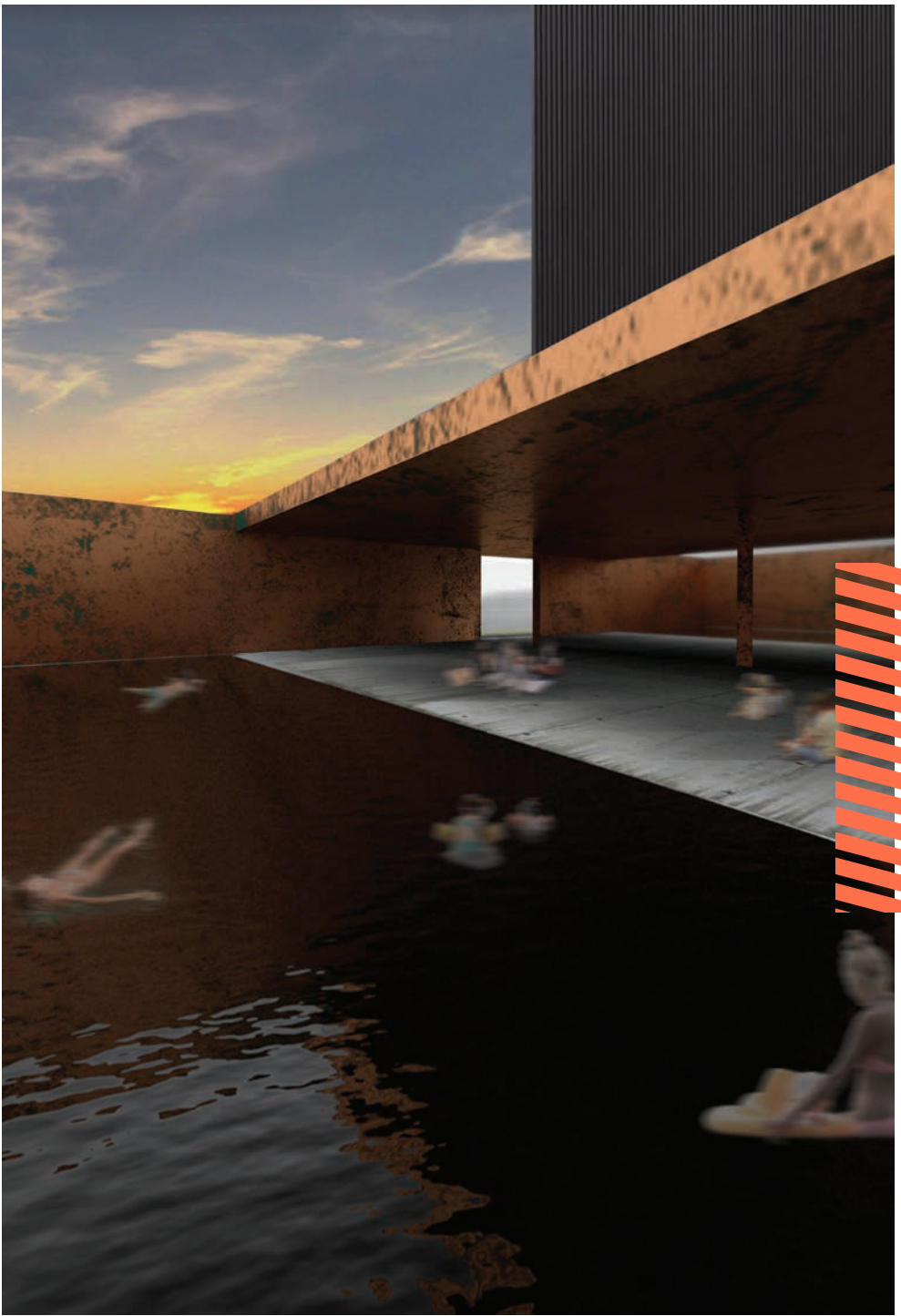
We are living in a time when people constantly curate a parallel virtual reality and display an idealized version of their lives. As designers we are called to re-visualize design concepts to create architecture that engages the public and creates renewed interest in public spaces in the city, using the contemporary fascination with images as a tactic for engagement.

This project questions whether today's tendency toward conceptual simplicity in the form of "instagrammability" or "instagrammification" reduces architecture's capacity for meaning. The project reconsiders the typologies of the garden and the bath house as historical forums of exchange to speculate on "meaning" in today's culture and to create an architectural setting for debate in these image-driven conditions.

Programs of leisure, pleasure, gratification and enjoyment in twenty-first century image-culture are used as architectural strategies for the intellectual's garden and bath house. The aim is to transform "instagrammability" or "instagrammification" into productive tactics for promoting architectural meaning, significance and cultural exchange.

This thesis refuses the simple, popular opinion of architecture as a device of instant gratification. Instead it contends that architecture can exist as a multi-layered, responsive, cultivating and referential project even within the confines of a consumer-driven society.

Pier 54: Reconceptualizing the Garden and Bath House in Contemporary Society



ANTHONY DALEO

If historically preserved buildings already contain a type of nostalgic mediation in their relation to the present, then the possibility of forward-looking elaboration upon existing architectural languages should be entertained as equally valid. Miroslav Sik discusses this elaboration of precedent as a discrete design process to construct what he calls an “ensemble”: “Designing an ensemble means choosing from the variety of a setting a few characteristic allusions, emulating them, and at the same time mixing them with other architectures that may be alien to the particular setting. An additional alienation of the images through unexpected—indeed odd-looking—details ensures that, in lieu of a blatant collage-like hybrid, an analogy comes about in which the mixed references fuse to create a new unity.” For Sik, an “ensemble” identifies visual or cognitive relationships within a group of disparate buildings, and this thesis proposes to deploy a similar design methodology for speculatively rehabilitating a single existing building. By studying the characteristics that make a building identifiable as “historic,” or at least “unique,” subsequent deviations from, or operations to, these same signs can be studied for their relative effects as iconic, analogous to the original or somewhere in between.

The Martin Erdmann Residence (1908), a landmarked row house in Midtown Manhattan, serves as the content for this investigation. This building’s Renaissance-Revival façade provides a substantial quantity of ornament and articulation to “emulate,” such as ornamental columns, downspouts, a false balcony or simply the coloration of the original limestone wall construction. Its setting within an ever-changing urban block also questions the efficacy of traditional preservation in the modern psyche and the potential benefit that may come from a new use as a social club for the rich and famous. Eugène Viollet-le-Duc warns of restoration that “...in solving problems of this kind, absolute principles may lead to absurdities.” This thesis instead attempts to seek out the productive absurdities in design through a methodology of analysis and re-interpretation of existing or typical architectural imagery.

Real Character: A Method for Rehabilitation



BENJAMIN PATRICK DARBY

The repurposing of under-utilized existing infrastructural spaces in deindustrialized cities will create a more engaging and active public life. These NEW CIVIC spaces incorporate existing permanent space with adaptable spaces that function in direct response to their surroundings.

Civic spaces act as community anchors. They are places of destination and intention as well as places for freedom to speak, access information, gather, organize and participate in public discussion while promoting the functioning and development of the society. However, if they are to be most beneficial to those in the surrounding community, they must be designed as a direct response to their surroundings and leave room for growth and adaptation to potential future conditions. NEW CIVIC acknowledges the need to constantly re-evaluate public spaces in terms of architectural, physical and social context. The success of public life in deindustrialized cities must be attributed to its civic character.

NEW CIVIC proposes combining adaptable and permanent civic programs into one structure to create a community anchor. This multi-program public landscape places the two temporalities of civic space—those that are permanent and those that allow for adaptability—to be placed in direct correlation to one another. This new concept of public life then becomes rooted in civic spaces and questions what will happen when these civic spaces become the primary area for social intensities to take place.

In a formula-based approach, this thesis creates a structured system that can be adjusted and applied to existing vacant infrastructural and under-utilized spaces in mid-sized deindustrialized cities across the United States.

NEW CIVIC: Rethinking Public Space in Deindustrialized Cities



DEENA DARBY

Vitruvius thought better of burdening his text with a complex iconography because he knew that after the first copy such an iconography would have been abandoned—manipulated, or hopelessly deformed. —Mario Carpo “How do you imitate a building that you have never seen,” 2001

We shall emphasize image-image over process or form—in asserting that architecture depends in its perception and creation on past emotional association, and that these symbolic and representational elements may often be contradictory to the form, structure and program with which they may combine in the same building. —Robert Venturi and Denise Scott Brown, “Ugly and Ordinary Architecture or the Decorated Shed,” 1971

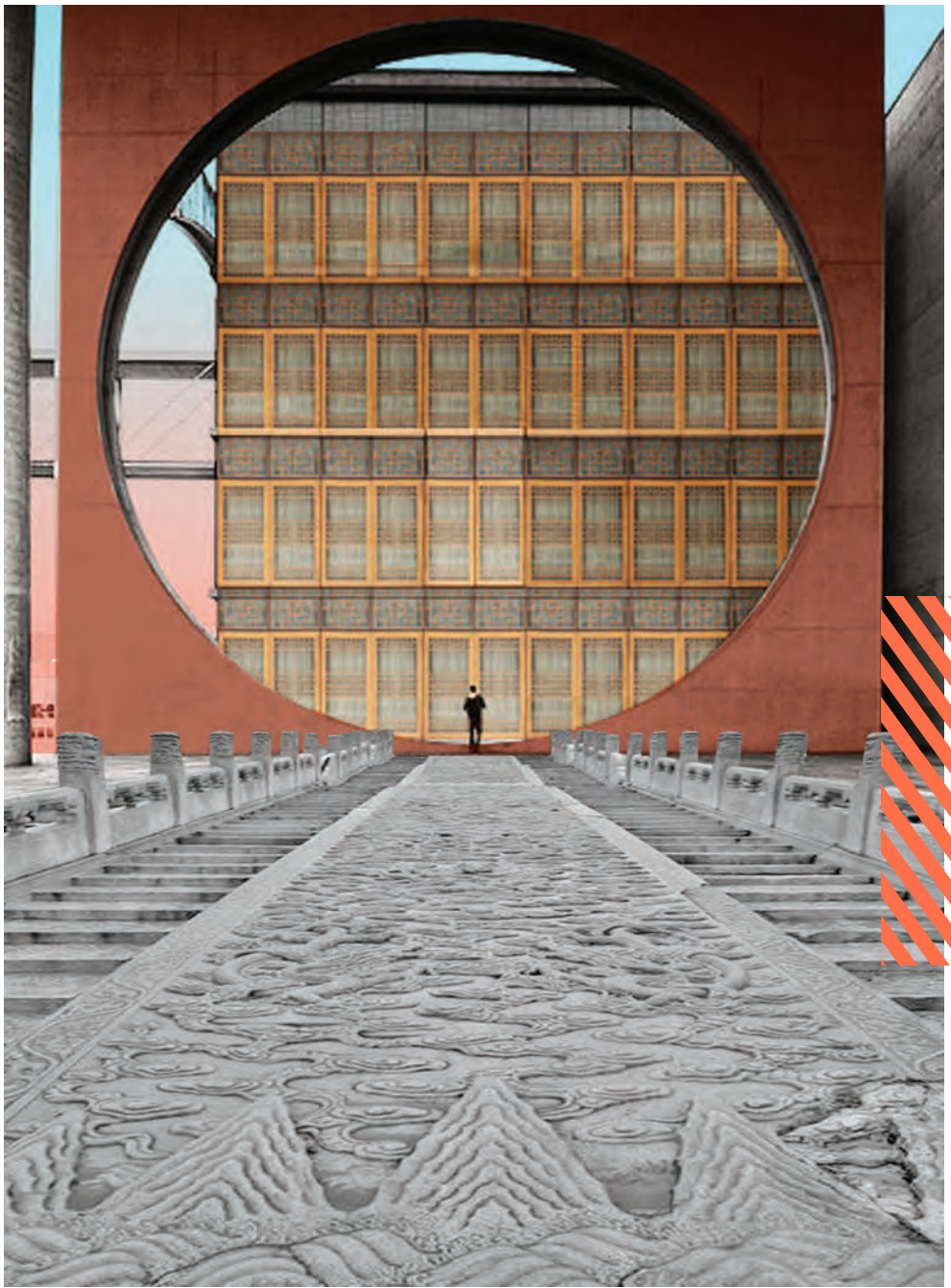
The difference between traditional images and technical images, then, would be this: the first are observations of objects, the second computations of concepts. The first arise through depiction, the second through a peculiar hallucinatory power that has lost its faith in rules. —Vilem Flusser, “Into the Universe of Technical Images”

How can a historical phenomenon like Chinoiserie offer lessons for contemporary China? Then and now, the huge gap between western and Chinese architecture creates alien architectures. Then, western architects designed imagined Chinese architecture; now, western and Chinese architecture interact as transcultural imaging.

Mario Carpo has explained that in the Renaissance artisans, builders, and even painters were almost always working from ancient models that they had never actually seen. They relied on texts to accurately communicate knowledge. Images were not practical or trusted. But this situation had changed by the time of Chinoiserie. The image became the most powerful way to communicate. In fact, Chinoiserie was all about image.

Today there is another transformation. Imaging technologies enable transactions across geographical, cultural and disciplinary borders.


Transcultural Imaging



YISHA DING

Cross-laminated heavy and light timber frames have recently become more popular around the world and are a fresh idea in the United States. While the system is advanced in its own right, it has adapted to pre-existing form-types without an investigation of the tectonics of the material system itself. Peeling back the layers of the cross-lamination and bending the timber allows for more free-form design to break the material's rigidity and create new forms of temporary and permanent architecture. It also initiates a smooth integration of overall spatial components and architectural elements.

Branching from "Practice vs Project" by Stan Allen, this thesis aims to provide a type of catalogue for advanced formal possibilities produced from an unfamiliar vocabulary within the material system. The process is completed with a bottom-up design approach and a four-step design process which consists of Formal/Material Exploration (|babble|), New Condition Cataloguing (|words|), Re-Combination Cataloguing (|grammar|), and Proto-Arch Situations (|sentence|).



(de/re) laminate: A Modification of Pre-existing Cross-laminated Timber Material Systems



MATTHEW DIRADO

This project proposes three speculative tales that explore and visualize the Anthropocene, an era of human impact on nature. Humans have transformed more than 50 percent of the Earth's land area for our own purposes, which has become a validation of the Anthropocene. Deforestation, as a factor in the transformation of land, contributes to the cutting of 15 billion trees each year. Our project aims to create a different point of view in the discourse of the Anthropocene in architecture.

How can we as architects begin to aestheticize and represent something as intangible and invisible as climate change and its effects? This thesis explores different methods of narrating climate and geographical transformations such as deforestation.

The thesis will explore wood. The manipulation of wood for the project will reflect on the absorption of CO₂ in a structure where forests can no longer provide this function and a structure that creates pockets of habitats for animals.

By superimposing structures on these site conditions, we evoke a bizarre artificial landscape born from human desire. What is the agency of architecture in visualizing these geographic transformations? Through design and speculative drawings of structures that convey the absurdity of the present issue, the project critically engages present geographies of deforestation in Indonesia.



ANDREA DOMINGUEZ &
SHAGUNI GUPTA

Beginning in the late 1950s cities entered a new phase of transportation with the implementation of interstate highways and infrastructure networks. Running a highway straight through the heart of the city was considered a beacon of modernism, resulting in outstanding economic development at the expense of the unity of existing communities and previous transportation networks.

Today, two related events are occurring. The first is the slow replacement process of the interstate networks that have reached the end of their lifespans. New solutions attempt to integrate replacement structures into the urban environment.

The second is a technological revolution: the development of autonomous vehicles. This new system of transportation brings its own opportunities to shape the built environment, as driverless cars become more widespread. It's conceivable that autonomous vehicles could shape the way we live with safer and more efficient means of transportation, but the full potential of the new transportation cannot be realized without implementing significant changes to the urban fabric.

To fully realize the potential of rebuilding decrepit infrastructure and rolling out the use of autonomous vehicles, both must be in relationship to one another and to the urban environment.

In an age of advancing transportation technology, it is important to keep in mind that a good city is a dense and pedestrian-friendly environment. This project aims to increase density in the center of the city and to enhance area-wide mobility by improving alternate networks of transportation including pedestrian and bicycle routes. The redevelopment of I-81 in Syracuse will be a test case for infrastructural solutions to repair urban fabric and sprawl.

The problem is not the highway: it is the way we think about highways. If we accept the highway and make it integral, we can address some of the problems it has caused. This project accepts infrastructure not as a divider of the city but as a seam around which the city develops.

Infrastructure as Fabric: Integrating Autonomous Vehicle Highways in Urban Environments

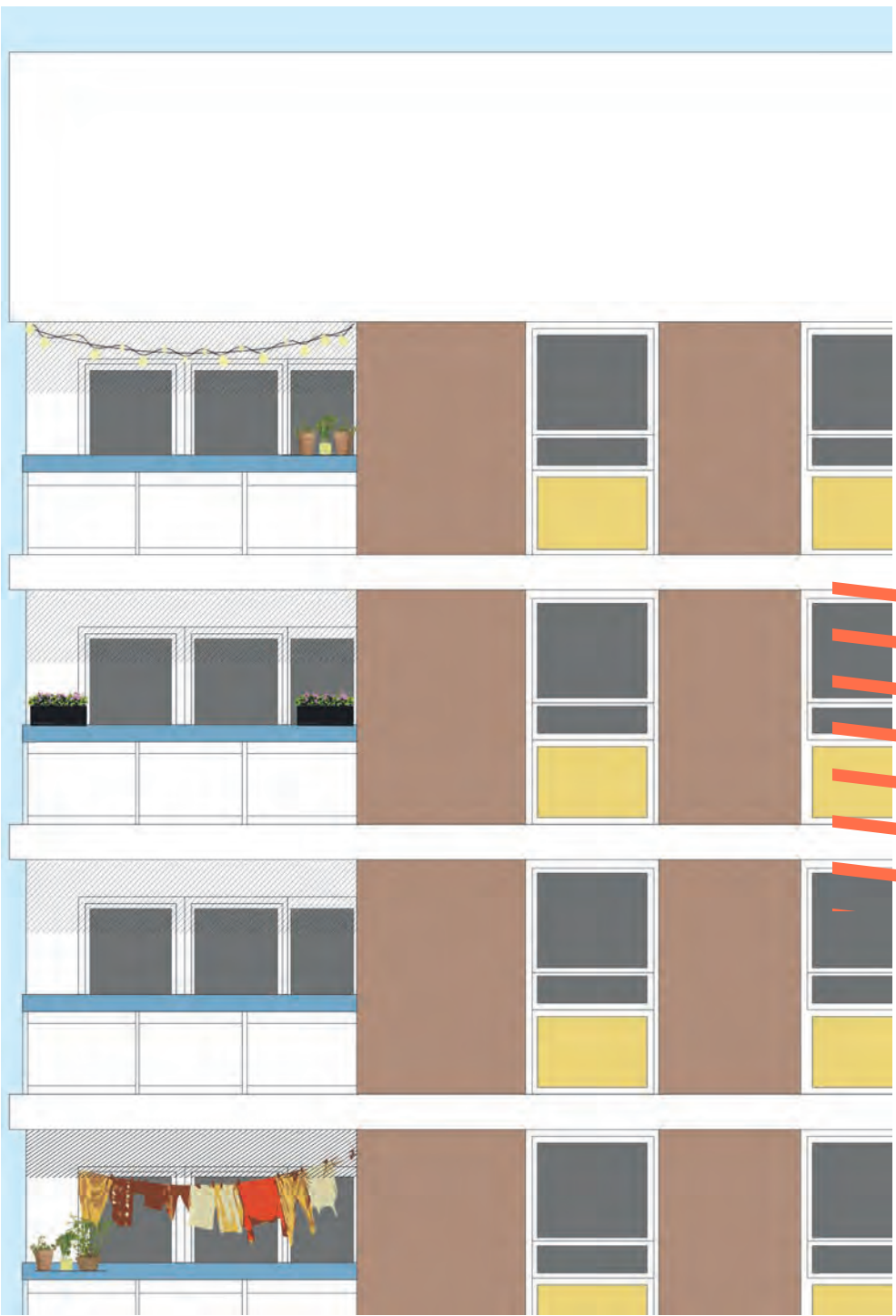


SAMUEL DYE

Social housing in the United Kingdom—the “Council Estates”—were once celebrated, but today these estates give a very different message. Standardization and neglect of council estates have become mechanisms of inequality, as epitomised in the Grenfell Tower disaster in June 2017. Popular culture has used the estate aesthetic and character stereotypes as evidence of failure and isolation, reinforcing negative views of council housing. This thesis argues however that the estate has not failed. Instead, the character displayed in the estate has a value which, rather than being demolished, can be added to through the development of existing character and the creation of new “characters.”

A merging of past and present character and the creation of new “characters” proposes a future character for the estate that aims to question and change stereotypes, while not deleting the area’s history.

This thesis seeks to rediscover the past and present character of the De Beauvoir Estate in Hackney, East London and to use them to create a method for refurbishment and increased density for other council estates. The components of the thesis combine the past and present character—the existing London townhouses and the estate—to create a new character of housing unit. This unit then blurs the boundary of the estate and the surrounding housing, so the estate is no longer an island and becomes embedded into the city fabric.

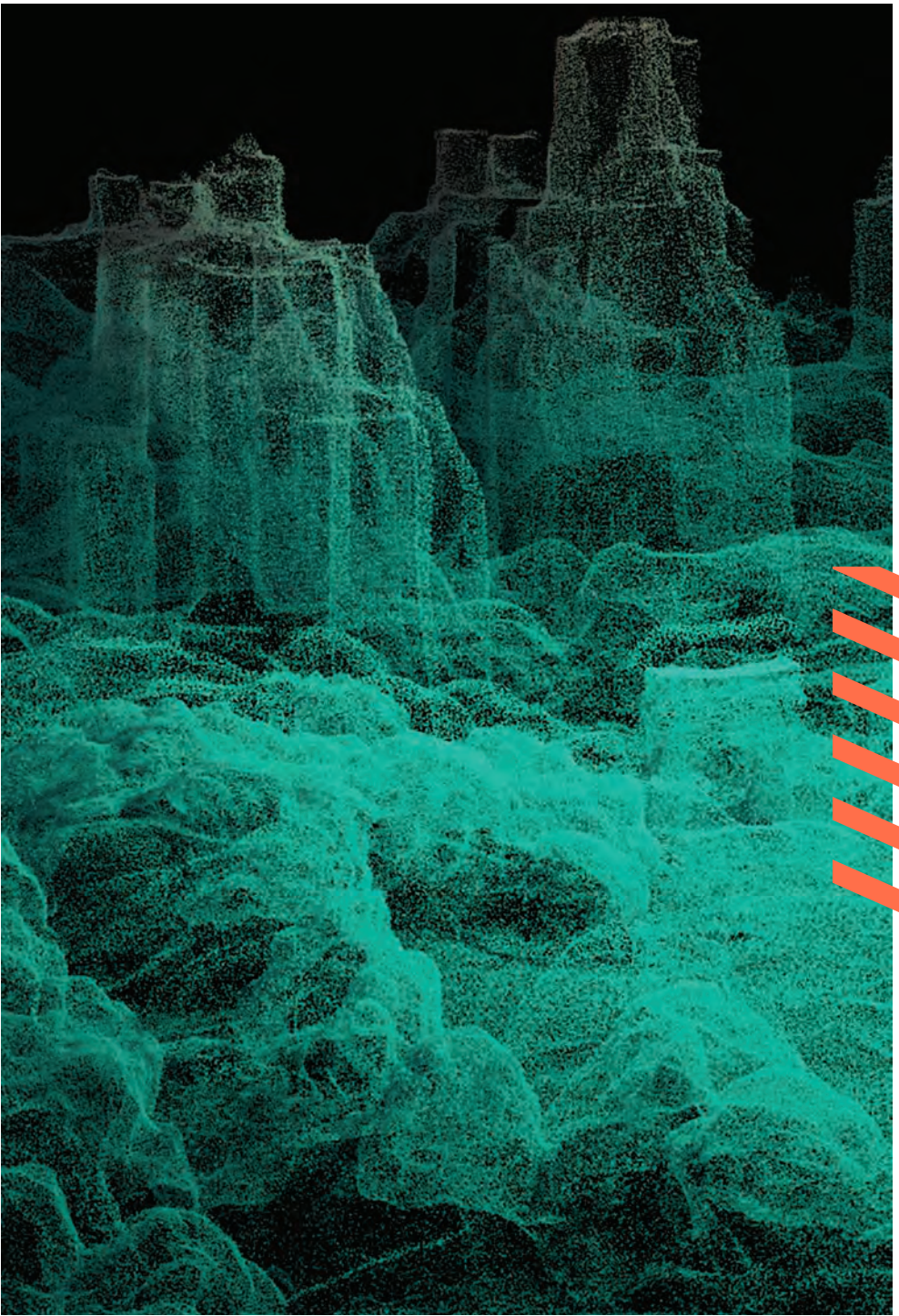


SOPHIE FRASER HAFTER

Through a short narrated film and technical demonstration, this thesis examines the contemporary landscape of public virtual space, a contested territory emerging in urban environments around the world. My site of intervention, and the setting of the narrative, is a point cloud constructed in Washington Square Park, a place with a long history of civic activism. It's a narrative about a near future that is being constructed today by the most powerful corporations in the world: Google and Baidu, Amazon and Alibaba, Apple and Samsung. In this future, the war for influence over the human mind is fought on digital feeds, remote server farms and transoceanic fiber optic cables. The weapons are deep fakes and fake news, and the metrics of geographic power are subscribers and daily active users. The pieces of this future all exist today, scattered and overlooked in a culture where the most shocking events can hold popular attention for days at most. This narrative is constructed from those pieces, an acceleration of sociological trends and political forces.

On this journey through public virtual space we see the world through the eyes of computer vision and examine the subliminal side of the Augmented Reality lens. With Augmented Reality, we navigate the same city that our driverless cars and autonomous drones do. That city is a network of persistent point clouds generated by millions of cameras and scanners in our smartphones and smart glasses, in CCTV cameras and mobile 360 rigs. This AR point cloud is a 1:1 scale map of our current reality. It is machine-readable infrastructure, hidden in plain sight. Our AR glasses are the real-time interface to this parallel virtual world. Computer vision mediates our perception of space. Drawing on theory from Judith Butler, Trevor Paglen, and Slavoj Žižek, this thesis argues that the AR Cloud will have profound implications for our cultural and political body as it becomes an infrastructural apparatus for a constellation of ideological forces. Augmented Reality will challenge our notions of ownership, sovereignty and control in public virtual space.

Augmented Reality: An Instrument of Power in Public Space



JAMES GILLILAND

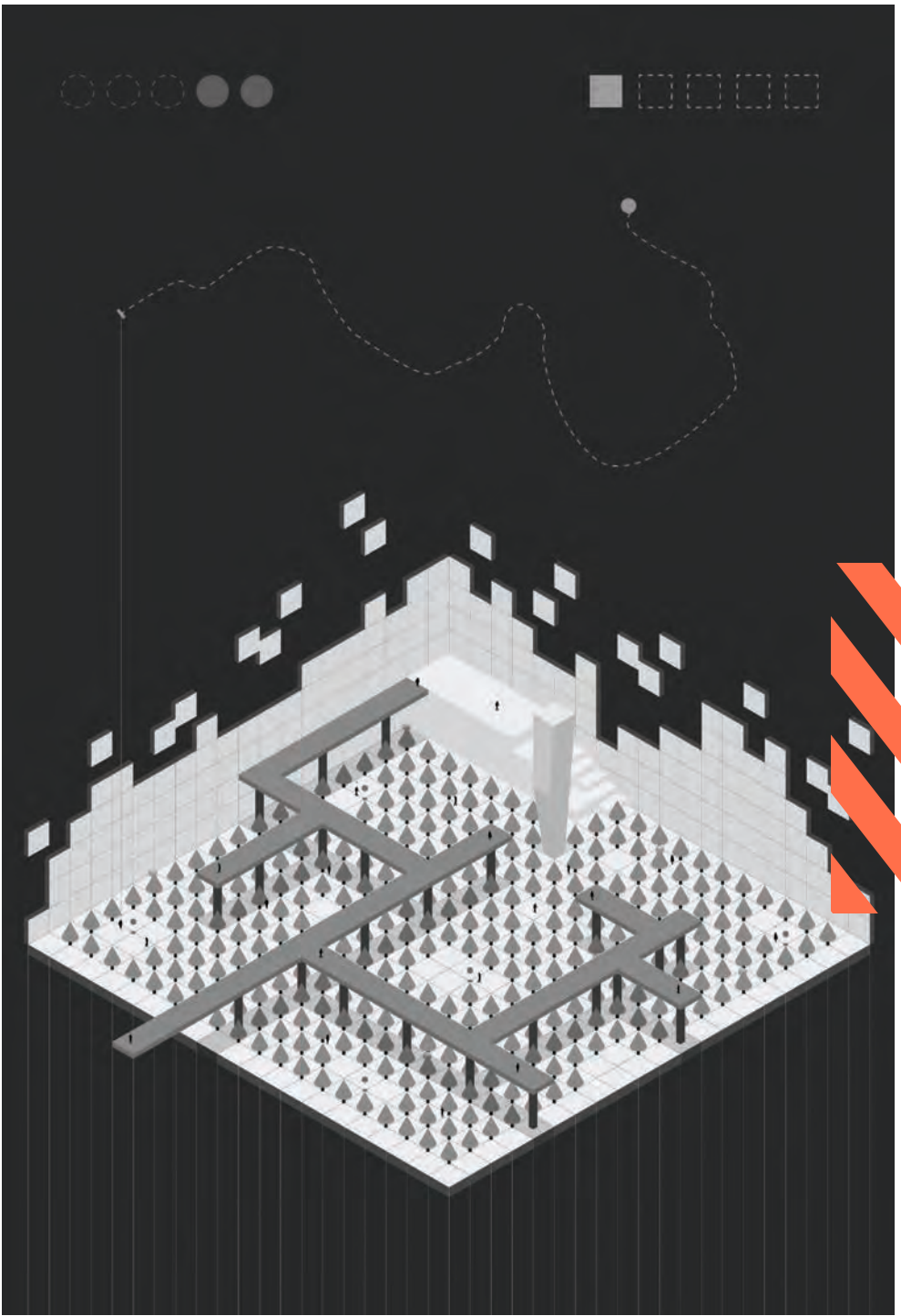
The virtual world permeating the physical and the physical permeating the virtual leads to the development of ambiguous zones. And, of course, to me as a designer, the ambiguous zones are always the most interesting ones to operate with.

—William J. Mitchell

Architects' interaction with video games is typically minimal. They are treated as if they are purely for leisure. However, as gaming technologies have become increasingly advanced this has begun to change, with focus shifting toward the possibilities offered by integrating newly emerging AR and VR applications into architecture. What is not being discussed are the specific techniques and mechanics utilized by game and level designers to make their environments both more intuitive and more immersive. These techniques—when properly harnessed—affect and influence the player in ways they often do not realize and mark the difference between a “well” and “poorly” designed game-space. Subtle hints guide the player. Dense landscapes with hidden secrets offer the motivation for exploration and discovery and the cohesive alternate reality formed through the amalgamation of these qualities transports you into a world and persona that is not your own, ultimately leading to the blissful immersion that comes when lost in an autotelic activity.

The advantage these spaces have over their physical counterparts in the design process is that they can be tested. Video-games can be utilized not only as products, but also as methods of evaluation that place the user within the space they are designing. Much as a video game in development is subject to play-testing, architecture can now engage with the same process of “debugging” before construction. These exploratory landscapes are defined by the paths and curiosities of the users traversing them and provide a pre-occupancy method of evaluation. We can track movement and survey behavioral and emotional responses. By implementing these technologies into the design process, we can create an iterative framework that produces immersive exploratory landscapes that motivate and challenge users through the satisfaction of discovery, leading to their ultimate transportation into a state of flow.

Plug and Play: Utilizing Digital Realities as Tools for Architecture



MATT GORDON

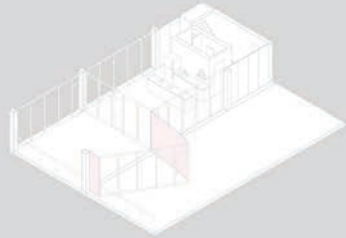
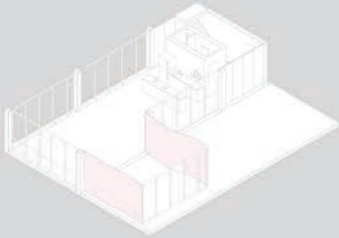
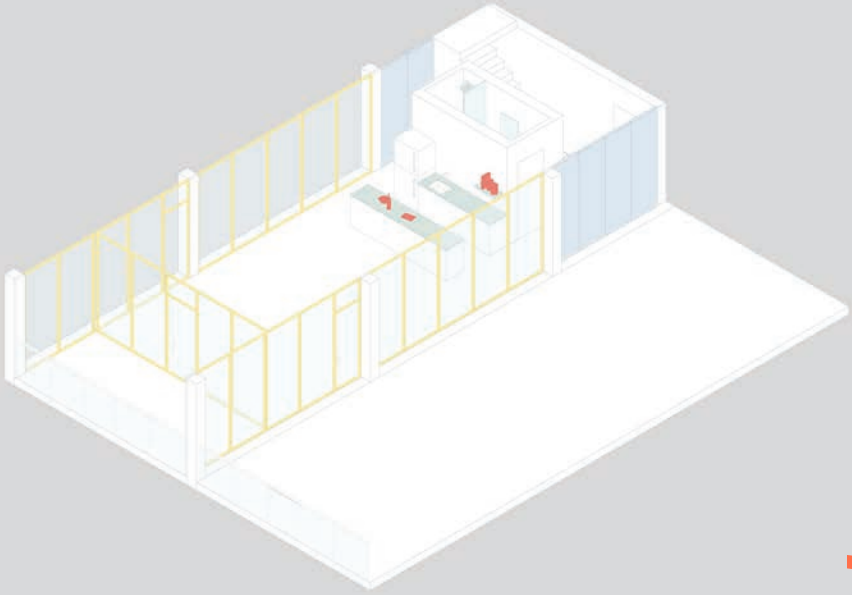
New methods of space-forming in residential architecture allow for a higher degree of customization disassociated from conventional, function-specific delineations in order to construct environments that can evolve with the unpredictability of life. This level of flexibility allows for the residents' needs, tastes, and fallible decision-making to manipulate the space called "home" and redefine the network of the neighborhood community to promote longer residencies and improved livelihood.

This project seeks to hybridize existing building typologies to establish a prototypical residential tower for North American urban centers where growth and the cost of living seem to be growing exponentially. Like ELEMENTAL's Half-a-House typology and Walter Segal's Segal Method, this approach offers flexibility through easily adaptable spaces and relative degrees of resident freedom. This residential tower, although radical in conception, provides the optimal opportunity for prolonged residencies, resulting in strengthened communities.

When residents are constantly shifting, they and their community are disrupted and can lose an established identity. A community with longer-term residencies has the potential to provide friendship and a sense of security and trustworthiness. Benefits can include child-care for single parents who find it difficult to afford a babysitter, advice and physical aid in times of need, and uplifting social interactions.

By creating a landscape of adaptable boundaries, radical user customization, and intermixed residential, commercial, and community programs, this project seeks to remedy the disruption to communities by encouraging occupant well-being and longer residencies. Spaces will be loosely defined within a network of structural and utility components and will relate to one another in placement, form, and access. Components will range in size from the largest structural framework to smaller, personalized furniture pieces. Constantly changing elements encourage the longevity and relevancy of the building while a responsive façade provides interest to those in the surrounding city.

Living in Place: An Adaptable Building Typology for Prolonged Residency



This project pursues a new method of site analysis aimed at capturing the eidetic image of a mid-sized city in South Texas. Due to the increasingly global distribution of projects, architects now rely heavily on outside information to construct their understanding of context. When quick site visits are accompanied solely by demographic studies and city map readings, the result is a visceral estrangement between the architect and the community as the context becomes diluted in its fact-based generalization.

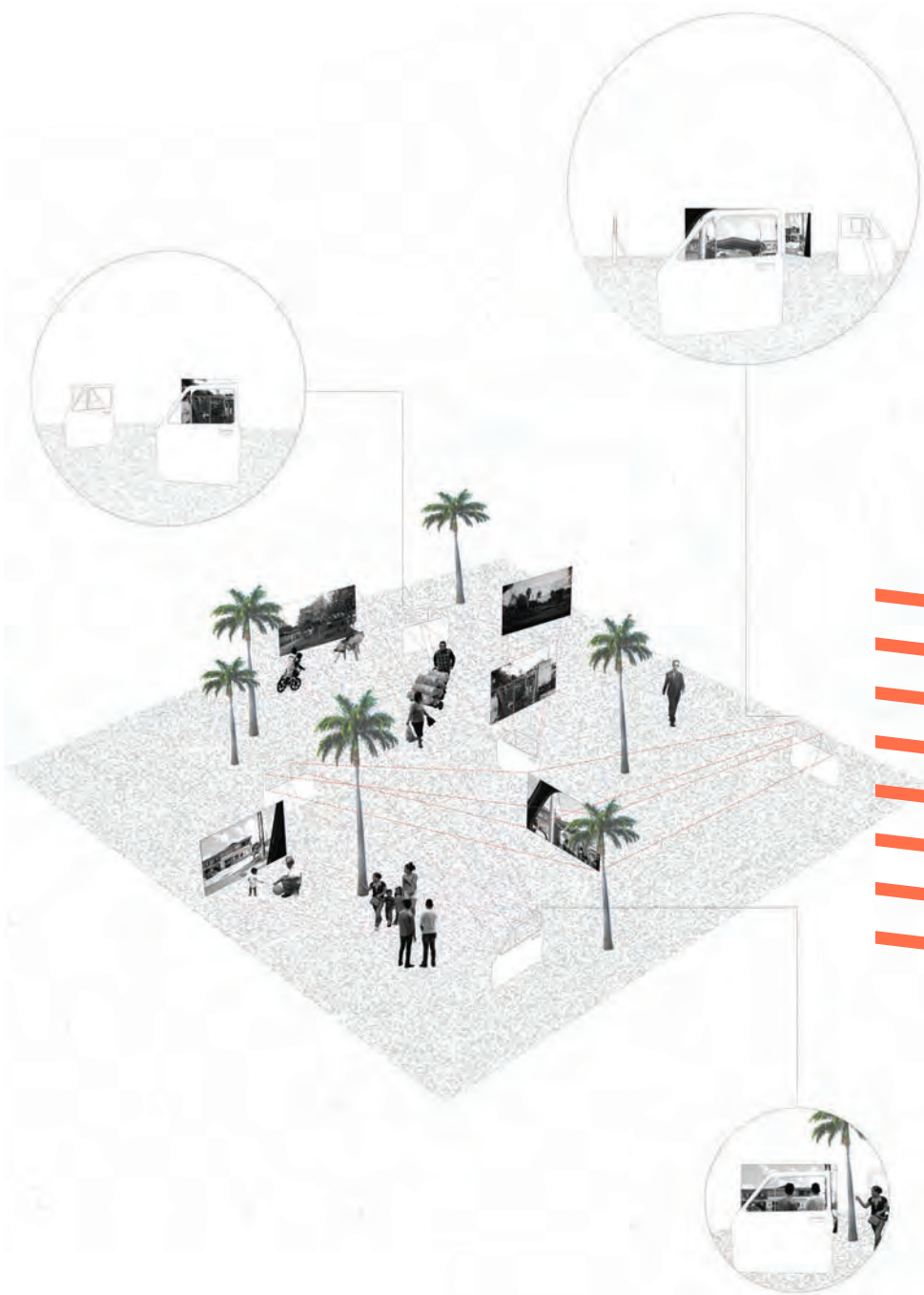
This process leads to deficient architecture that misses opportunities to effectively engage the environment. In an effort to address this gap, this project employs a field work approach, using film as a device to document and convey the realities of an environment and ultimately to create an authentic landscape.

This authentic landscape will provide future architectural interventions with an understanding of the specific aura and an eidetic awareness of the site. It will also expose aspects of the psychological environment by distorting and exaggerating characteristic anomalies. The uniqueness of the site will then be more accessible, providing future architects with the opportunity to better engage the sensibilities, aesthetics, and sequential patterns of this context and to design contextually impactful architecture.

The urban landscape is something to be seen, to be remembered and to delight in. Giving a visual and physical form to the ephemeral experience of the city is in itself a special kind of design problem.

An ethnographic film documentation strategy is employed in the case study, employing collage and cartographic distortion as tactics of intensification of facts through fiction.

An Authentic* Landscape: The Exposure and Distortion of Contextual Realities



MEGHAN GRIMES

If it is the task of a memorial to represent and celebrate the life of a person, it is not viable to achieve this with a single monument.

A person's identity is multiple and as such a singular monument will not be sufficient in memorializing a person in their entirety.

Traditional practices of remembrance architecture no longer align with contemporary society, where identities are fragmented, multiple and easy to fabricate or falsify. People are like mosaics of multiple personas that live and die through time. Yet it is undeniable that these aliases or "false" identities can have an important impact on the world.



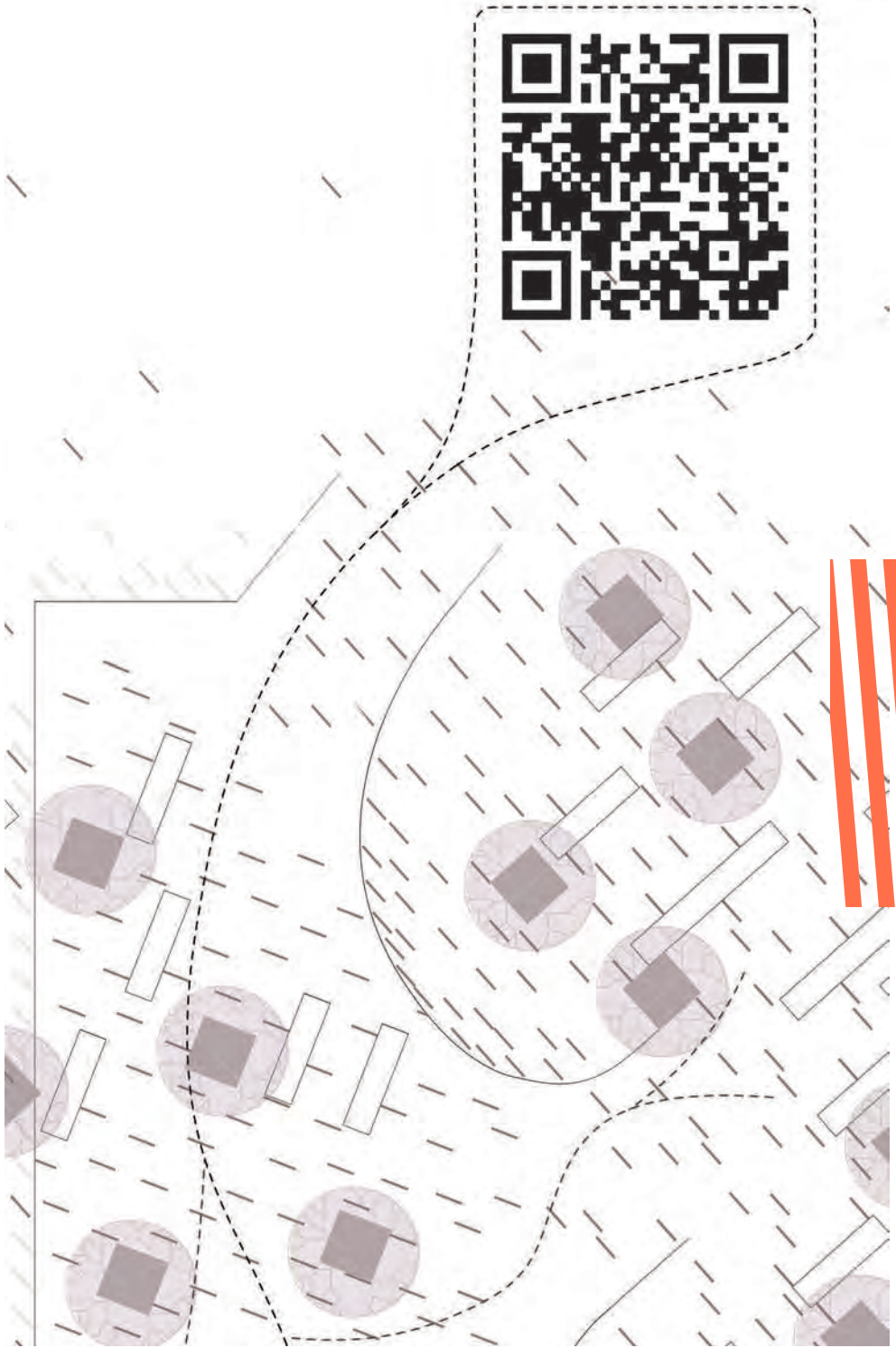


YÜCEL GÜVEN

There is an emerging user group within urban space. Smart devices enable users to effectively privatize their experience within public space. The smart device users create a tension in cities. While their attention is devoted to their phones, their bodies claim an increasingly dominant presence in the urban environment. Navigation of space for this user is no longer continuous but rather becomes a syntax of wayfinding. This puts a higher emphasis on moments of threshold. Thresholds provide an insight into how this user group interacts with three-dimensional space and is influenced by architecture.

The project site, Zucotti Park, currently operates as a pedestrian street. Users navigate smoothly through the park to surrounding nodes of traffic, stopping only at delineated zones of program. As such the park operates more as a continuation of urban space than as an isolation from the urban environment. The newly designed thresholds demand an awareness of the physical environment and lead the absent-minded smart device user to intrude accidentally into another program. Smart device users are deposed from their social sovereignty and enter into a mixing of program and social interaction.

Prototyping: Decision-Oriented Spaces Prioritizing the Threshold



GREGORY HAUCK

In the traditional modernist planning that created the suburbs, you put residential buildings in suburban neighborhoods, office spaces into brain parks and retail in shopping malls. But you fail to exploit the possibility of symbiosis or synthesis that way.
—Bjarke Ingels

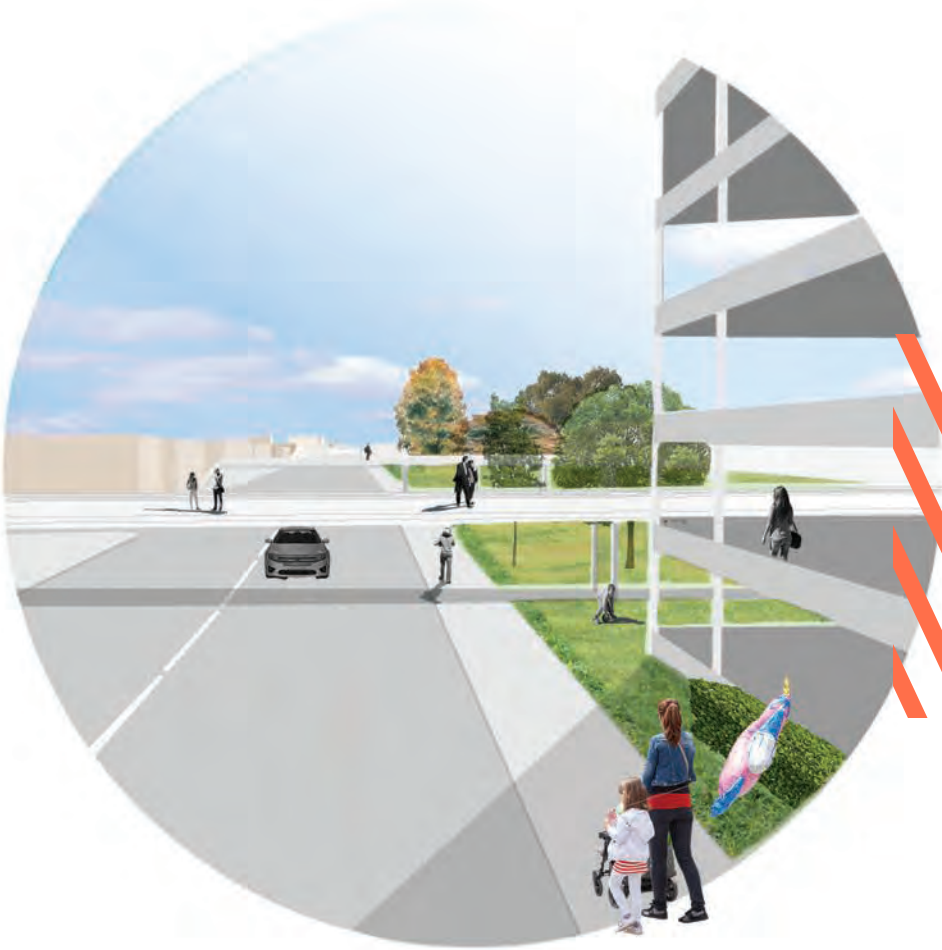
The typical suburbanizing American city of the mid-twentieth century reflected a dichotomy of cultural, demographic, and spatial conditions. The city was portrayed as an old, dying locus of high culture and employment, diversity, and density, while suburban areas were stereotyped as the new growing residential enclave of a massive homogeneous culture and dispersion. Today, many cities see a reversal of this tendency. Yesterday's unplanned suburban growth has left the suburbs disconnected and stagnant. Conversely, cities have densified and become more expensive and culturally exciting.

This offers an opportunity in the suburbs to adapt and meet the growing desire for more economical and socially interesting spaces. To accomplish this, existing suburban sprawl must better align with the demands of a population that wants a more “urbanized” culture. Clustering of diverse functions and people has powered communities, innovation, and economic growth.

This thesis investigates what the suburbs could be by adapting to the social and spatial complexities of its changing demographics. To attain this goal, it pursues the rejuvenation of a typical suburban shopping center's program, configuration and size. It will act as the foundation for a new suburban narrative in which a programmatic infrastructure will be interlaced with the shopping center to transform a retail environment into a place for experiences and a millennial community.

This offers an entirely new definition of suburban living and explores how architecture can be a catalyst for waves of demographic and lifestyle changes. These revitalized shopping centers will better interconnect the suburbs and make them more socially satisfying and ecologically sustainable. These spaces will become a satellite town center for people wanting a more spacious, economical, and culturally interesting lifestyle.

Bridge to a New Suburbia: Millennial (Sub)Urbanization



TABITHA HOAG

Silicon Valley owes its name to the abundant supply of high-tech companies and start-ups that chose to take root in the cluster of suburban towns that blanket California's Bay Area. Supported by venture capitalist and university-funded research, many of these companies are building newer environments for themselves as they create more jobs and products. However, as these companies grow and the office park typology becomes prevalent, isolation behind landscapes and large parking lots is the norm. The architecture that is supposed to characterize a company's philosophy and culture promotes monotony and secrecy. These campuses are evidence that what happens in the theoretical and the virtual is the main focus rather than the physical world that shelters these visions.

This thesis explores the growing disconnect between these companies and the Silicon Valley suburb as an untapped site for architecture. Here, the opinions and comments of the mass public that circulate the world wide web (and are unlikely to be voiced in the physical world) can potentially re-imagine the isolated office campus as a community development that can blur the boundary between the Silicon Valley company culture and the everyday suburban lifestyle.

Facebook in Menlo Park supports an open culture where their employees share and constantly test their ideas among themselves. This project aims to take advantage of Facebook's opinionated culture to the extreme by introducing a new type of planning procedure that utilizes the tools of the average Facebook user. The land adjacent to the two main offices of Facebook becomes a ground for iteration and experimentation. Architecture, planning and various design decisions are made through Facebook posts and preferences. This experiment takes advantage of Facebook's popularity and accepts the participatory power of the online network. It materializes architecture not by regulation and code but by a virtually democratized and "modern utopian" participatory process.

The Social Network Experiment: A Reconsideration of the Social and Spatial Implications of the Silicon Valley Office Park



In *De architectura*, Vitruvius tells the story of Socratic philosopher Aristippus being shipwrecked on the coast of the Rhodes. When Aristippus observed geometrical figures drawn in the sand, he cried: “Let us be of good cheer, for I see the traces of man.” However, when Europeans stepped on to the shores of the New World, there were no recognizable geometrical boundaries. When “settling” on the North American continent, European colonizers exhibited conflicting attitudes about the vast “wilderness” they encountered. On the one hand, the wilderness condition was seen as a cultural and moral resource unparalleled in Europe, and the mode through which God communicated with man. On the other hand, in *The Machine in the Garden*, Leo Marx argues that European colonizers simultaneously perceived their existence “closer to nature” and exploited the land for its natural resources. This notion of unspoiled, uncultivated, or wild land has persisted into present-day America through “mass media that caters to a mawkish taste for retreat into the primitive or rural felicity,” which ignores the human desecration of these landscapes.

This thesis explores how these conflicting attitudes toward land and natural resources have tragically manifested as coal is extracted in Appalachia through mountaintop removal mining (MTR) methods. The implementation of MTR in the 1970s marked a dramatic increase in the amount of coal being removed. In 2012 the EPA reported that Kentucky had lost 574,000 acres or 293 mountains since the onset of MTR mining. Thus, the environmental and economic issues manifesting from MTR begin to frame a tragic narrative. Coal production is up, jobs are at an all-time low due to automation, and the communities that once thrived on coal mining are now experiencing the after-effects of erosion that accompanies the careless exploitation of land.

This thesis is about land failure and the failure of humanity. It explores how architecture can mediate the devastation of coal-bearing mountains in contemporary Appalachia. Lost Mountain, aptly named and serving as a metaphor for the project, is the site for a project that seeks to promote a new identity for the mined landscape through civic engagement and a re-examination of attitudes toward the human habitation of degraded landscapes.

Lost Mountain: A New Identity for the Mined Landscape of Appalachia



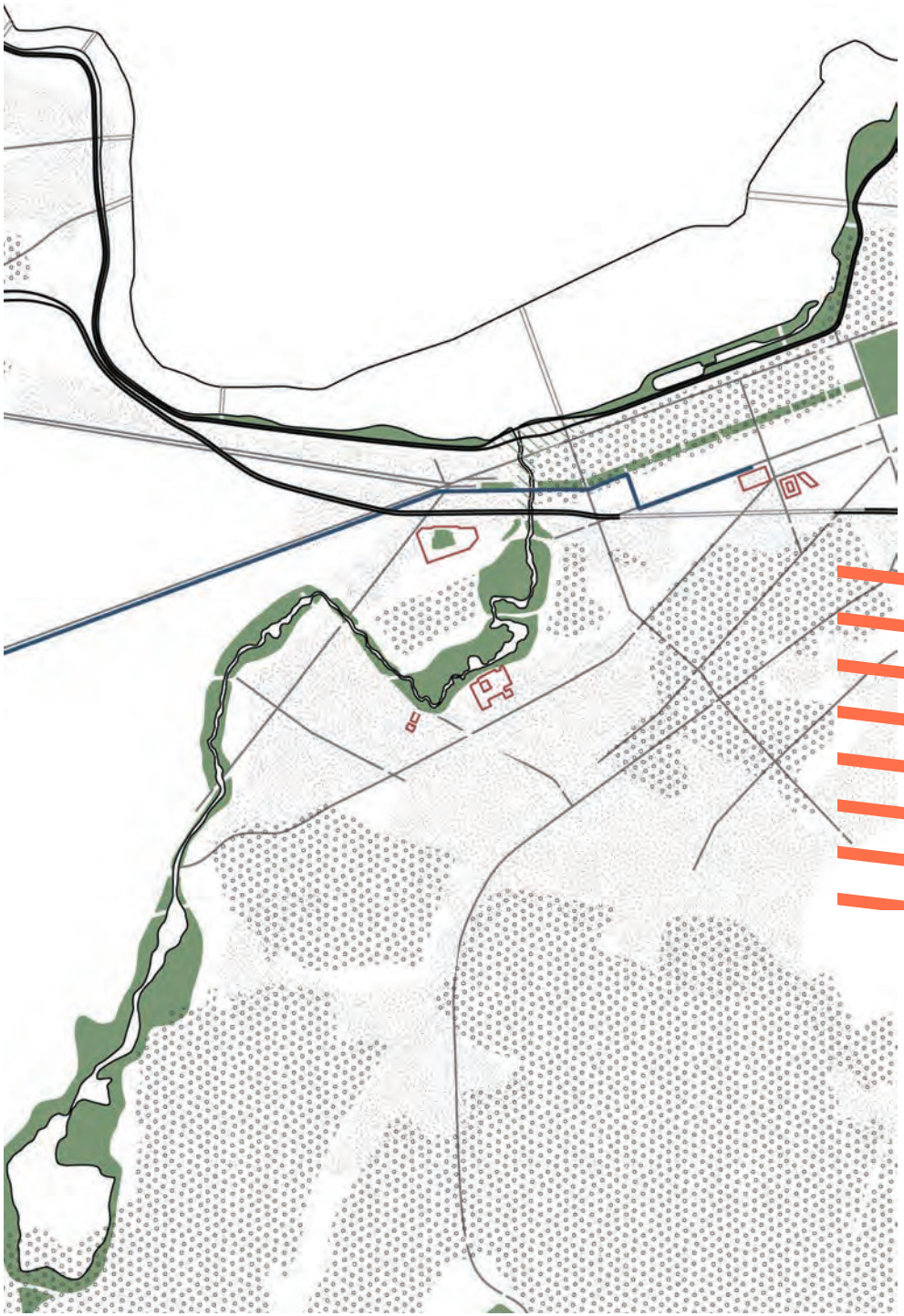
VICTORIA ELIZABETH HUGHES

This project frames horizontal movement in the city as the privileged instructor of site design.

Prior to the invention of automobiles, city dwellers' daily tasks were within accessible walking distance. Public squares, plazas and parks were key elements in the urban fabric because walking was a social activity and essential to the cultural vibrancy of the city. They determined street conditions, and more specifically how people would explore the city and build a subconscious map of their urban realm.

However, a disparity exists between the design of automobile infrastructure and how we perceive space as a pedestrian in the city. A comprehensive analysis of urban elements by Kevin Lynch in *The Image of the City* (1960) sorts the urban experience into five categories: paths, nodes, edges, districts, and landmarks. The site for this project has the potential to perform as a synthesis of all five elements. As a path, Charlesgate taps into the networks of horizontal flows across Boston. The project provides a connection between The Fens to the south, the Commonwealth Avenue Mall to the west and the Charles River Esplanade to the north. As a node along the Charles River Esplanade, the project marks an entrance into the urban fabric. The site performs as a vestibule for pedestrians, cyclists and automobiles alike to tap into the city from the north of the site. As an edge, the project marks a boundary for traffic from the west to emphasize a figurative border between Fenway, Allston and other western Boston neighborhoods and the denser urban center of the city to the east of the site. As a district, the site carries similar qualities of open public space and the natural ecology of the Emerald Necklace network. Charlesgate performs as a porous "gate" to central Boston. As a landmark, the project carries celebratory qualities for pedestrian traffic from the south out of the city, as one would arrive to the panorama of Cambridge across the Charles River after navigating along the Muddy River, the spine of the Emerald Necklace.

Fluid Ground: Horizontality as it Informs Urban Conditions



JOSHUA INTORCIO

With tremendous development of technology, a completely new poverty has descended on mankind. —Walter Benjamin, “Experience and Poverty”

This thesis investigates the potential of narrative storytelling to generate a design through speculation and depiction of a fictional protagonist’s spatial experience. This architectural story depicts scenes from the imagination of an Iranian girl on her journey from Yazd to Tehran.

Tehran is a metropolitan and historic city. After the 1960s a wave of modernization changed the very fabric of the city. Ekbatan Residential Complex (1975) is the biggest apartment structure in Iran, and could be considered the symbol of modern residential projects in Iran; it faces the challenge that Walter Benjamin called a “poverty of experience.” The old city of Yazd, on the other hand, is shaped from long years and layers of history that have in turn shaped a rich human experience. It remains vital and is able to respond to the modern lives of the people who still live there.

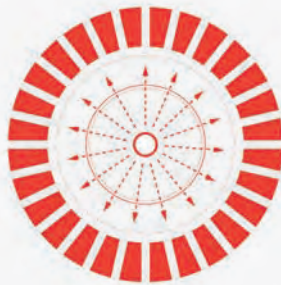
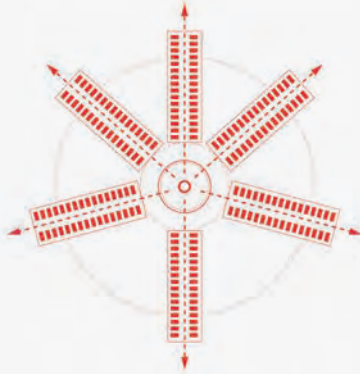
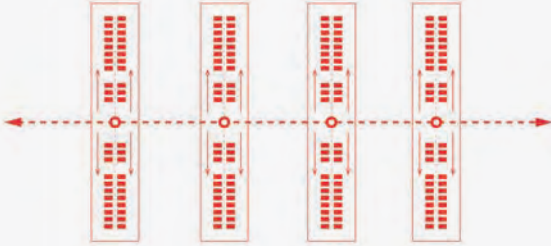
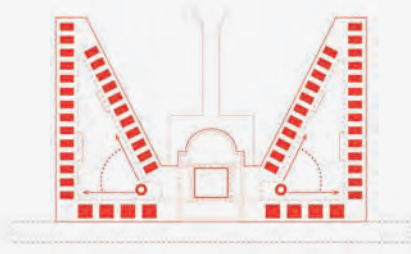


AMIRHOSSEIN JAFARI

The focus of the contemporary penitentiary system is shifting from punishment to rehabilitation. Prison architecture has punished criminals through institutional confinement, but today innovation focuses on spaces of rehabilitation that recuperate inmates' human dignity and prepare them for successful reintegration into society. As Roger Paez writes in *Critical Prison Design*, it is imperative for prison architecture to address two apparently contradictory demands: internment and reinsertion. This thesis examines the role of architecture as a tool that can negotiate between these two paradoxical needs and redefine the very purpose of incarceration in contemporary society.

A new approach to incarceration in the United States is possible in which prison design parallels the society from which it creates isolation. A parallel social structure aims to construct a "civic order" within the system to re-establish relationships, to replace overarching hierarchical power structures with more equitable rules, to promote social diversity and heterogeneity of individuality, and to support prisoners' rights as citizens even in this restricted environment. Through these changes, a penitentiary does not cut inmates off from social structures. Instead, it actively encourages them to engage the responsibilities of communal life both in and after prison.

Walled City: Reimagining Incarceration in the United States Prison System



Architects are redefining how preservation operates in contemporary culture. Traditionally, preservation has isolated and protected buildings by freezing them in a decayed state or restoring their original condition. Preservation is only applied to culturally significant buildings; obsolete typologies are often destroyed. Thus innovation has been viewed as separate from history.

This thesis uses contemporary ideas of preservation to reconsider post-industrial buildings and the loss of cultural heritage. This approach considers not just the “hard” conditions of a building as an object of preservation, but also accounts for the “soft” conditions of its cultural heritage at various scales. The processes involved must work through all modes of preservation practices and focus on contextualizing the intervention.

This project preserves the cultural heritage of Red Hook, Brooklyn by giving the neighborhood a symbol of its historical and cultural heritage. The obsolete post-industrial fabric along the fringes of our cities currently detaches the people from the waterfront. This project re-imagines these neighborhoods in ways that will meet future needs through resilience. Design through preservation can provide a necessary response to rising sea levels while honoring existing cultural heritage.



ELIZABETH JOHNSON

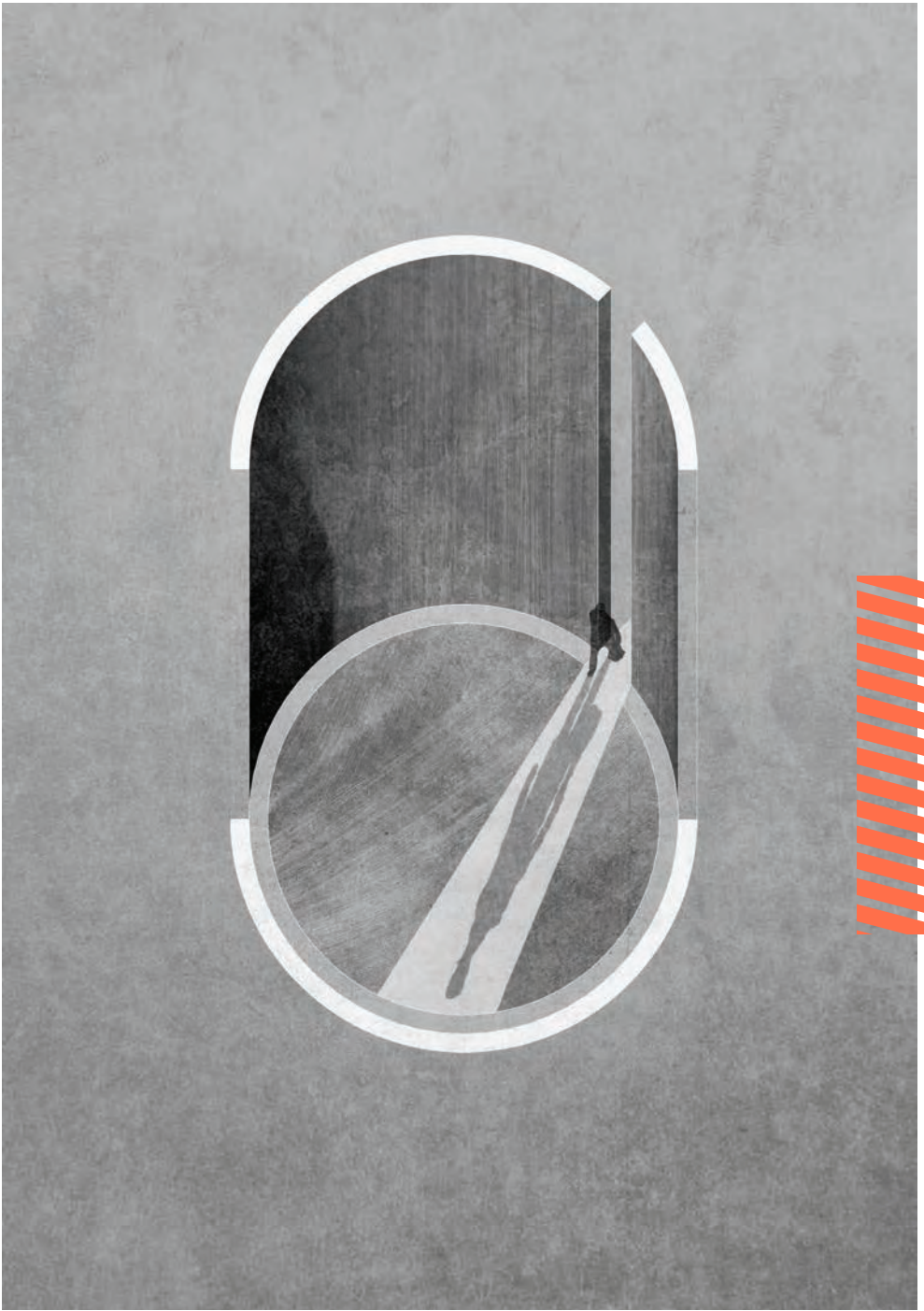
We live in a world of the physical and intellectual. Our architecture, as an example of the way we learn and what we produce, is a product of those concerns. If the metaphysical, spiritual, and emotional are neglected and only those aspects of human existence that are easier to quantify, qualify and test are emphasized, we are diminished.

Most architectural pedagogies and practices are conceived and understood in the contexts of social, technological, and political environments rather than metaphysical concerns that are more difficult to define. Contemplative principles emphasize that the search for an awareness of the unconscious connection between the physical, the intellectual, and the metaphysical is essential to our well-being.

Among its many benefits, meditation is known to be an effective cure for diseases of both mind and body, and a method of stress reduction. But even in the East, where meditation is well established as essential to daily life, few architectural traditions are associated with its practice. This thesis is a search for the architecture of the Western metaphysical in which path, light, scale and a relationship with the ground and the sky are explored.

The design of a programmatic sequence and architectural promenade makes manifest the removal of the purely physical (the hospital) and primarily intellectual (the university) from the metaphysical (meditation and nothingness). Path, light, scale, materials, and the juxtaposition of the natural and the built contribute to this exploration. Crossing the threshold between the built and the natural, one leaves behind knowledge belonging to the material world in pursuit of self-realization. Seclusion and heightened sensory perceptions within a thermal bath house foster meditation on the corporeal in which bodily perception becomes the object of focus. One continues on a path that extinguishes external stimuli and indicates the arrival into a naturalistic environment suitable for the practice of meditation, before engaging with the notion of nothingness as a final disrobing of the mind.

Nothing: A Path to Light



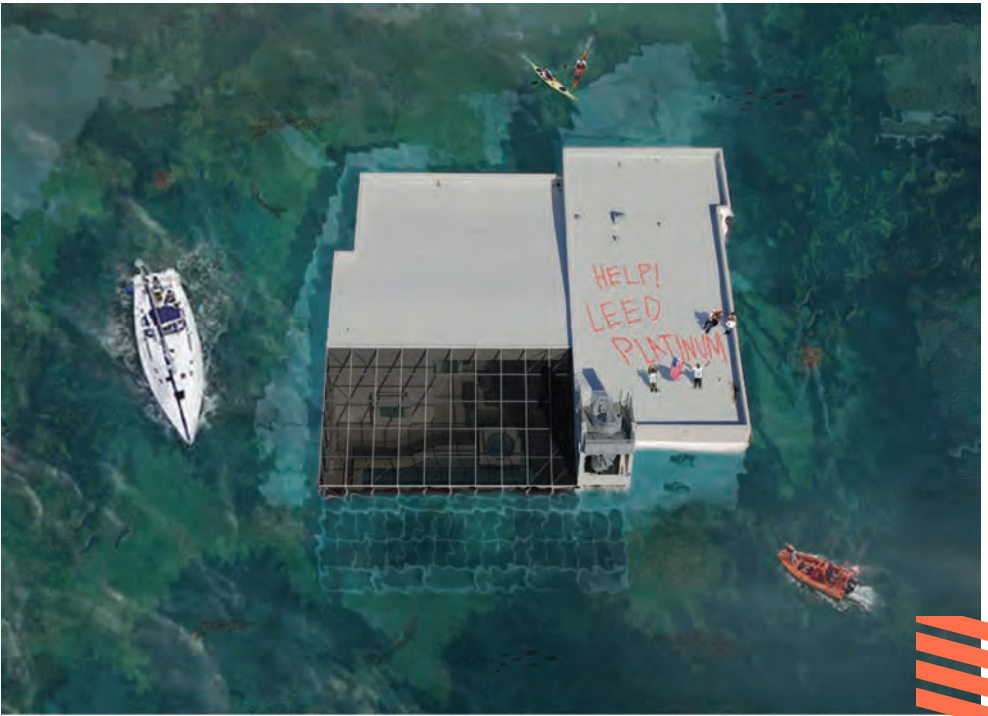
WARALEE KAEWKOON &
DONGMIN SHIN

Sustainable architecture focuses on maintaining (not sustaining) our current way of life by using existing forms and methods. The incremental changes that architecture is currently making in response to global change will lead to our demise. In America, 5,714,825 people (2% of the country's population) are affected by natural disasters each year. With the effects of climate change, this number will only keep growing until we address the larger problem. The current stance of sustainable architecture fails to see this. Hurricane Harvey caused \$180 billion in damages and only 30% of the homes affected by the storm had flood insurance. Disasters like Hurricane Harvey will have a major effect on the field of architecture.

Today, political incompetence, a general lack of concern with sustainability, and the small steps architecture has taken to become more "green" mean that climate change will continue to affect our lives adversely.

The ground plane has become an unfriendly place for people to live and this will become truer and truer around the world. This project explores how architecture can start to have an actual impact on how we affect the planet and prepare for a disaster-filled future. It studies events of extreme flooding and destruction in suburban settings as opportunities for the implementation of a new way of sustainability. The fight against the effects of climate change also prepares us for a dystopic future. In moments of natural disaster, we can rethink the way we live and create the best possible solution for what could be the worst possible situation.

Beyond Absurbia: A Critique of Sustainable Living and Repetitive Trends



JOSHUA KAYDEN

This thesis investigates how monuments have been built in the past and proposes a monument detached from sociological or political motives. The monument thus becomes an object that is, theoretically, free from obsolescence. By representing something banal, a monument is re-thought and re-worked to create experiences that engage human conditions.

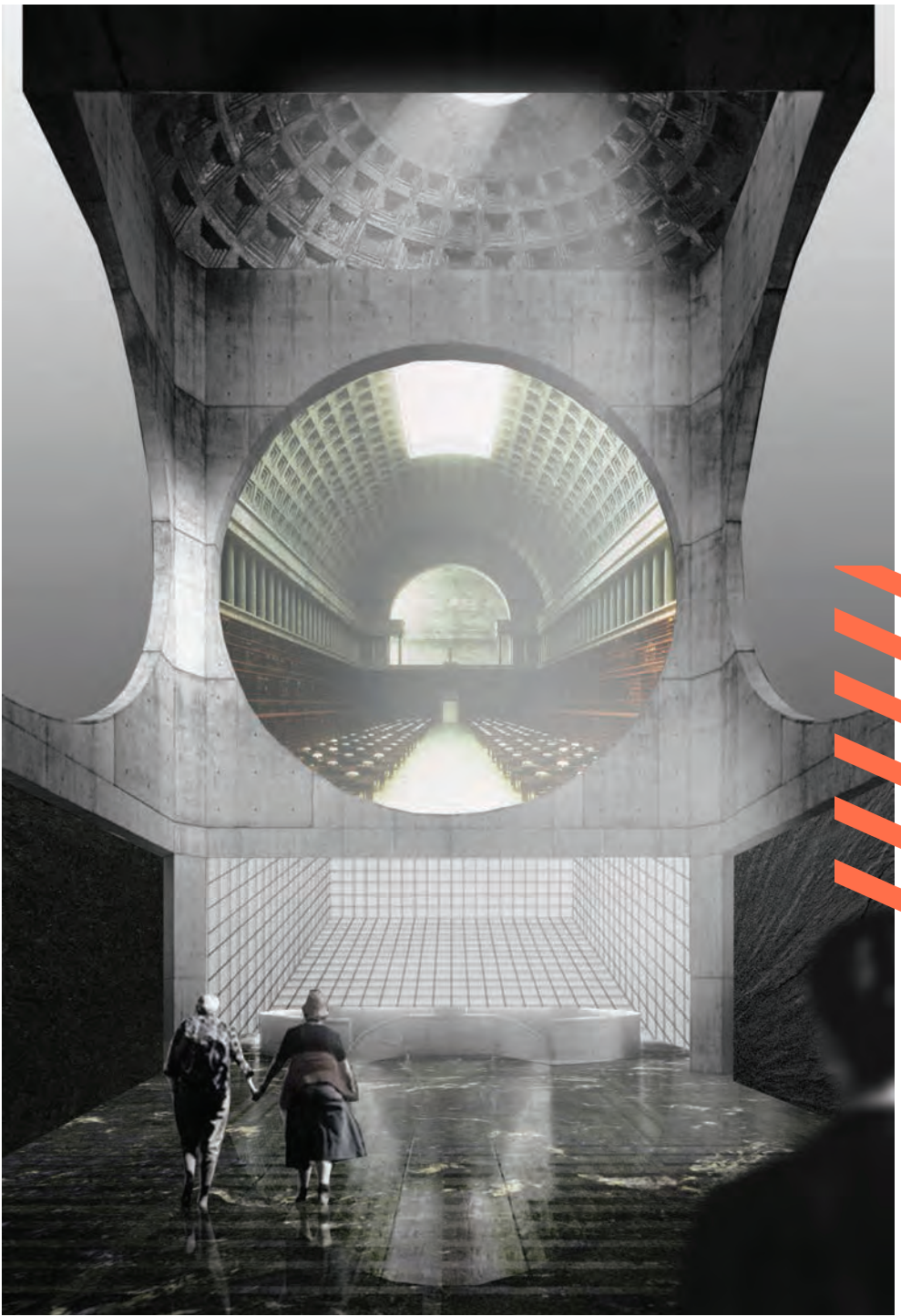
Humans often live routine lives, oblivious to the millions of other people who deal with challenges and disabilities. In an attempt to acknowledge how our basic senses create our most vivid memories and experiences, the monument to the living will become a representation of both the overload and deprivation of the act of living.

When someone becomes ill or disabled, temporarily or permanently, they realize the importance of a lost capability. This project designs monuments, or a series of pavilions, to portray these feelings and emotions through materiality, form-making, and experience.

By creating experiences that may cause uncomfortable feelings, such as being completely blind or unable to hear, the thesis aims to provoke thoughts, even after one leaves the monument, about physical bodies and their limits.



A(mending) Space: A Monument for the Living



THOMAS BYUNG KIM

In the face of the decay or destruction of physical monuments, cultural heritage now circulates as JPGs, OBJs, and YouTube videos. Through the reproduction and alteration of these digital files, images are no longer mere representations of originals. They become historical objects in themselves. This thesis intends to manifest the reality of visual imageries in the preservation of cultural works. It grapples with the scarce availability of usable digital images of lost monuments to recreate destroyed artifacts. Visual reproduction produces replicas, each with its own version of history. A reconfiguration of these new artifacts on the original site allows history to be constantly updated.



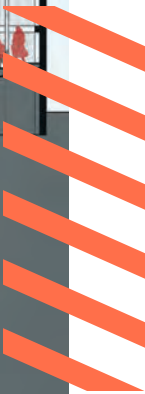
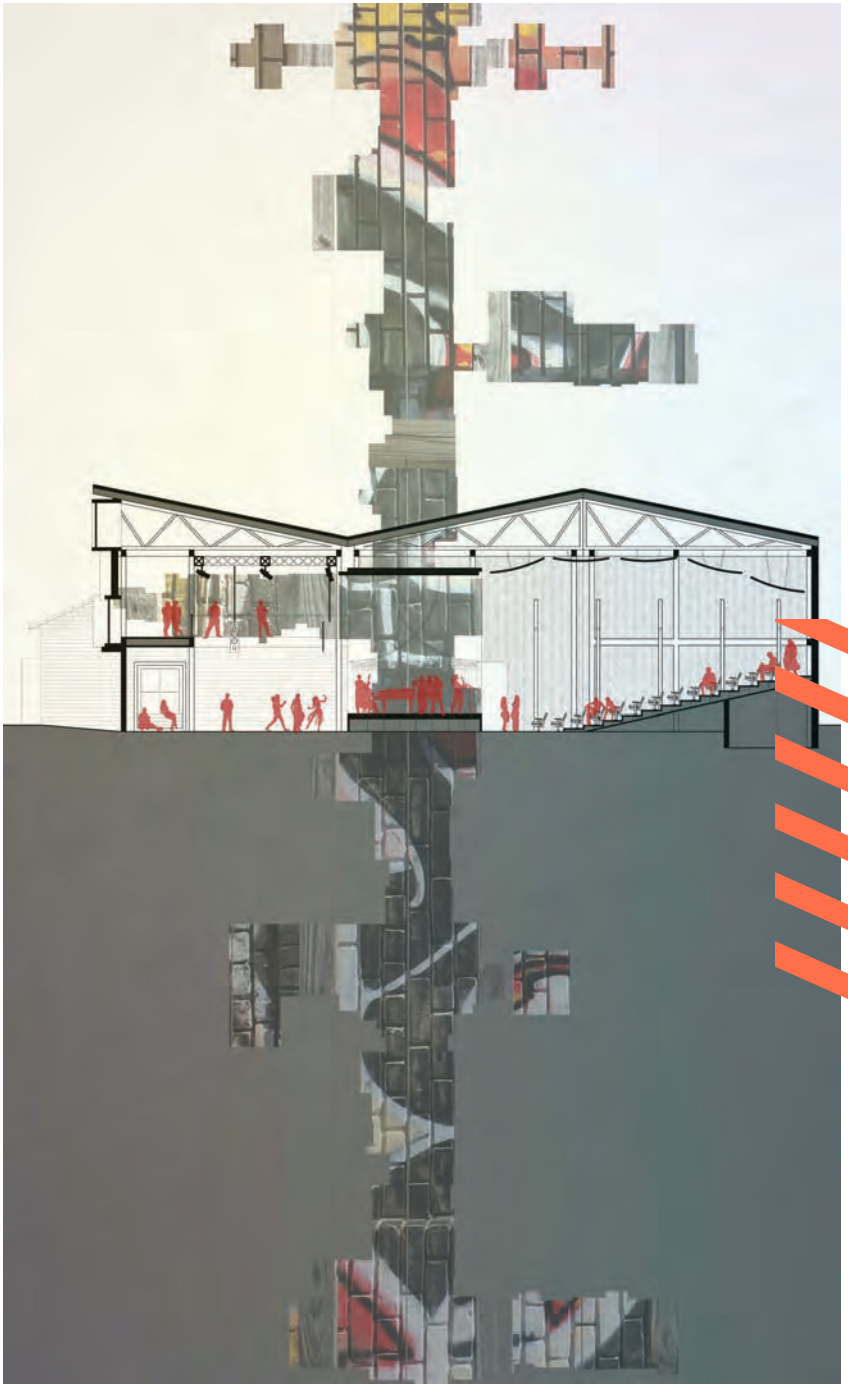
In the Absence of Things: The Making and Unmaking of Digital Palmyra



The buildings and streets of New Orleans have cultivated a fusion of cultures and paved the way for new forms of musical production. Historically, the spaces of collaboration that fostered musical production were sites of Patchwork Urbanism: they enabled a blending of cultures through the juxtaposition of musical and non-musical programs. Along the border of gentrification and urban decay, architecture can serve as the mediating Stitch between local communities and incoming populations. It can facilitate collaboration and act as a catalyst for cultural production by incorporating aspects of preservation to create urban neighborhoods of true character. This thesis will focus on the capabilities of the Stitch at multiple scales—urban/zoning, formal/programmatic, and material/detail. At each scale, the seam between two disparities is the site of focus, and the Stitch is the intervention that creates something new.



Patchwork Urbanism: The Stitch as the Site of Urban Evolution



Architectural drawings and representational styles pursue ideas that are independent from building design. This thesis considers the implications these stylizations can have on architectural designs by critically examining the translation from drawings to buildings. The research focuses on the hatch as a ubiquitous image-making tool and a technique in architectural drawing practices. Passive acceptance of new aesthetics and a focus on what digital tools can do, rather than the implications they have on building design, have allowed the hatch to become an empty signifier, stripping the technique and artifact of any spatial, cultural, and individual qualities. Over time, the deployment of the hatch has changed significantly from providing depth, pushing fantasy, and disseminating knowledge, acting instead as visual noise and diagrammatic fill. This thesis charts a taxonomy of how the hatch has been used historically. It presents a sampling of hatch techniques we can draw upon today. It aims to reassert the technique's architectural, spatial and representational relevance to contemporary building design.

The hatch can be materialized and have spatial consequences beyond the two-dimensional plane. This thesis utilizes the traditional four-square farmhouse, surrounding landscape, and building materials as mediums to show the multiple ways hatches are used and can be understood in digital representation. Hatches are now performative and have a physical presence in the world that can impact the way we construct the built environment.

Hatch is Hatch: An Analysis of a Digital Norm



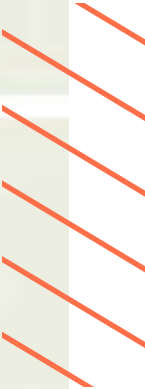
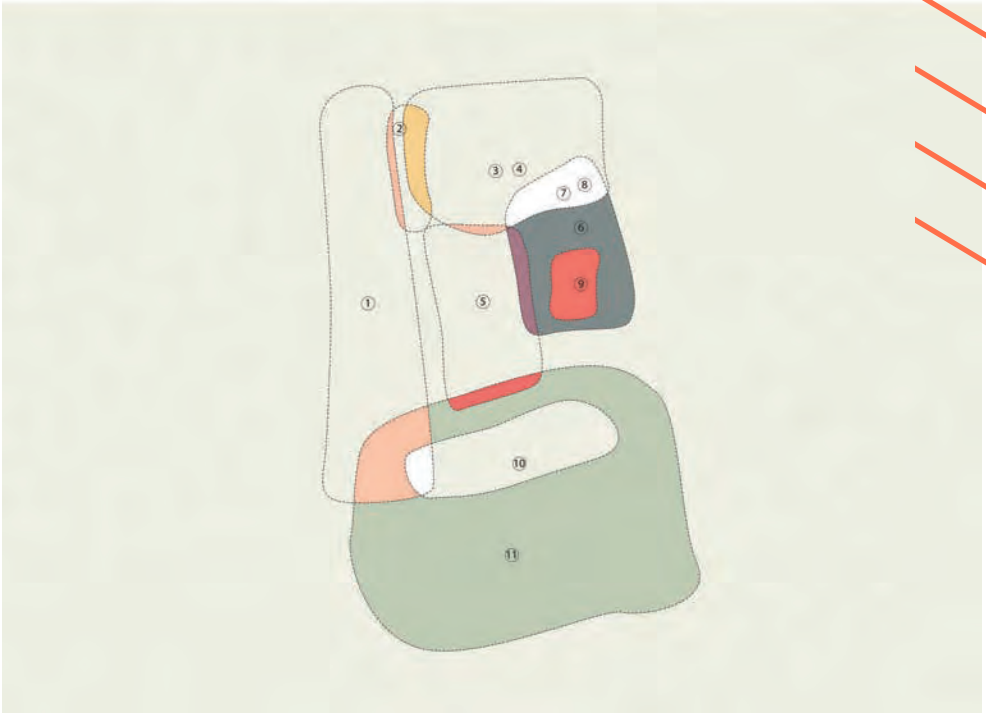
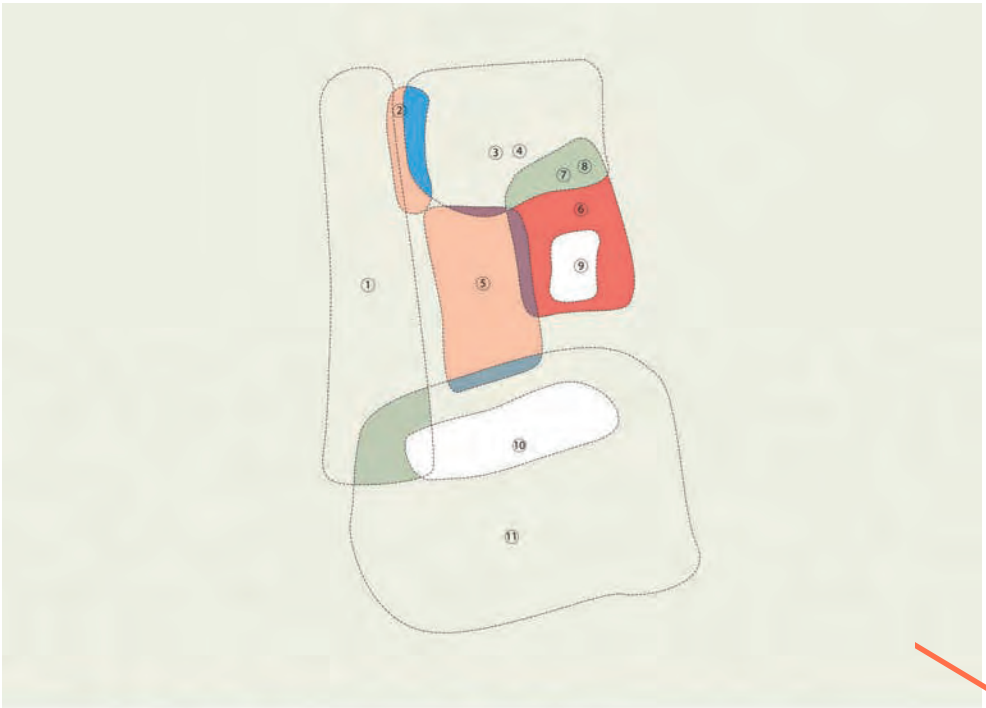
THOMAS KUEI

Setting a boundary and creating a threshold are intrinsic to architecture. A boundary can indicate an enclosure and security or it may be a social demarcation. It is essential for our society to construct boundaries to understand our individuality and our respective realms.

Occupying a space within a boundary links the user's desires and actions with the physical surroundings. Acknowledging the existence of a boundary enables the user to designate social position within a larger context. The nature of boundaries is that they join as much as they separate.

This thesis studies the malleable boundaries in architecture and reimagines the meaning of boundaries in the educational settings and cultural context of Japan. It develops modes of merging kindergartens with continuous learning schools by creating boundaries to enable simultaneous education for preschool children and older adults. This inclusive learning environment includes Negotiable Boundaries (boundaries of a temporal nature) and Nested Scales of Boundaries (boundaries of overlapping layers).

Boundaries: Social and Spatial Learning Center for Preschool Children and Older Adults



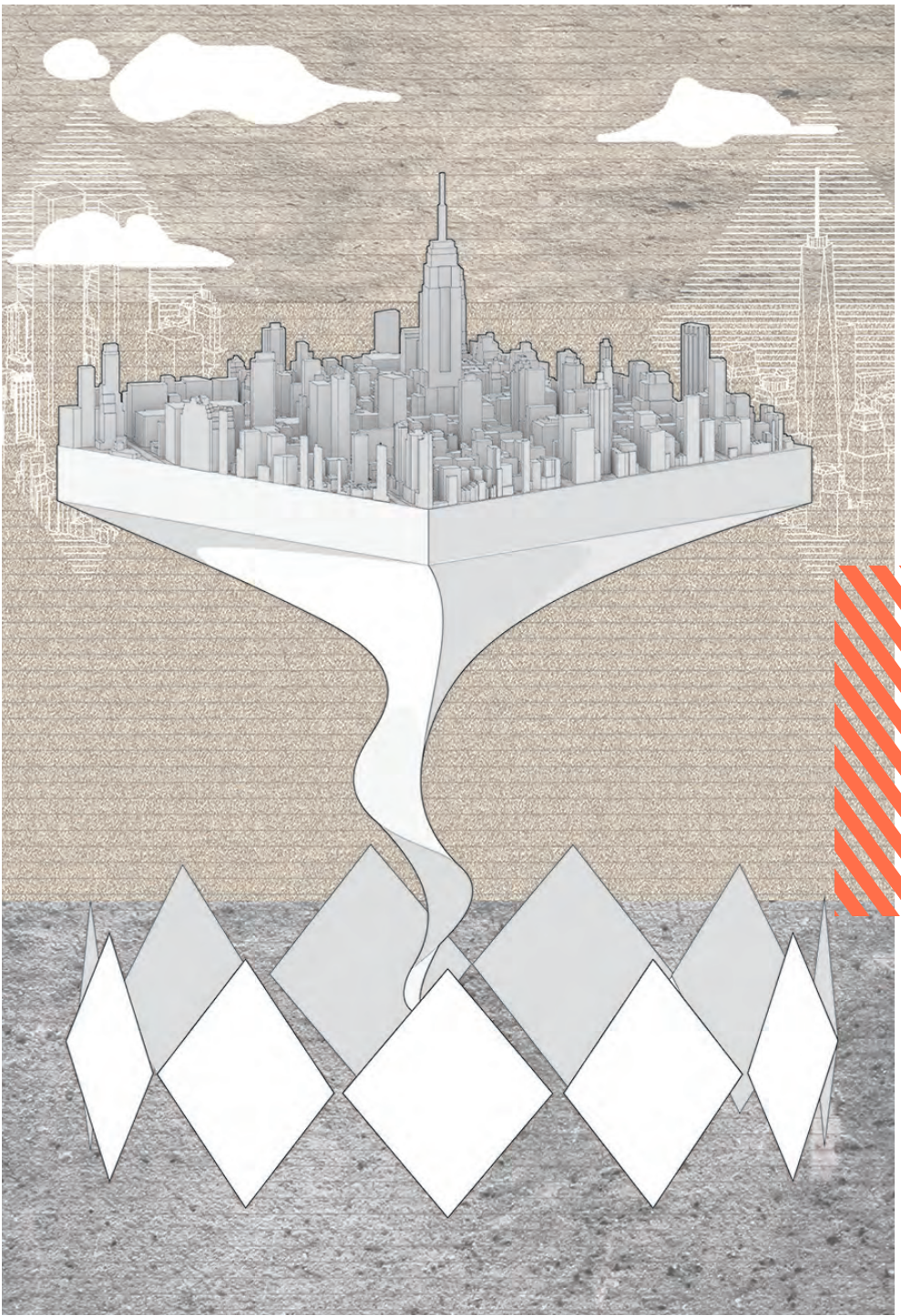
This thesis uses drawing to appropriate images and represent changes in Manhattan after the September 11th attack. After 17 years, the aftermath of the attack still influences the city. It changed Manhattan's iconic appearance drastically. The project aims to capture the new image of the city by translating found images into analytical drawings.

Research into the changes in the city after the attack includes the collection and categorization of photography, drawings, film, and text. Drawings of each category show changes, intensify the influence, and suggest the hidden story of the attack. Through the translation of image into analytical drawing, the limited information in the individual images combines to reveal the invisible city.

The drawings compose a constellation guided by Walter Benjamin's concept of the dialectic image. The aim is to reassemble historical segments to form a constellation that conveys the impact of the tragic event and its ramifications.

Each drawing represents part of an invisible Manhattan. All the drawings in combination portray a dramatic super-reality city.

Invisible Manhattan: A Post-September 11th City



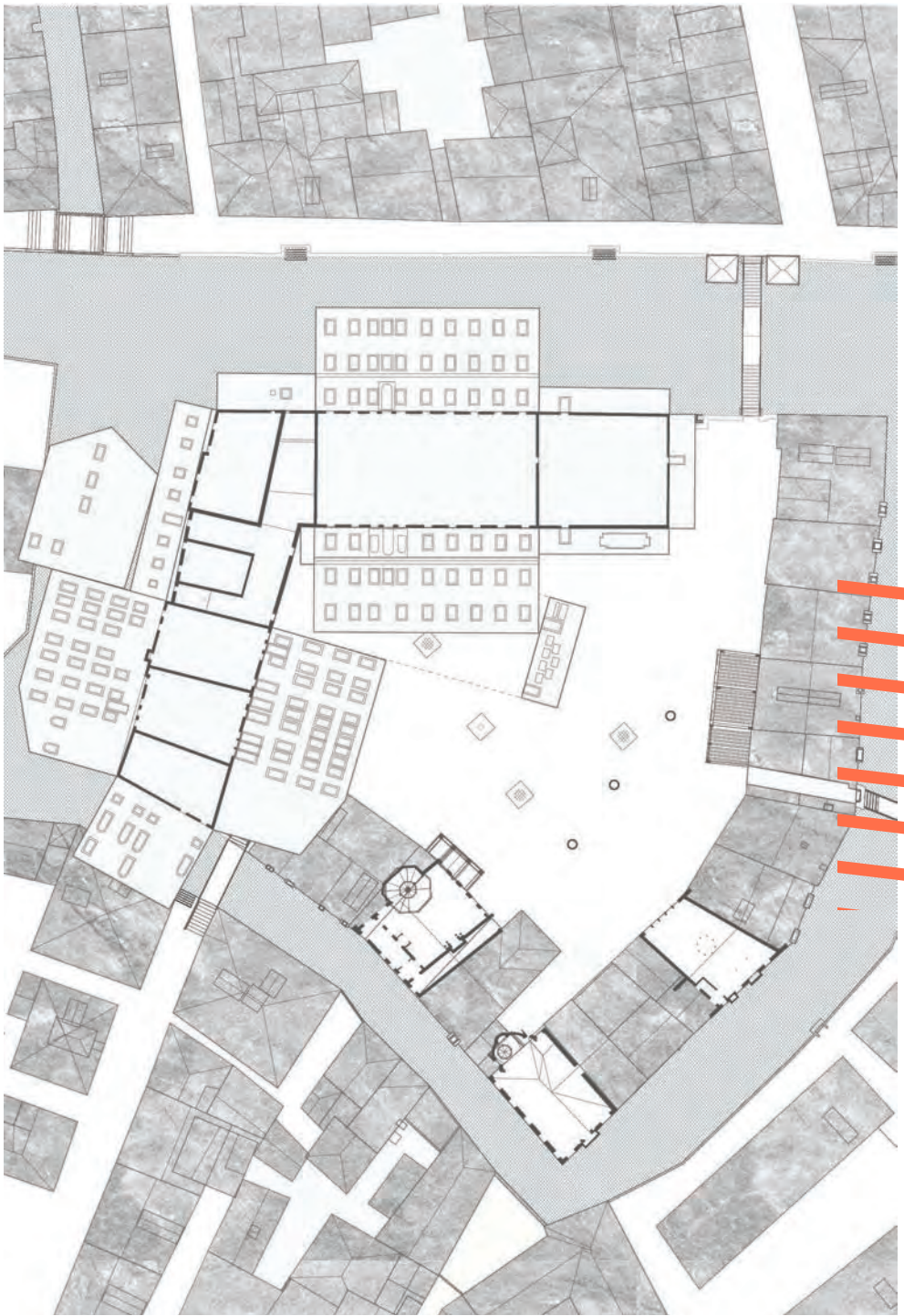
RUTING LI & ZHAOQI QUI

This research uses the site of the Ghetto Nuovo to investigate the distinction between an individual's recollection of a place and the remembering of a site to preserve its past. The design converts buildings that have lost their original purpose into catalysts of change and growth. By engaging their fragmented forms and uses, the project reconceptualizes the existing context, scale, program and form.

The unfolded surface of the façade is the container for activity. The tectonics of casting, layering, framing and insertion combine with order, composition, rotation, multiplicity and erasure. Additive and subtractive construction are overlaid with layers of abstracted image, materiality and elements of architectonics. The history of the Venetian Ghetto—its uses, construction methods, alterations over time, and urban conditions—is re-presented in preservation as both a physical and a cultural intervention. Casting, image transferring, framing and the insertion of elements are means to explore architectural intervention in historic buildings.

Representation can relay information that has been lost over time. Transparency, erasure, layering, multiplicity and remnant are methods of representation and architectural inquiry. These processes produce a pluralistic narration and engage architecture with its historical past while questioning the future of architectural preservation in which the original is both retained and lost.

The Texture of Memory: Preserving Cultural Memory



AMANDA SPECTOR LIBERTY

Storytelling offers an alternative to architectural design. It is a journey of telling and re-telling that never exists in stasis. It operates in a transitional space between mouth and ear. Over time, as listeners become tellers, elements of the story are reformed and recompiled. A history of storytelling goes hand in hand with a history of architecture to produce new meanings. An architecture that embodies distinct narrative events intertwined into a complete story can be understood on multiple levels, transforming the act of inhabitation into one of imagination and discovery.

Many of the classic fairy tales that we know and love are not the original versions. They are the Disneyfied versions, sanitized of deep historical context and cautionary aspects in favor of sentimental happy endings. The Grimm fairy tales were much darker. They contain violent acts of rape, torture and cannibalism. In some instances, the fairy tales end not in “happily ever afters” but in cruel punishment for harsh villains.

A new architectural landscape can be constructed by exploring and analyzing the collection of Grimm fairy tales. This landscape insinuates the dystopian elements of the real world within the imaginative realm of architecture. Through the construction and visualization of the fairy tales, a landscape of allusion is imagined, representing the abstract truths of our common existence in a hyper-metaphoric way. By stripping away the text and focusing on the landscapes, a new architectural narrative can be imagined that transforms the way we immerse ourselves in the whimsical world of fairy tales.

A Grimm World: Landscape of Allusion

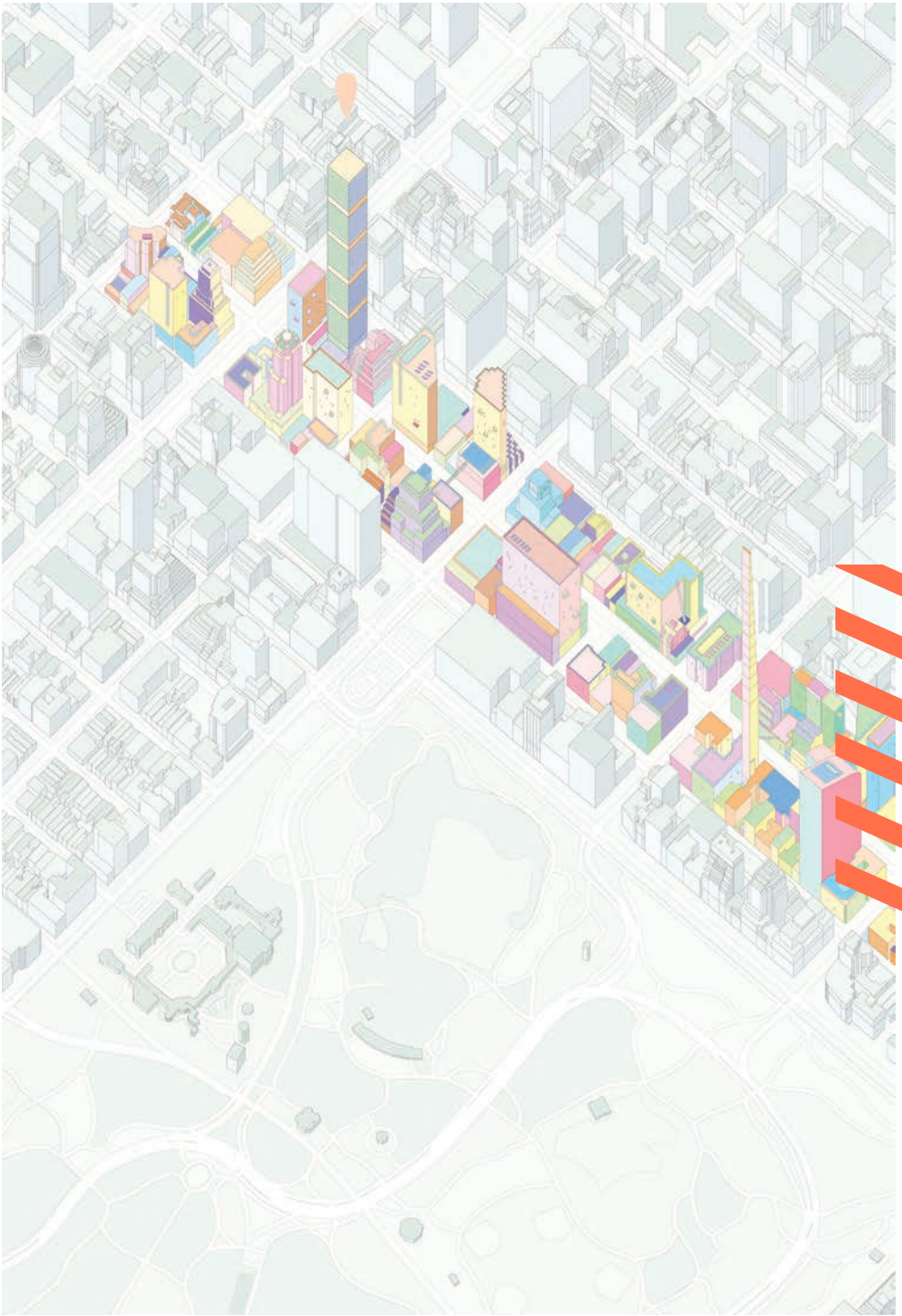


MICHAEL LIN

The Jungle begins with the unpacking and mapping of the three luxury residential “super-tall” skyscrapers, all situated on 57th Street, known as Billionaire Row. The methodology, via a critique and re-conceptualization of the Nolli plan, will depict the three-dimensional reality of the contemporary city. This critique will expose the empty units that will serve as ground zero to find new modes to develop the urban.

This thesis is therefore an attempt to critique contemporary urbanism. The Jungle will examine inhabitable luxury structures and “take back the city” via a reoccupation of these vertical banks. The project will offer a new paradigm for the construction of the urban, via the transformation of an existing structure whose sole intent is to serve as a storage locker for wealth. The luxury skyscraper is largely unoccupied, though “sold”; the project will thus seize the voids to reestablish a sense of agency to the protagonist who helped define the city. It hopes to allow the city to once again become a place of cultural production, and not simply a consumer theme park. This city will once again become a jungle.

The Jungle: An Exposed Invisible



Nicholas Negroponte and the Architecture Machine Group proposed an explicit architecture-oriented application of computers in the 1960s and 1970s. Negroponte proposed that the application of computers in architectural design created a crisis for architectural rationalism and an endless repetition of industrialized architectural forms. Architecture, integrated with computers, was at that time imagined merely as responsive to human need. However, this thesis proposes creating a “conversation” and a “relationship” that is more about creating an emotional connection separate from functional use. There is a possibility in the pure “relationship” between humans and interactive architecture and potential in the emotional connection, which opens up the opportunity for architecture to be a psychological companion.

In the 1950s “Computing Machinery and Intelligence” by Alan Turing raised the idea of “the imitation game” (which was later reformed as the “Turing Test”) in order to decide whether a machine has intelligence. Milestones in the pursuit of machine intelligence include “Eliza” in 1964 by Joseph Weizenbaum following the simple principle of “Pattern Matching” and the creation of “MGonz” in 1989 with “whimsical conversation” that incorporated language that includes strong emotion.

These all show that there are simple rules that can trick people into believing in the intelligence of an object and support the formation of an emotional connection. The potential benefit of interactive architecture to respond to changing environmental conditions has been studied since MIT’s Artificial Intelligence Lab’s intelligent room project in the 1990s. A similar interactivity can create a relationship between humans and architecture that extends beyond a functional behavior. The construction of an architecture that follows simple psychological rules, observed through the history of human-computer interaction, artificial intelligence or game design, can trigger an emotional connection. This could provide an opportunity not only to fulfill the physical needs of users but also to respond to their psychological needs. This thesis promotes a conversation between architecture and other disciplines including machine intelligence, product design and human-computer interaction.

Companion Architecture: The Experiment of Creating “Consciousness”

```

"Liu Yuxuan",
"Joe Biden"
]

# Initialize some variables
face_locations = []
face_encodings = []
face_names = []
process_this_frame = True

while True:
    # Grab a single frame of video
    ret, frame = video_capture.read()

    # Resize frame of video to 1/4 size for faster face recognition processing
    small_frame = cv2.resize(frame, (0, 0), fx=0.25, fy=0.25)

    # Convert the image from BGR color (which OpenCV uses) to RGB color (which face_recognition uses)
    rgb_small_frame = small_frame[:, :, ::-1]

    # Only process every other frame of video to save time
    if process_this_frame:
        # Find all the faces and face encodings in the current frame of video
        face_locations = face_recognition.face_locations(rgb_small_frame)
        face_encodings = face_recognition.face_encodings(rgb_small_frame, face_locations)

        face_names = []
        for face_encoding in face_encodings:
            # See if the face is a match for the known face encodings
            matches = face_recognition.compare_faces(known_face_encodings, face_encoding)
            name = "Unknown"

            # If a match was found in known face encodings, use the first one
            if True in matches:
                first_match_index = matches.index(True)
                name = known_face_names[first_match_index]

            face_names.append(name)

        process_this_frame = not process_this_frame

    # Display the results
    for (top, right, bottom, left), name in zip(face_locations, face_names):
        # Scale back up face locations since the frame we detected in was scaled
        top *= 4
        right *= 4
        bottom *= 4
        left *= 4

        # Draw a box around the face
        cv2.rectangle(frame, (left, top), (right, bottom), (0, 0, 255), 2)

        # Draw a label with a name below the face
        cv2.rectangle(frame, (left, bottom - 35), (right, bottom), (0, 0, 255),
            font = cv2.FONT_HERSHEY_DUPLEX
            cv2.putText(frame, name, (left + 6, bottom - 6), font, 1.0, (255, 255, 2

    # Display the resulting image

```


The Modern machine-era of coal and steam and the late Modern's dustless, digitalized realm now appear together.
—David Gissen

The onset of “The Anthropocene Era” shows that we have developed and used our technology unethically. From the release of toxic chemicals from industrial processes to the depletion of raw materials to widespread urban development, the result is the disruption of Earth's natural ecosystems. Exponential population growth and the development of new and existing cities create both challenges and opportunities for positive change. This thesis addresses these critical global issues by responding to the effect of industry on Monterrey, Mexico, the most polluted city in Latin America. The project is a smog-eating concrete structure located in a quarry in a highly urbanized industrial area. Its material systems, technology, and design activate a dual reciprocity with our natural environment based on geographical concepts, patterns, and sensations. Such an architecture, as David Gissen argues, “becomes a material and theoretical ‘genesis device’—a machine that makes environments but also ideas about nature and environments.”

This research identifies disruptive patterns of global change and their impact on architecture, urbanism, and life in Monterrey. It explores the potential positive connections among ecology, the environment, architecture and design. It aims to discover infrastructural opportunities through the lens of materiality, tectonics, and space making. Today, architecture prioritizes spectacular form-generation and profit maximization over inherent material logic. Materials are deployed with little regard for their morphological and performative capacities or the inherent processes of production and life cycle. In this project the thought process is reversed, and design is pursued through material systems, geometric behavior, manufacturing constraints and assembly logics.

Machine of Nature: Responsive Architecture Through Materiality



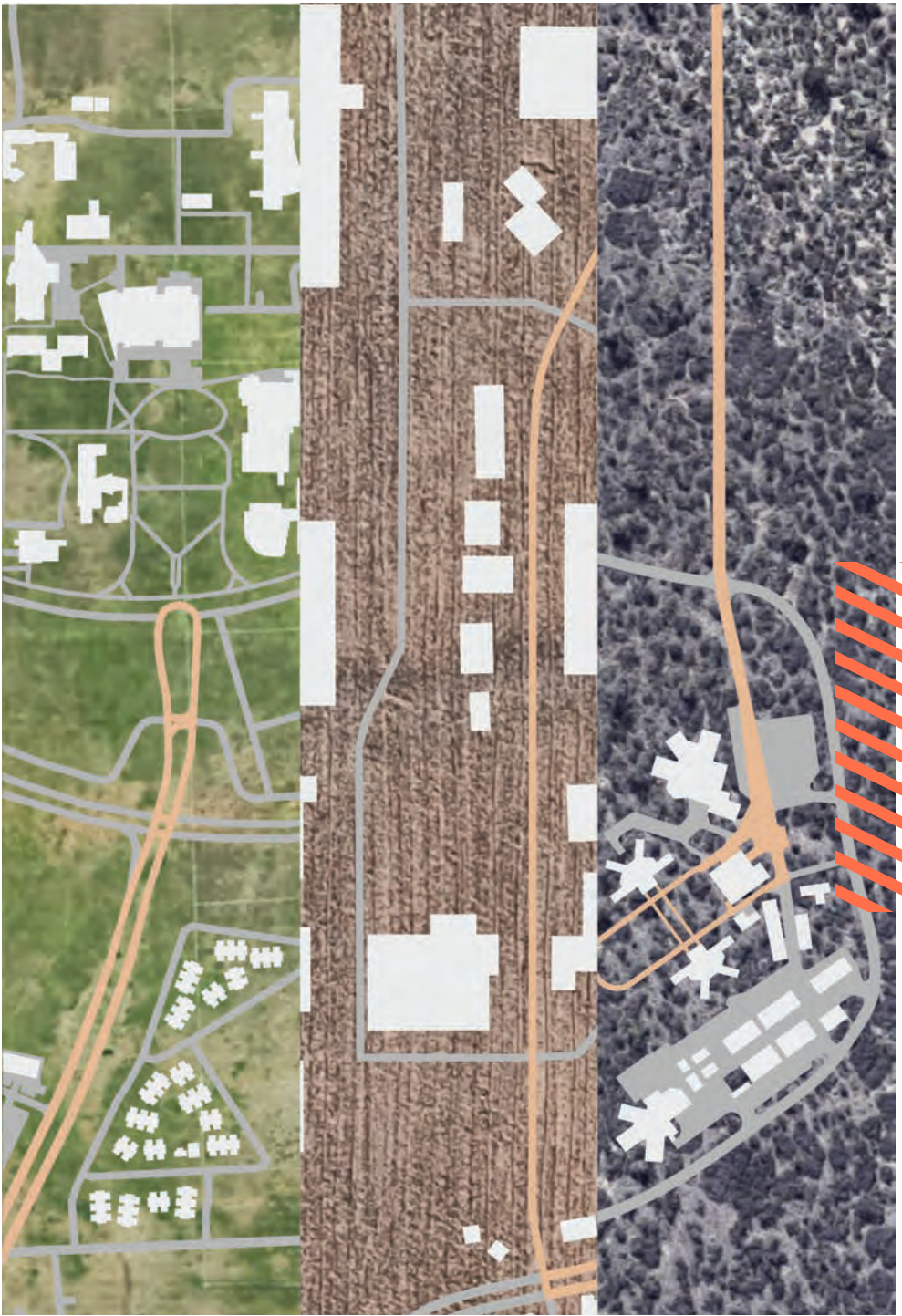
GABRIEL MAESE

San Bernardino, California is the poorest city in the state. It is a conglomeration of America's urban woes. Unemployment, crime, and drug use have taken over the community and the poor escape here for cheap rent. How do the people of San Bernardino escape this poverty cycle and bring economic justice to their city?

The Mondragon Corporation in Spain offers a successful model for development. As a cooperative, Mondragon is wholly owned and democratically operated by its 80,000 workers. The goal of this cooperative model is to maintain economic equality among workers and assure a decent standard of living for all by managing unemployment levels and wage ratios.

Through the development of a new economic network based on the Mondragon cooperative model, this project aims to redistribute existing and under-utilized resources among the city's current communities. These communities include the 20,000 full-time students at California State University who also work full-time, and the 800 inmates at Glen Helen Rehabilitation Center who are eligible for Work Release but cannot afford the program with their limited income. By providing labor in return for education, training, and company ownership, these students and inmates are incentivized to live locally and work locally. The result is a previously non-existent urban community.

Redistributing the City: Architecture as a Means of Economic Equality



WHITNEY MALONE

The Image Bank exemplifies the condition of image culture today: the image of the thing is often more consumed than the thing itself. Artie Vierkant argues that this post-internet condition of “ubiquitous authorship, development of attention as currency, the collapse of physical space in networked culture, and the infinite reproducibility and mutability of digital materials” has great implications for how we engage with art institutions. Through increased access to art, people are now able to publish their own images on social media platforms and the subject becomes the object. Rather than answering questions, The Image Bank produces an experience that provokes questions: How do we think about art today? What does it mean to experience art images? How do we focus our attention? The Image Bank moves away from the idea of art as a physical commodity and provides a space that creates more meaningful interactions with art today.

The Image Bank temporarily alters one of the only truly democratic spaces left in America, the Department of Motor Vehicles (DMV). Elements consistently found in the DMV are hybridized into custom doppelgangers that collectively form an alternate bottom-up field of art experience. While in the DMV, visitors confront the impact of our redistribution of attention in a way that is unexpected. Our attention is affected by different mediums, platforms and formats that are associated with the art network. In *The Ecology of Attention*, Yves Citton argues that “attention is a scarce resource,” and that in order for us to understand how a subject becomes aware of an object, “we have to understand the collective ‘attentional regimes’ through which we are led to perceive our world.” During one’s time at the DMV, the patron engages with one piece of art and its associated digital media content. The Image Bank will randomly generate one piece of art per patron, from all of the art museum digital archives currently available online. Simultaneously, a seemingly endless flood of digital media content linked to the archived art piece will overwhelm the viewer’s vision. When they are done engaging with the art object, The Image Bank will print them a receipt of that piece while the art object gets deaccessioned from The Image Bank forever.

The Image Bank: A Traveling Art Institution for Contemporary Image Culture



REIDE (REMI) MCCLAIN

In the American military, as in the larger culture, the stigma associated with mental disorders causes many people to refuse to get help for mental problems or to struggle with admitting they need help. Post-Traumatic Stress Disorder, depression, anxiety, and many other mental illnesses are common among veterans; even those who do not suffer from mental illness still struggle to resume their everyday lives. This can result in withdrawal and isolation from society, as well as violence and drug and substance abuse.

This thesis proposes a secluded natural space where veterans can feel at ease and face the mental and emotional problems that can result from their service. The site is Clear Path, an existing veteran center in Chittenango, New York. New spaces are designed specifically for the many veterans who suffer from anxiety and PTSD from war, in order to allow them to focus on getting well.

Ramps, curving walls, and natural light have been proven to be beneficial to veterans. These elements enable users to interrelate and learn from one another, as well as expose themselves to the many activities available to them within the building. Public programs, outdoor space, and residential units are included, and are arranged to encourage the users to interact with nature as well as one another. As it is impossible to fully accommodate every mental illness in the design, the goal is to re-associate a type of public space with a positive memory instead of the previous negative association with danger.

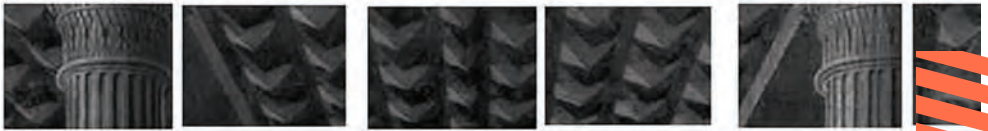
Coming Home From Deployment to Displacement: An Architectural Role in the Reintegration Process



Michelangelo, Palladio, Le Corbusier, Wright, and Koolhaas all have participated in the creation of an architectural language with a common duality of parts: the tectonic frame system (THE COLUMN) and the massive stereotomic system (THE WALL). Using these two systems, sometimes separately and at other times in tandem, they all were concerned with architecture as a formal system of rules that allows three-dimensional space to be conceived as a dialogue between MOVEMENT and MEANING. If the city is an amalgamation of form upon form over time, and is a container for social narrative, then architecture can use a structural and syntactic language to participate in the creation of urban narrative by reflecting its environment through multiple formal readings.

The Franklin Archives, centered on the axis of Benjamin Franklin Parkway in Philadelphia, uses the column and the wall to generate an alphabetic language of pieces (the loggia, the corridor, the object and field) that are carefully composed to educate and inform the citizens of Philadelphia about the form of their city and the social influence of Benjamin Franklin. The formal proposal for the Archives recognizes the dual system of Philadelphia: the quintessential American Grid and the dominant fissure-axis of Benjamin Franklin Parkway, which connects important civic monuments that culturally define the life of the city, from the Philadelphia Museum of Art to City Hall.

The Franklin Archives is a series of dualities and dichotomies: the column and the wall; the individual and the collective; the sacred and the profane; compression and tension; serif and sans-serif type. Franklin's use of type and print narrative appeared in the elite and controlled medium of newspaper and published Almanacs. Today, we use digital narrative through the public and populist medium of Twitter and Microsoft Word. Franklin used serif typefaces, formally distinct for their articulation of joints and edges. Today we use sans-serif typefaces, formally legible by their grouping of pieces into letters, but distinct in their smooth transitions and sharp minimal boundaries.

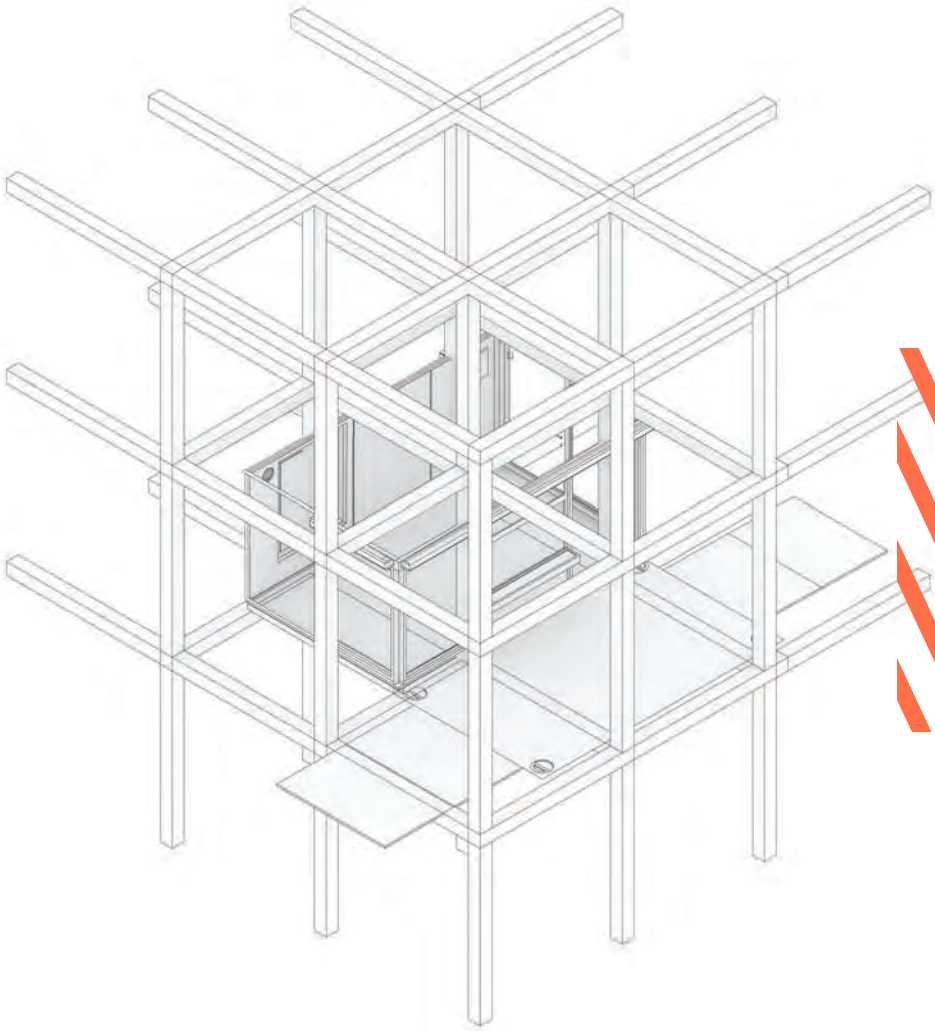


This thesis attempts to redesign, reprogram and repurpose the spaces and objects that are becoming obsolete in Istanbul, Turkey. Taxi booths, newsstands and telephone booths have lost their primary functional purposes. In the past these urban objects had great value for the small-scale urban context and cultural identity of the city. They were meeting points where locals drank coffee or played games. They embodied symbolic meanings and were reference points in the city. Their absence diminishes neighborhoods and displaces workers, drivers and shop owners.

This thesis redeploys these objects to create education facilities and community lounges in selected empty lots around the city. They become pieces of the next urban network in Istanbul and maintain the informal active street life which can reintegrate unemployed workers into the society.



The Next Urban Network: Rediscovering the Disappearing Industrial Objects in Istanbul, Turkey



Using a collection of images and material distillations, this thesis produces new material sensibilities through the displacement of the pixel, the smallest building block of the digital image. A classical theatre is a site of material thickness where a suspension between objects and their qualities produces estrangement through techniques of semblance and dissemblance. This defamiliarizes the site and alters the designation of the “real” as that which is experientially privileged.

Fragments of the theatre are captured as both two-dimensional images and three-dimensional objects and their qualities are altered to produce an excessive degree of resolution. This produces tension between the objects and their qualities, which causes the perception of the object to be reevaluated. These media and medium specific artifacts, when aggregated and reinserted into the site, are uncanny in their likeness to that which existed previously, but are imbued with their own sensuous, aesthetic, and estranged qualities.

This attention to the smallest-scale qualities of material challenges the idea that form is the privileged denotation of space and value. The act of estrangement, in relation to aesthetics, transforms the familiar, and produces recognition that the “real” (as the embodiment of constructed and inhabited space) is a construct to be questioned and transformed.



ANA SAWYER MORRIS

Architecture is the design of human activity. It organizes necessary functions of life specific to a time or geographical location. This pertains to the experience of shopping as it adapts to the sensibilities offered by online shopping. By eliminating the time spent hunting through the stock room for merchandise, looking up information on products or ringing up purchases at the cash register, more time is now spent engaging with customers, selling products, and designing an experience.

This project explores the enhancement of the shopping experience by bringing the convenience, technology and speed of online shopping into stores. The integration of the online user experience provides a networked shopping environment that optimizes tactile experiences with products specifically tailored to consumers' desires. This thesis pursues the redesign of a clothing retail store that integrates the criteria offered by Brick and Mortar and Online stores.



Popular Shopping: An Exhibition of Programmed Experiences



ENSONN MORRIS JR.

The American Dream is as real as any tax deduction, in that it too, drives the housing markets. —Excerpt from “The Buell Hypothesis”

The academic and architectural community regularly critiques American suburban developments, asserting that they have neither the richness and diversity of the city nor the purity and simplicity of the countryside. They are banal and soulless, homogenous and insular. Not only are they culturally deadening, they are environmentally unsound, sprawling endlessly and inefficiently outwards.

And yet, Americans across the ethnic and economic spectrum continue to choose to live in the suburbs and the development model has been exported and adopted worldwide.

Are the critics correct that suburbanites are duped consumers who are seduced into buying a false product that is neither pastoral, communal, nor environmental? Or, are residents correct in believing that their new hometowns fulfill the promises of family, prosperity and happiness?

Perhaps the truth lies between the two extremes. While the suburbs discourage the possibilities for public life outside of one’s home and work, are economically and culturally exclusive, and depend on unsustainable development practices, there are still legitimate reasons for choosing them as the place to enact the American dream or “the good life.”

This thesis builds upon the conclusion of The Buell Hypothesis: “change the dream and you change the city.” It researches the ways dream is expressed and enforced rhetorically and symbolically, and proposes alternative versions of the dream.

It proposes that architecture can tailor the good life to the individual suburban homeowner by embracing the production efficiencies of customized fabrication techniques. The aim is to align the design of suburbia with its own rhetoric, making the dream more legible. Civic richness can be achieved using Kevin Lynch’s concept of “differentiation” and suburbs can adapt to the density and environmental requirements of a changing world.

Individuation: Architecturally (Re)enacting the American Dream

It is far from breaking news that where you live may make you more likely to die from a certain disease. Residents of the Bronx are more likely to suffer from HIV while dwellers of Queens are more likely to die from the common flu or pneumonia. In Brooklyn, many die from diabetes. The rate of suicide is highest in Manhattan while in Staten Island the most common cause of death is heart disease.

This thesis studies why these diseases thrive in these specific locations.





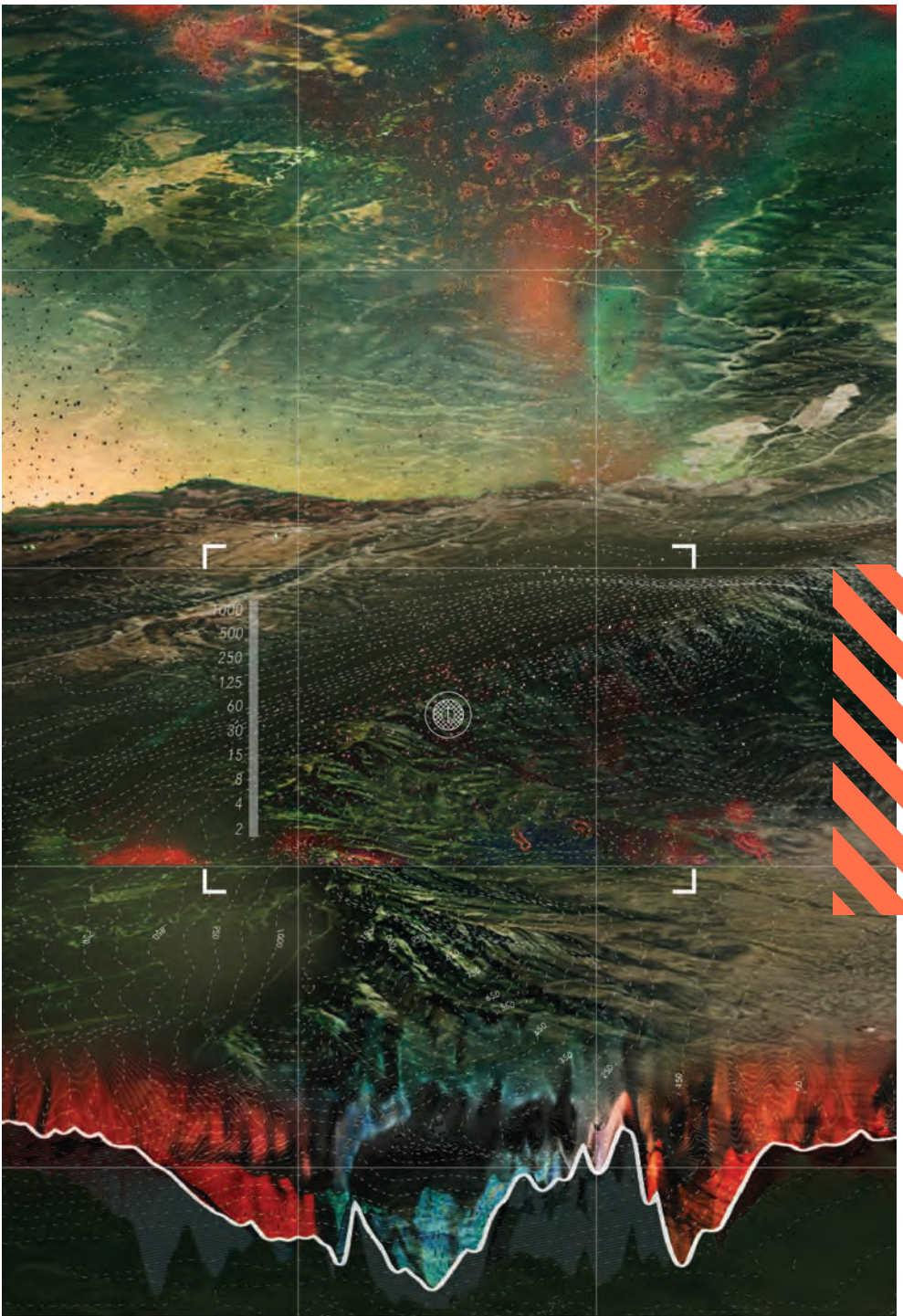
Architecture and the built environment are an embodied and materially persistent image of culture. Yet, the very moment a building breaks ground, it is affected by the process of entropy, and its relevance in time and culture drifts into decline. The paradoxical result is a landscape of obsolete monuments that desperately cling to a past identity.

Our memories operate as a library of our daily monuments composed of the people, places and things in life that we store in our personal archive of meaning. Within the space of memory, recollection is enabled, familiarity is induced, and nostalgia is provoked.

This thesis explores how architecture and the built environment engage with memory and nostalgia. Memory is a formed understanding of our perceptions of our surroundings, especially of architecture and the built environment. Memory accumulates histories as a fragmented composition of space and time suspended between present and past. A curious exchange takes place in architectural experience: the built environment projects itself onto us and we simultaneously project our emotions, thoughts and feelings onto our environment, thus creating a feedback loop of active engagement between memory and the spaces we occupy.

This thesis acknowledges the inherent demise of the built environment and does not attempt to prevent its decline. Rather, it embraces entropy and cultivates collective memory and sense of place. It engages Image as a point of departure for novel approaches to form-making and tectonics. Through analysis of images' decay, the project focuses on color to generate tactile form and memorable spaces.

Present-Past: (re)making of a Memory



Nigeria is one of the most diverse countries in the world, with over 200 ethnic groups and 500 spoken languages. A result of these cultural differences is political, religious and ethnic rivalry and raises the question: “Does a Nigerian culture exist?” Chief Obafemi Awolowo once said, “Nigeria is not a nation. It is a mere geographical expression. There are no ‘Nigerians’ in the same sense as there are ‘English,’ ‘Welsh,’ or ‘French.’ The word ‘Nigerian’ is merely a distinctive appellation to distinguish those who live within the boundaries of Nigeria and those who do not.”

This thesis is a study in material culture that aims to generate a post-colonial architectural language that can operate as a space of negotiation and coexistence for the diverse people of Nigeria.

The site for this project is Ganaja Junction in the city of Lokoja. Ganaja serves as a main route to the different parts of Nigeria. It is densely populated, contains various trading activities and symbolizes the assembly of tribes.

This project revitalizes the Ganaja Junction area through the creation of new infrastructure. The aim is to promote convenient passage in and out of the state while integrating the natural landscape and overlapping economic functions of different ethnicities such as trade, agriculture and textile production. The project will serve as a major economic hub and promote the coexistence of people and their activities.

WA-ZO-BIA: Architecture, a Language of Mutual Representation Between the Diverse People of Nigeria

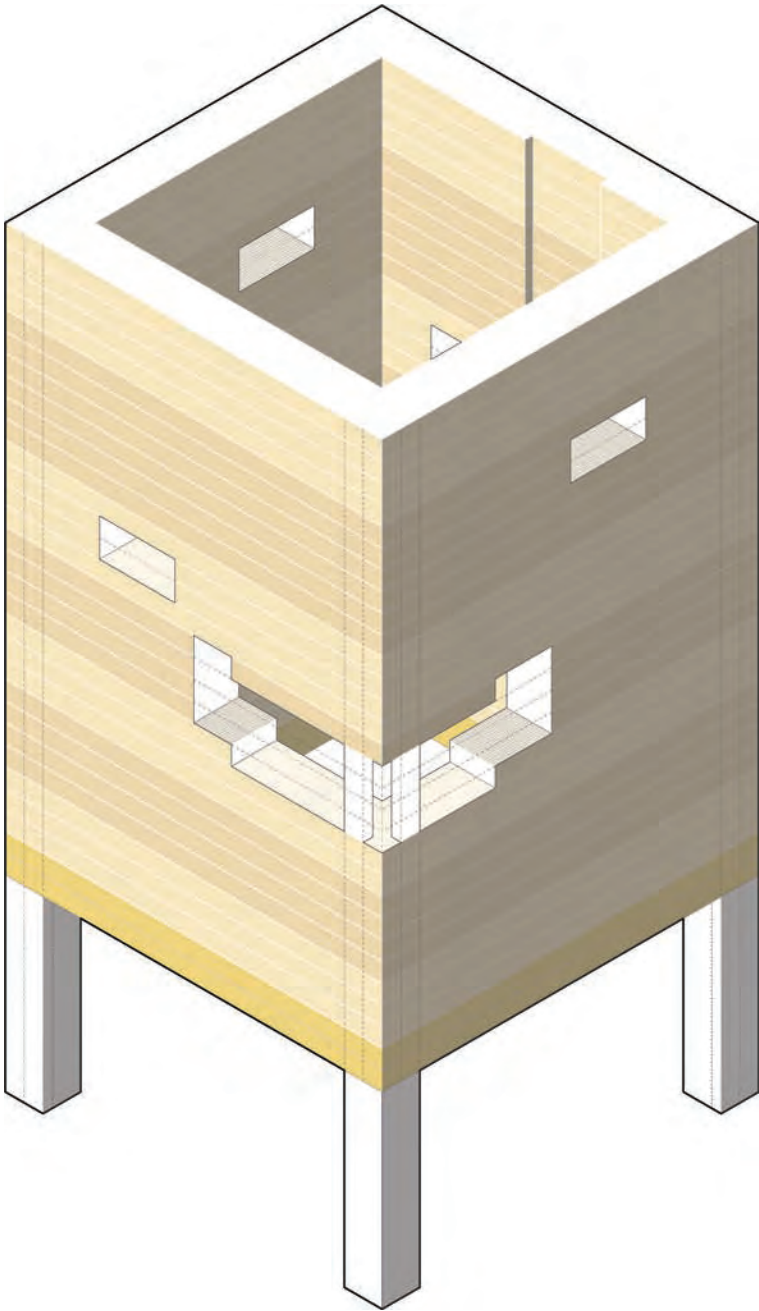


TOLUWALOPE ONABANJO



Most students with developmental disabilities struggle to participate equitably in society. Schools and environments are not designed to meet individual requirements. Among the political movements that have advanced disability rights and equality is the establishment of Universal Design, which has both educational and architectural purposes. Universal Design, or Design for All, pursues strategies to make environments, products, communication, information technology and services accessible, understandable and usable by everyone, preferably without the need for adaptation or specialized solutions. This thesis studies school typologies and architectural language with an aim to devise stronger educational means and methods. It focuses on persons on the Autism Spectrum and how each individual is impacted by public space. Modifying existing spaces in the built environment can enhance how persons with Autism experience architecture as a whole. Each individual observes space and the world differently. This research began with interviews with persons who have adapted to the existing public space around them and further research focused on children in learning environments. The result is the design of a school building and integrated landscape.

Environment as Teacher: Supporting Development and Learning in All Domains



VALERIE PANZA

The {city} is a matrix of spaces that activate identity among neutral typologies. Globalization induces a new sense of displacement. Jumping from location to location, a new purposive purposelessness has emerged, as well as a new level of anonymity. The {city} has begun to fragment like a Russian doll into smaller nodes that act as miniature {cities}. Inside the {city}, we find many {cities}.

These neutral typologies are mundane and unassuming. They do not indicate their presence but they indicate who you are. Inside these spaces it does not matter who you were before: it matters who you are in them. Their architectural form is repeated throughout multiple programs: the hotel and prison are alike, distinguished only by their interior artifacts.

The indifference of banal architecture enables versatility of program and purpose. Indifference is an act of producing distance or disbelief. Indifference cannot be universal: it must be selective. Indifference can provide perceptual challenges for two sets of people. The juxtaposition of a prison and a hotel becomes a reflection of how the indifferent typology can negotiate two seemingly antithetical programs.

Typologies appear in mid-century modern architecture as well as in utopian projects. This thesis is a return to the indifference and the beauty of what is considered dull. In the global banal, people find universal anonymity and are liberated from personal identity.

Impermanent Residents: How to Infest the City The Advantageous Indifference of Banality



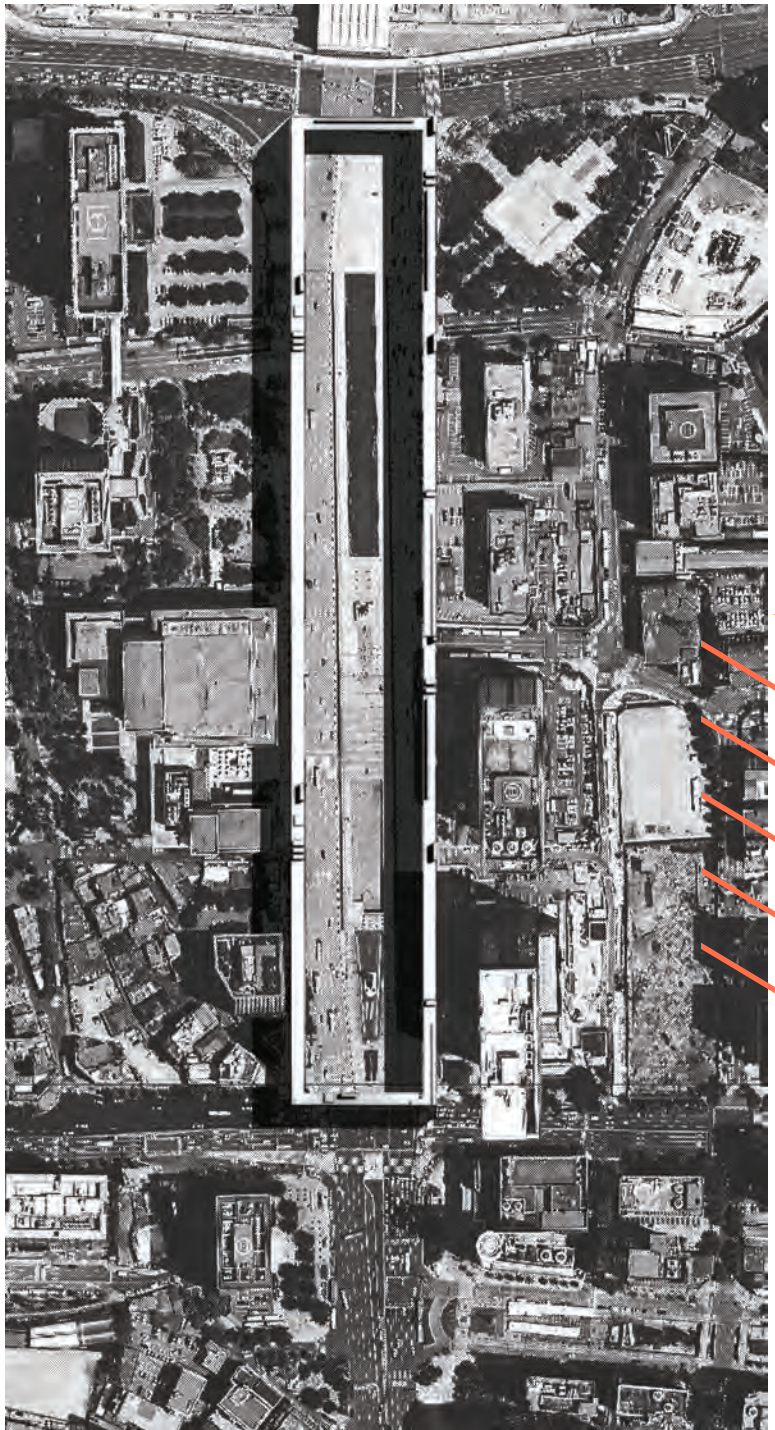
VALENTINA Z. PARADA

Ceremonial axes are primary circulation and spaces for public events. Most importantly, they reveal the identity of the city. As technology has advanced, ceremonial axes are no longer appreciated for the active role they can play in the public realm. Architectural monuments that once functioned as important symbols of power and tradition are now “lost in translation.” Public elements of urban design are often empty symbols of a city.

The political, geographical, and historical context of Gwanghwamun Plaza in Seoul, Korea is the test case for this thesis. The goal is to design an urban public space that bridges the planning approaches of the past to the functional demands of the contemporary urban context. It relates the historical fabric of the city and its political and practical values to the demands of contemporary urban design.

Gwanghwamun Plaza includes five palaces in axial relationships to its boulevards. Political and cultural demonstrations occur in the plaza. The project’s design attempts to alleviate the isolation of the plaza by reviving ceremonial circulation and commercial programs.

Re-envisioning Gwanghwamun Plaza



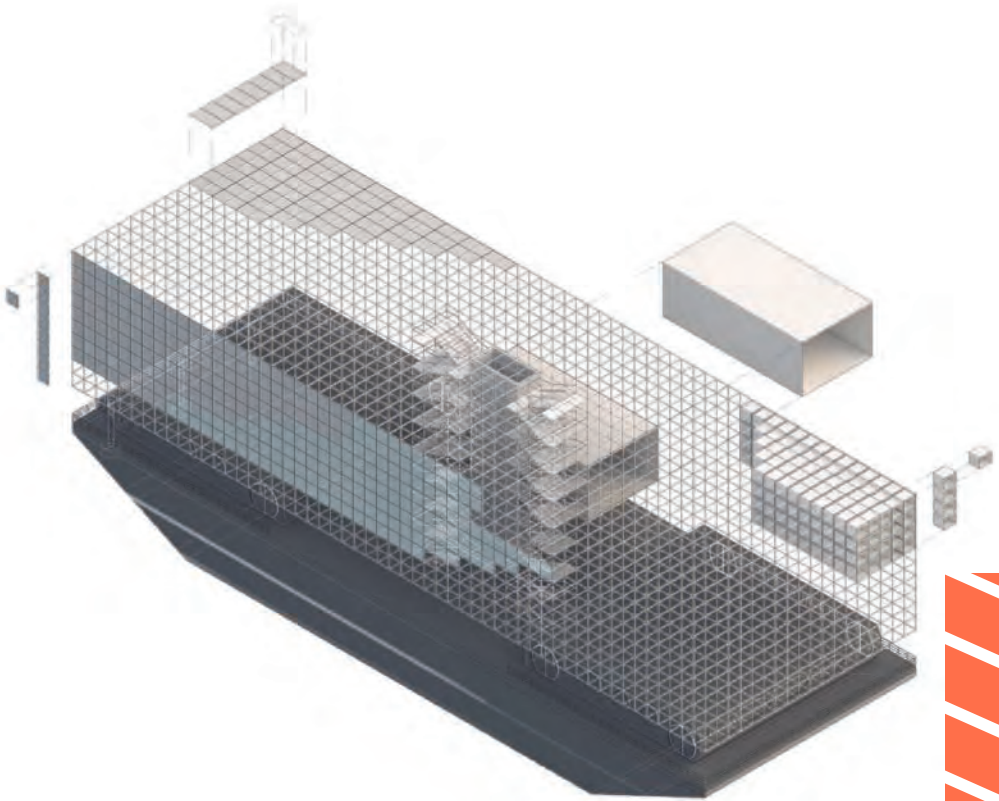
KUNWOO PARK

This transformable floating object combines machine and icon. It functions as a scientific laboratory for research on sea-level rise. Conversely, the object performs as a public pavilion when it docks by attracting urban viewers to explore the topic of Weighted Waters.

Advisor Marcos Parga

Committee 11





Kissing is distorting and obstructing to the mouth...kissing interrupts how faces and facades communicate, substituting affect and force for representation and meaning. —Sylvia Lavin

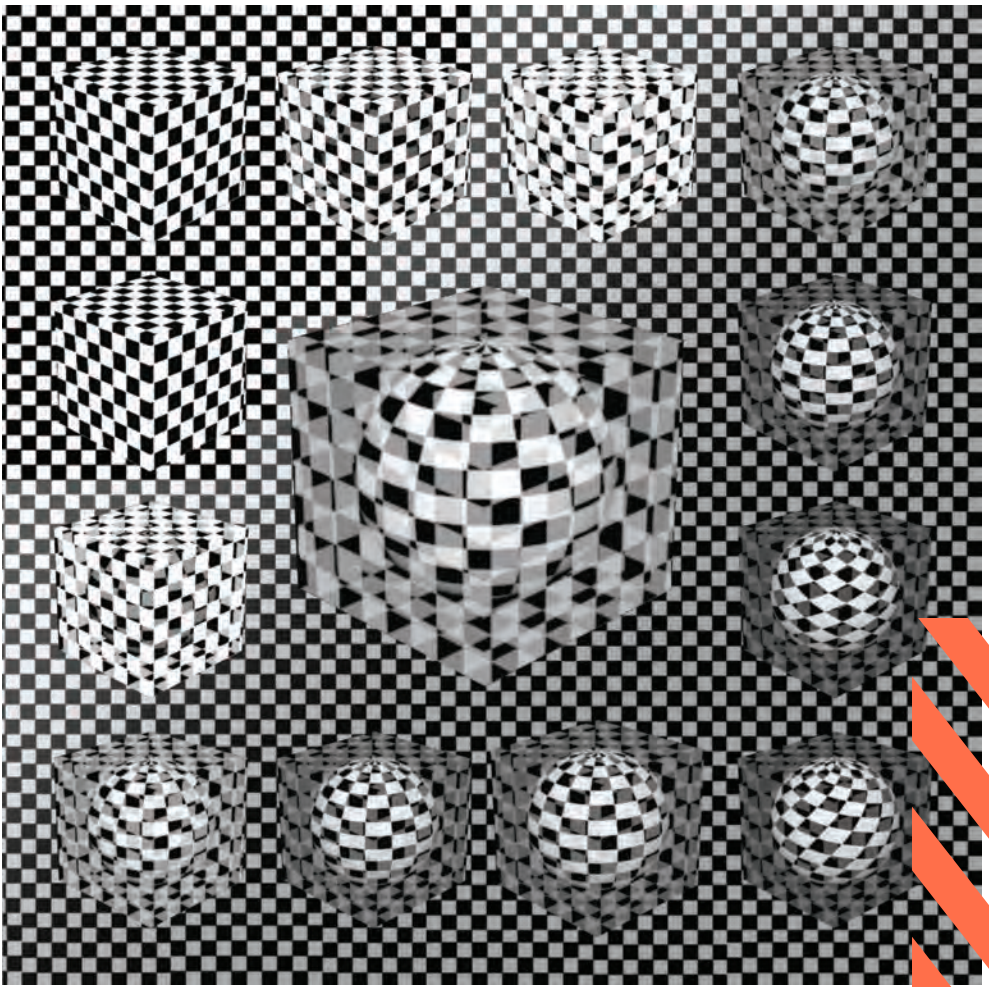
Speculative Dimensions plays with the interaction of two parallel but distinct disciplines: graphics and architecture. When these fields are brought together they create a singular reaction, which we call the kiss.

In her book *Kissing Architecture*, Sylvia Lavin defines the kiss as the interaction of two similar but not identical surfaces. Examining artist Pipilotti Rist's work in the context of architect Yoshio Taniguchi's Museum of Modern Art, Lavin highlights the harmony and tension sparked when the artist's installation comes into contact with the architect's space. Informed by Lavin's theory, our thesis explores the relationship between graphics and architecture through manipulations of form (3D), shape (2D) and the in-between, which we characterize as the 2.5D.

Overlapping graphics and architecture produces countless reactions at varying scales, which allows us to create different levels of interactions, interruptions and reactions. Considered separately, architecture takes a form and graphics take a shape. When they interact, graphics can manipulate the perception of an architecture's form, allowing the architecture to "take shape." Similar to the interruption Lavin describes, we explore the use of graphics to interrupt the way architecture and the built form is perceived without disrupting the physical form itself.

Speculative Dimensions uses the campus of New York University to test our hypothesis. The large site allows us to experiment with graphics and architecture on a variety of scales. At the human scale, the kiss communicates to pedestrians when they are at or near an NYU campus, creating degrees of interaction. At the master plan scale, the consistency of the graphic links the campus buildings to one another despite being blocks apart, thereby creating unity for scattered NYU buildings. The project hypothesizes that the architecture/graphics intersection creates an overall spatial, graphic and urban unity that makes tangible the sense of community and belonging that students and professors seek when they join an academic institution, while also producing a strong graphic sensibility that allows NYU to become an even more important icon within New York City.

Speculative Dimensions: The Kiss / The Act of Kiss



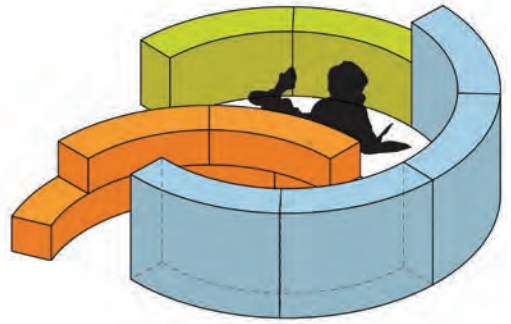
MARIA CLARA PEREZ &
ELENA VEROS

Architecture for childhood is not taken that seriously...Instead, it is either ephemeral to most educationalist's concerns, or largely conceived in the light of adult needs. —David Halpin, "Utopian Spaces of Robust Hope"

Architectural determinism claims that built environments are the chief determinants of social behavior. The role the physical environment plays in shaping human behavior has been studied in architecture, sociology, and psychology. Jeremy Bentham's Panopticon sought to reduce the number of authoritative figures while increasing compliance. City planner and architect Oscar Newman explored the ties between the environment and criminal behavior through his analyses of urban housing projects such as Pruitt-Igoe. In his essay "Figures, Doors, and Passages," Robin Evans studied interactions in domestic architecture through plan and material analyses stating that architecture "encompasses everyday reality" and "provides a format for social life."

Classroom designs are often based on schedule and activities, catering to institutional needs of economy, safety, and organization rather than children's needs of exploration, creativity, and engagement. Early childhood education pedagogies from the twentieth century (Waldorf, Reggio Emilia, Montessori, and Open Classroom) shifted toward the development of the whole child rather than more normalized educational approaches common in the nineteenth century. However, whereas educational environments have been studied at the urban and building scales, educators and designers have afforded less significance and attention to the crucial micro-environments of education: the classroom and conditions within classrooms. The hypothesis of this thesis is that architecture can participate positively in the production of socio-spatial environments for children's learning that encourage individual agency, choice, and self-determination. This thesis aims to study the microenvironments of early childhood learning spaces through the design of modular components, focusing on transformability, materiality and lighting as means of providing agency and freedom of choice to children.

Proximate Environment: Prominent Impact Microenvironments of Early Childhood Education

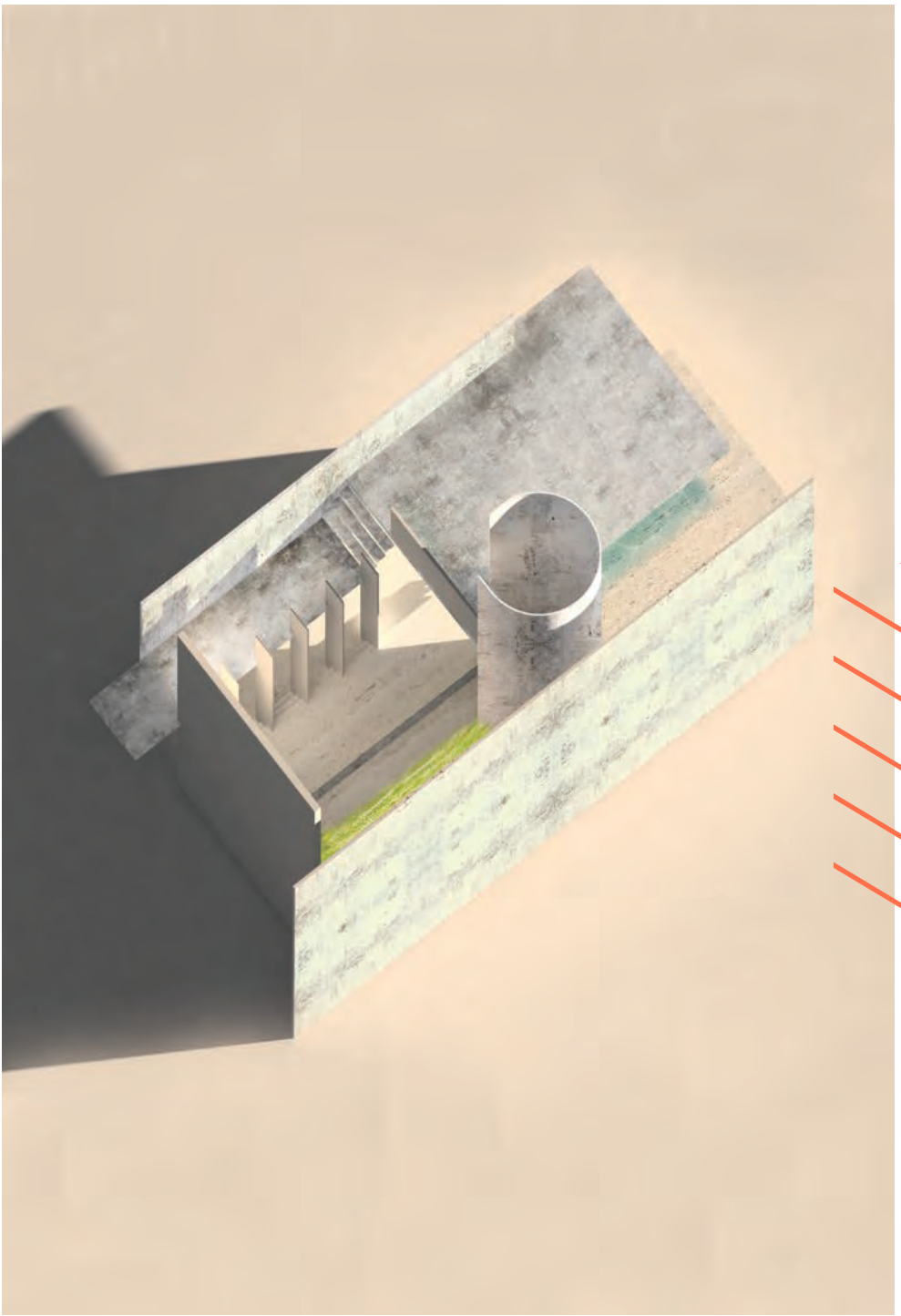


A place where one goes to be alone in the presence of other people... —Louis Kahn

This thesis examines the paradox of simultaneous solitude and publicness through the design of a secular chapel set within the urban environment. The project poses the problem of finding mental solitude while never being completely alone. These chapels, which foster self-reflection and contemplation, afford an individual a place of detachment from the chaos of the world while simultaneously being surrounded by other people. Whereas the multiplicity of the chapels creates numerous environments and experiences, the individual qualities of each chapel subconsciously provoke a self-awareness that heightens one's perception of being in relation to the world. The personal chapels draw inspiration from Louis Kahn's definition of a room:


“The room is the beginning of architecture. You do not say the same thing in one room as you say in another, that's how sensitive a room is. A room is a marvelous thing, a world within a world. It's yours and offers a measure of yourself. What slice of the sun enters your room? You feel the privacy of it, you feel that sun belongs to you, coming through the window, playing along the sill and the jambs and the walls. If you watch it, it belongs to you, really. It's just your particular place, your particular room.”

The importance of the individuality of “the room” further influences the individualized experiences specific to each chapel. Each space, prioritizing solely architectural conditions, is devoid of religious connotation or technological display in order to avoid exclusion or inaccessibility to certain peoples. Instead, they are reprogrammed with elements associated with spaces of solitude and tranquility—gardens, water (bath house), towers and stairs, enclosures (shells, nests), labyrinths—symbol architectures and elements that have lost their value over time.



SABRINA HERBOSA REYES

Burying a loved one in a cemetery should not be considered an end, but a beginning. The idea that the absence of life equates to the absence of architecture should be challenged. Death is more of a gateway: the physical end is not the end. Burial sites—the host for lost relatives and friends—are often overlooked. Contemporary cemeteries are overcrowded and overpopulated, and compelling solutions to this problem are rare. The land of the living overcrowds the landscape of the dead. This thesis explores the idea of expanding the realm of the dead, creating a duality that suggests life only makes sense when compared to death. The thesis experiments with the dualities of permanent/temporary, life/death, built/unbuilt, figure/field and found/ designed, to generate new cemetery conditions. Within the space of the cemetery ritualistic “happenings” and more permanent programs coexist. Life lives within the binary because architecture is present.



This project centers on one grand labyrinth. Building on the work of M. C. Escher, Jean-Nicolas-Louis Durand, Ricardo Bofill, Xavier Corbero, and landscape artist/muralist Yang Yongliang, the project explores a futuristic landscape for the no longer that hints at an in-between state, using techniques of axonometry with collage, line work, and Photoshop. This cemetery abstracts burial traditions and perceptions of death, focusing on what makes them sacred. Embracing polarities—the world of the dead and the world of the living—through a simple geometric style encompassing multiple architectural elements, this landscape studies the uncertainty that resides within this deathscape. Although difficult to distinguish when read in plan, the uniqueness of this labyrinth-cum-cemetery lies in the variety of individual spaces contained within it.

Deathscape Through Disorientation



KHAIRI ZAID REYNOLDS

Leaving behind “radical” and “conceptual” speculative imagery that is merely fantasy, utopian processes are fundamental, self-instituting systems that harbor the possibility of creating and directing new forms of social relations and organization through the mind and body. By designing a systemic political strategy intended to capture and shape space in accordance with a utopian design, this thesis orients itself toward perfection, with the program aiming at totality and conclusion. Stemming from hyper-reality, a vast series of collages will generate imaginal machines, existing absent from reality. The collages will exist as model space, prevailing without origin. Recent New York Times articles act as a kit of parts for manipulation, encouraging a subconscious narrative stemming from Freud’s *The Interpretation of Dreams* and André Breton’s “psychic automatism,” forcing the viewer to interact in a unique way, producing progress and process of thought.

An imaginative topography arises from each collage.

The topography encompasses zones of disorder and non-finite possibility that “prevent[s] us from returning to our own place” (Shukaitis). To further expose the values and concept of live process, machines will print the topography in a long, contiguous strip, leading to many possible combinations and intermediary pieces, meant to represent the proposed and warranted endless possibility of a non-finite future, all in real-time. This approach contrasts with the current model of printing a drawing as static, finite, and no longer utopian in the nomadic, imaginative sense.

Serving as full-fledged, self-referential analysis, and refusing to complete its apparently utopian aspirations, the limits of the utopian process might then be drawn around its preoccupation with architecture. A utopia properly speaking would reside outside of time and only in space, as a representation of a mental state of projection that forgets the boundaries of the real and the unreal in order to aggravate a disconcerting indistinctness, as Anthony Vidler puts it, “a state between dreaming and awakening.”

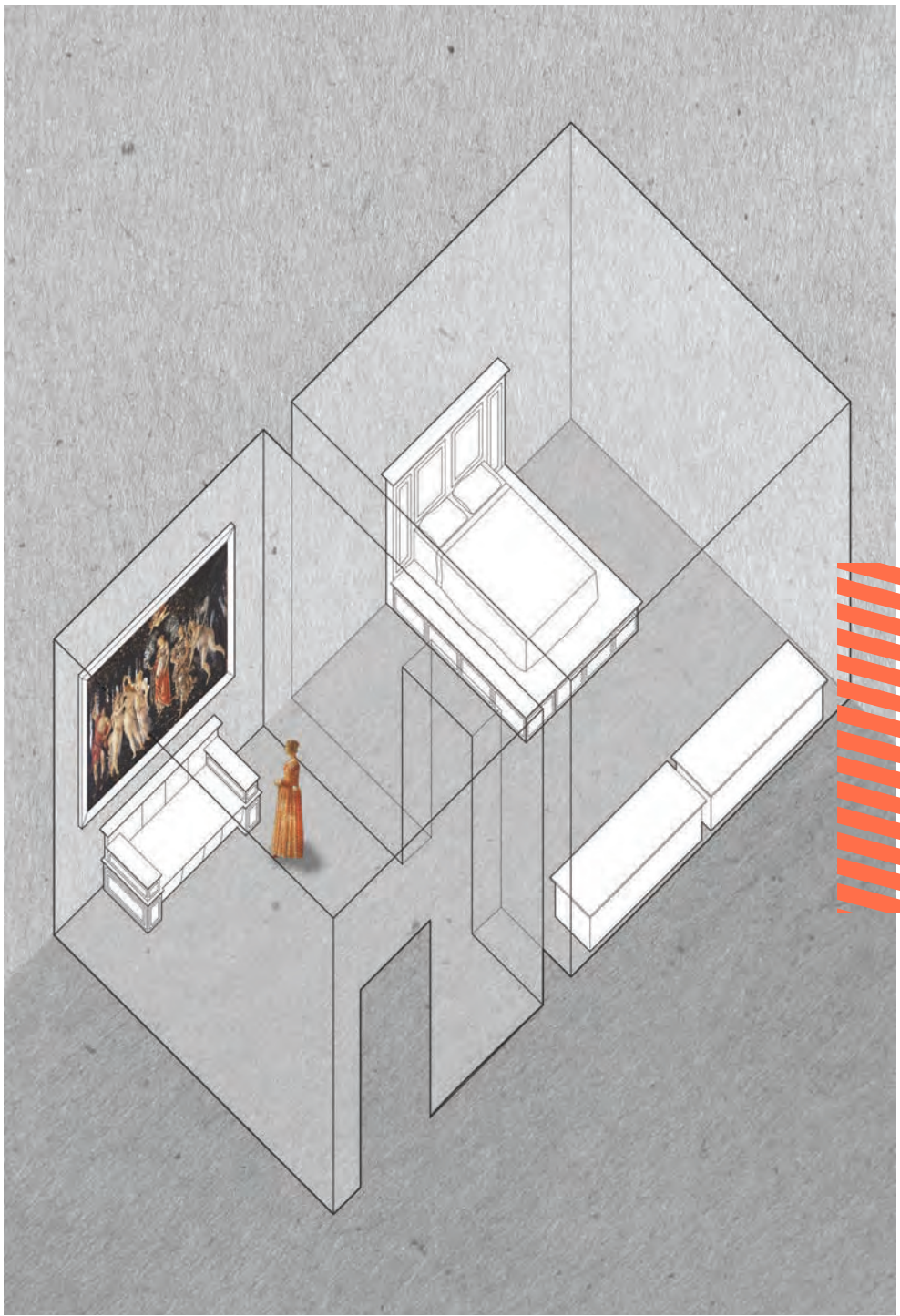
Utopia as Process: A Constant Departure Utopia is Not a Destination, But a Direction



MITCHELL REYNOLDS

This thesis is concerned with the relationship between art and its context. Throughout history paintings, sculptures, tapestries and other artistic works were produced for dedicated architectural and programmatic frameworks. These constructed environments provided the stage for artistic narratives to unfold, reinforcing meaning and enhancing the perception of the work beyond the singularity of the artistic object. Examples of this phenomenon include Sandro Botticelli's iconic work *Primavera*, whose lessons of female submission become prominent only when thought of within its original location of a Renaissance palace bedroom. Similarly, the relocating of Michelangelo's *David* from Florence Cathedral to the Piazza della Signoria fundamentally transformed its iconography from religious to civic.

While works in situ maintain their intended interpretation by remaining in their original locations, works that have been removed from their homes require new accommodation. The architectural role of the museum or gallery has traditionally been to provide neutral backdrops for such refugee works. Collections are rotated in and out, placed against white walls at eye level and with electric lighting for optimized viewing efficiency. This thesis posits that spaces of display can aspire beyond utilitarian efficiency and instead create spatial contexts intentionally calibrated with the works contained. The distinction between art and architecture is blurred as one becomes an extension of the other, providing reformulated in situ conditions and increasingly didactic, culturally significant architectures of display.



SARAH RITCHEY

You board the transit infrastructure. It used to be a familiar experience where you could take everything in and absorb your surroundings.

But then, you turn up the speed . . .

The environment blurs into a gradient of forms. Soon you cannot distinguish urban from suburban or rural. The world you thought you knew blends. You lose track of where you are. You cannot read the signs or identify the buildings. You have no identifiable unit of measure. You become misplaced and disoriented in the world of high-speed.

“Seen in motion, houses and whole cities roll, break apart, and recombine. Seen in succession, images superimpose upon one another...” (Mitchell Schwarzer, *Zoomscape*)

The implementation of high-speed transportation across the landscape will transform urban // suburban // rural divisions by distorting and reducing the perceived distance between environments, producing a hybrid environment, populated by blended and blurred hybrid types. These sutured situations will reflect the new condition of hyperproximity, where places are perceived as being much closer than they exist physically.

How will the blending of environments manifest in a hybrid urban // suburban // rural condition? How will planning integrate the inherent juxtapositions of these environments to reveal the new state of hyperproximity? The emerging context both inside and outside the infrastructure demands reimagining.

This thesis visualizes this blurring from the viewpoint of the infrastructure and speculates on how this blending manifests in the built environment. By looking to cognitive mapping, we can question how settings might react to transformed mappings of speed.

Presuming that even more drastic foldings and warpings will occur in the cognitive maps of inhabitants, this thesis uses methods of recombination and representation to visualize speed and hyperproximity. It speculates on which cognitive processes are used in the perception of a setting, with the intent of deploying these techniques to strategically remap the built environment.

Turn Up the Speed: A New Environment of Hyperproximity



CHRISTINE ROBILLARD

A highway is a transportation infrastructure that connects a city to another city. It is a structure that is used to reduce traffic disruption within a city. However, highway construction can be problematic because its monumentality can ruin communities. Jane Jacobs describes these massive, single-use infrastructures that form urban borders and destroy neighborhoods as “Border Vacuums.” Highways become walls that bisect a city and trigger migration away from the infrastructure, leading to vacant spaces that highlight the absence of activity and exacerbate urban decay.

This thesis hypothesizes that architecture can add positive sociological, cultural, and economic value to the elevated highway. Architecture can manipulate the space around highway to reduce the vacuum effect. Jacobs argues: “The only way to combat vacuums in these cases is to rely on extraordinarily strong counterforces close by. This means that population concentration ought to be made deliberately high (and diverse) near borders.” In response to the statement, this thesis is a polemical investigation that attempts to make areas around highways into new nodes of population concentration.

Inspired by the informal living conditions often found under highways, the scheme of the project is to create a parasitic city that grows incrementally by making opportunistic use of spaces around the infrastructure. Grid structural system are employed to encourage the flexible use of space so that various programs can be included. The new structure will break down the monumental feeling of the highway. Public agencies will oversee the construction of the new structure, whereas the general public can occupy the space using prefabricated panels in whatever configuration they desire. The ease with which the infrastructure can be occupied will invite people to populate the vacant space near the border. The intervention will generate interaction and liveliness, and thus will eliminate the “Border Vacuum.”

Highway’s ParaCity: An Elimination of the “Border Vacuums”



TISYA ALMIRA ROVILIYANI

Ambient music must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting. —Brian Eno

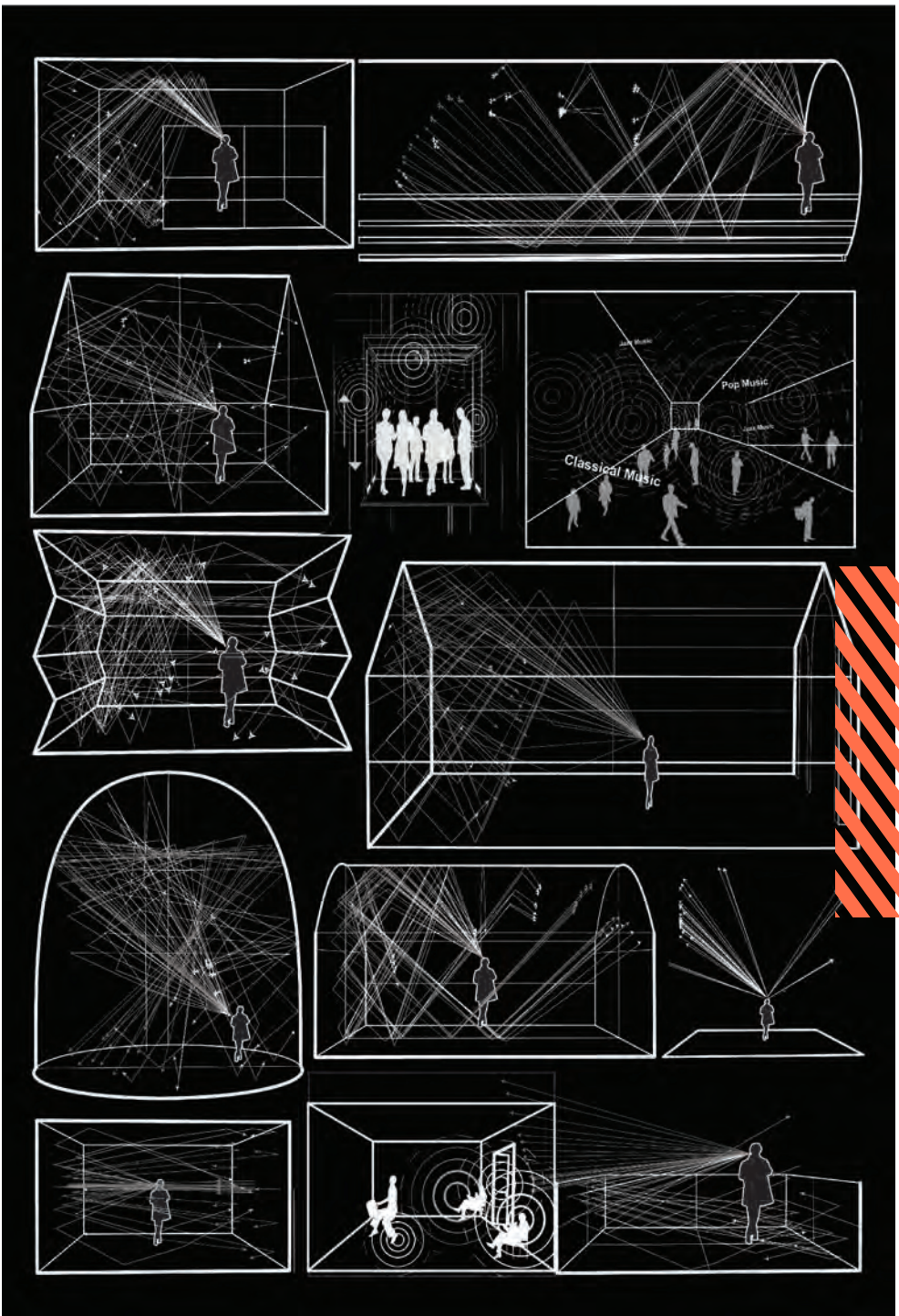
What people heard is a new kind of sound that is the product of modern technology. —Emily Thompson

Inspired by the work of Brian Eno, this thesis studies how architecture can manipulate the soundscape of modernity—especially noise—to create a new ambience. Modern technology and modern architecture produce new kinds of sound. The operation and experience of the elevator, as both a machine and a space, triggered a noise problem. Elevator music not only tunes out what should not be heard: it generates valuable moods and atmospheres. Eno suggests that ambient music is “designed to induce calm and space to think,” and he credits an unlikely source for this enhancement of our environments: “The concept of music designed specifically as a background feature in the environment was pioneered by Muzak.”

When architects design spaces that are elegant, scientific, clean and controlled, a byproduct is the ambient soundscape of modernity. No sound exists outside of space and no space is entirely silent. Sound and space reinforce one another in our perception and link to our experience, our mood and how we perceive sound and space. Ambience as a soundscape arises out of human activity and the technologies of environmental design. It is experienced as the noise of modernity.

If Brian Eno could find music in modern architecture, can we design an architecture that can produce its own Muzak? Can we transfer or translate existing sound to ambient music through architecture? Can we make ambient music driven by the soundscape of modernity and synchronized with its environment? Can the characteristics and sound effects of architectural spaces convert the noise of modernity into a new ambient music?

Ambient Elevator Muzak: Architecture and the Sound of Music

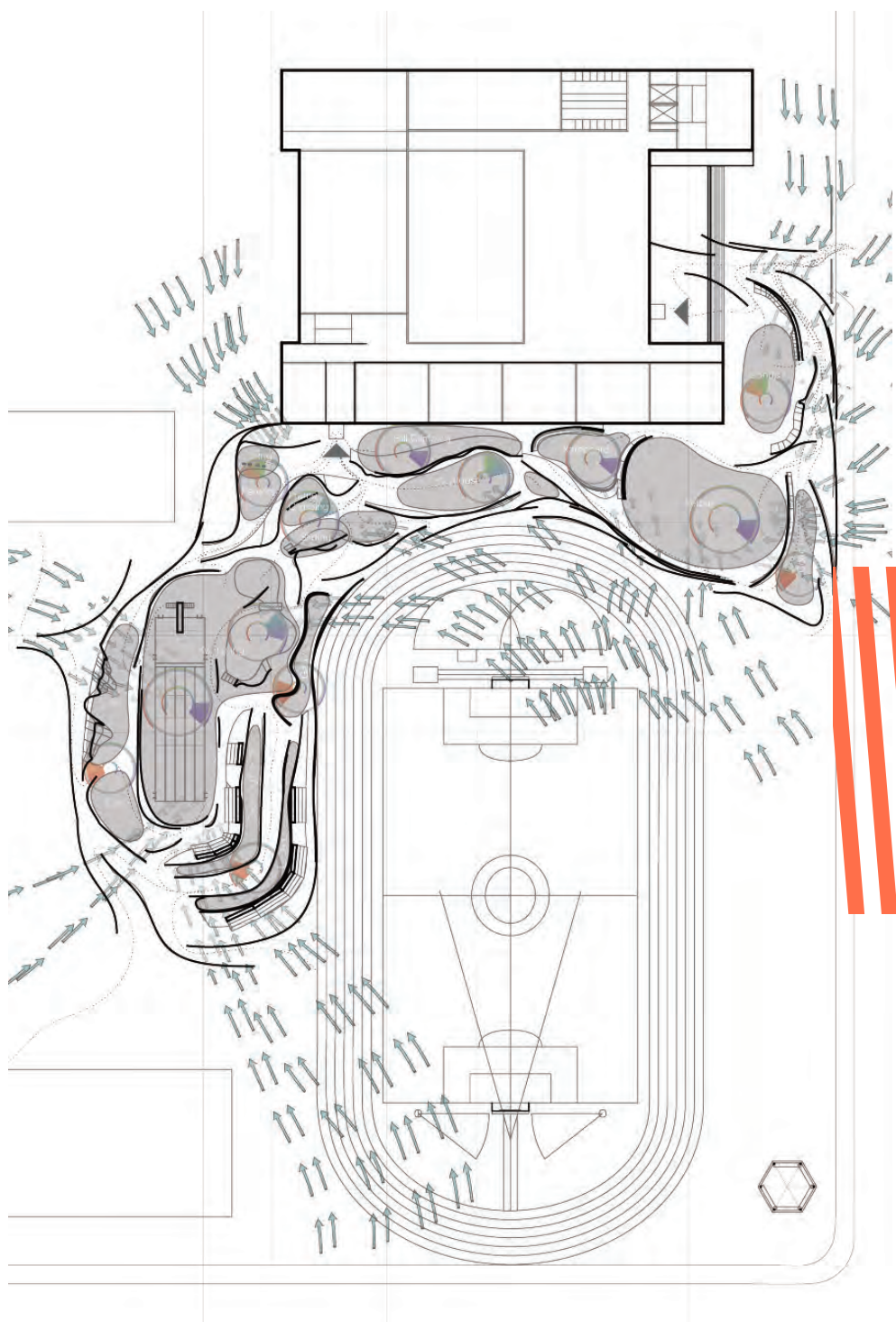


Smog is a very serious problem in China. The attention paid to evaluating the damage it causes in people's daily life raises the question of what architecture could do to address this problem. The claim of this thesis is that by visualizing and spatializing the issue of smog, architecture might not only mitigate the problem, but also embody a process that raises the public's awareness while creating a new type of interactive space to be experienced and explored. Smog is explored as an architectural condition; it serves as a medium and a context for generating new kinds of spaces.

This thesis proposes to intervene through a playground, to place a filter of layers intended to remediate the air quality. A schoolyard is chosen because children are one of the most affected groups. Set in Beijing, one of the most polluted cities in the world, the site of the school is downwind from the toxins of a power plant. Distribution of air quality in the schoolyard is manipulated by the position and shape of the filter layers.

The method for designing these architectural filter layers is based on the existing technology of an air filter machine. By funneling air through multiple layers, pollutants—from the biggest particles to the finest—will be caught and absorbed. When we transfer these layers into an architectural scale, the filters create different zones on the playground. Different air qualities are indexed by the spaces between the layers, which could host different school activities and sports. The dust and fine particles that accumulate onto the surface of the layers are visible to children and parents, raising their awareness of smog as an issue.

Smog Collecting Playground: Architecture Amidst Smog



Most recent development projects in New York City are aimed toward a target market that disregards millennials and recent college graduates. In New York City, the biggest issue these constituencies face is finding a reasonably priced and comfortable place to live. While some new developments offer plenty of amenities and comfortable spaces, they are intended for middle-aged, upper-class adults who become disconnected from city culture. Most apartments that millennials live in are minuscule and uncomfortable. They offer minimal, if any, common spaces. Despite this, these small apartments are extremely expensive. The overpriced real estate rental market makes it very difficult for those earning a modest or entry-level salary to live in the city.

Most new housing developments do not include the traditional spaces that earlier housing blocks and residential hotels offered. In the past, housing included courtyards and communal gathering spaces. Residential hotels provided nearly every amenity that inhabitants could desire. The Waldorf-Astoria Hotel in New York City offered its tenants apartment and hotel units but also restaurants, shops, bars, banks, event spaces, roof gardens, parking, and street and subterranean connections to the city. These public spaces helped apartment dwellers create connections between themselves and the city.

Communal and co-living housing typologies offer the amenities and the communal spaces that justify the high rental fees shouldered by a younger, working-class, millennial demographic. While individual dwellers will live in a small personal living space, they will also have access to more extensive communal rooms than larger apartments offer. These communal spaces will include kitchens, dining areas, living rooms, libraries, game rooms, recreational spaces, and indoor and outdoor spaces. This new living condition will facilitate interaction with other tenants and with the city. It will foster sociability. This thesis will result in a large-scale housing development that combines the comfortable living spaces of older housing blocks with the socially desirable, comfortable environment of co-living projects. It aims to be an architectural solution to the millennial housing crisis.

A Residential Renewal: A Solution to the Millennial Housing Crisis in New York City



JOSHUA SIEV

The Archgraphy of Babel speculates on finity, infinity, uniqueness, and originality in architecture. It centers on the belief that an archive can exist of all architecture that has ever been and of all architecture that will ever be.

The Mathematics of Unoriginality begins with the cataloging of unoriginality—all architecture that already is or has been. It will prove that current architecture is merely a copy of older architecture. This quantification will be achieved by archiving the unoriginality of architecture through documents. This process is called archgraphy.

The prefix arch- means ruler; the suffix -graphy, drawing or writing. Archgraphy thus signifies “the ruler of drawing and writing.” This definition, however, is much too literal. Archgraphy is more a suggestive term for the “control of all drawings” that are within the archive. Therefore:

Archgraphy: Library: Archgrapher : Librarian

The platform for this situation is Jorge Luis Borges’s short story *The Library of Babel*, which describes a library of all possible books. The Archgraphy of Babel seeks to mimic the same situation in architecture. The ambition is, however, to question whether architecture can be the vessel for an archive of books and/or architecture.

The design of the environment for the storage and archiving of representations of architecture will test this claim. The archive will consist of all iterations of architecture that designers have created so far, are currently creating, and will ever create, in the form of documents (i. e. drawings, representations, images, treatises, etc.). It will result in a three-dimensional object similar to a miniature model within a project vessel that is a color-coded transparent cube.

No space exists that can contain the *The Library of Babel*. Similarly, the Archgraphy of Architecture will reside in its own universe, one ruled by familiar but also idiosyncratic laws of physics.

The Archgraphy of Babel: The Mathematics of Unoriginality in Architecture



SÉBASTIEN THIERRY SIMONNET

To queer is to disrupt the status quo. It is the act of challenging systems of power that dictate the way humans perceive themselves and their surrounding built environments. Queerness is a site of resistance. It is “the rejection of a here and now and an insistence on potentiality or concrete possibility for another world” (Simula, 72). Queertopias thus exist between the oppressive, single-universe reality we experience and the possibility of other, all-inclusive, consensual worlds.

Spaces based on BDSM (Bondage and Discipline, Domination and Submission, Sadism and Masochism) act as models to design sexually- and gender-inclusive spaces. Negotiations between BDSM players result in consensual, inclusive, and adaptable simulations of control during which all parties can reach pleasure by following their particular desires and constructed realities.

Sexuality is a portal to ecstasy. It allows for the opportunity to experience worlds outside of our bodies, which are boundary projects. We construct our sexual and gender identities in our homes that are the physical and spatial equivalent of social conditioning. By implementing multiple BDSM’s Safe-Sane-Consensual protocols, we can reinvent the home to nurture individual desires and identities of the inhabitant(s) beyond heteronormative values. Like homes, BDSM spaces are intimate theaters that provide places of potentiality where inhabitants experience belonging.

By amplifying the tensions between heteronormative space and BDSM subcultures, the suburban home will become the perfect case-study to disrupt current social values. The suburban home will no longer represent the American Dream and its ideals of living: it will house new dreams.

Queertopias: Spaces of Belonging, Simulated Control and Inclusive Pleasure



Devices installed for safety, for controlling traffic, or for advertising shape the nocturnal pedestrian experience. In New York City's neighborhoods, pedestrians encounter radically different nocturnal conditions from block to block. Public places such as Times Square are overlit while the dark back façades of building blocks create alley-like streets. I am interested in addressing these extremes by incorporating functions within façades, which will be completely independent from buildings. In this process I will also approach the culture of Times Square through digital media and vertical walkability.

The expansion of the back façade of a Broadway theater will generate vertical public pavilions. These pavilions will enrich the nighttime experience of pedestrians. The curation of works by multimedia experimentalist Rebecca Smith and other projection artists will produce light fields on vertical planes (like those of Times Square). However, they will differ from the Times Square planes by the design of infrastructure adapted to artistic backdrops and projections. Using light in the form of projections, the walkability of the vertical plane will be transformed. It will take various paths and generate enclosures and outdoor theatre-like spaces. The goal is to push the potential of projection in the urban environment to engage the public at street level and create an urban vertical structure that plays with the "light silhouettes" of the façades.

The design of this extension focuses on three types of projections: Projection Mapping, Street Projections, and Interactive Projections. In Projection Mapping projections, dynamic animations and static images are wrapped around bi-dimensional objects and surfaces to create a third dimension. In Street Projections images are projected directly onto the street either to camouflage or to display momentary motion pictures that will surprise pedestrians. Lastly, Interactive Projections will create environments that stimulate all senses by engaging technology with the physical world through auditory, visual, and tactile sensations.

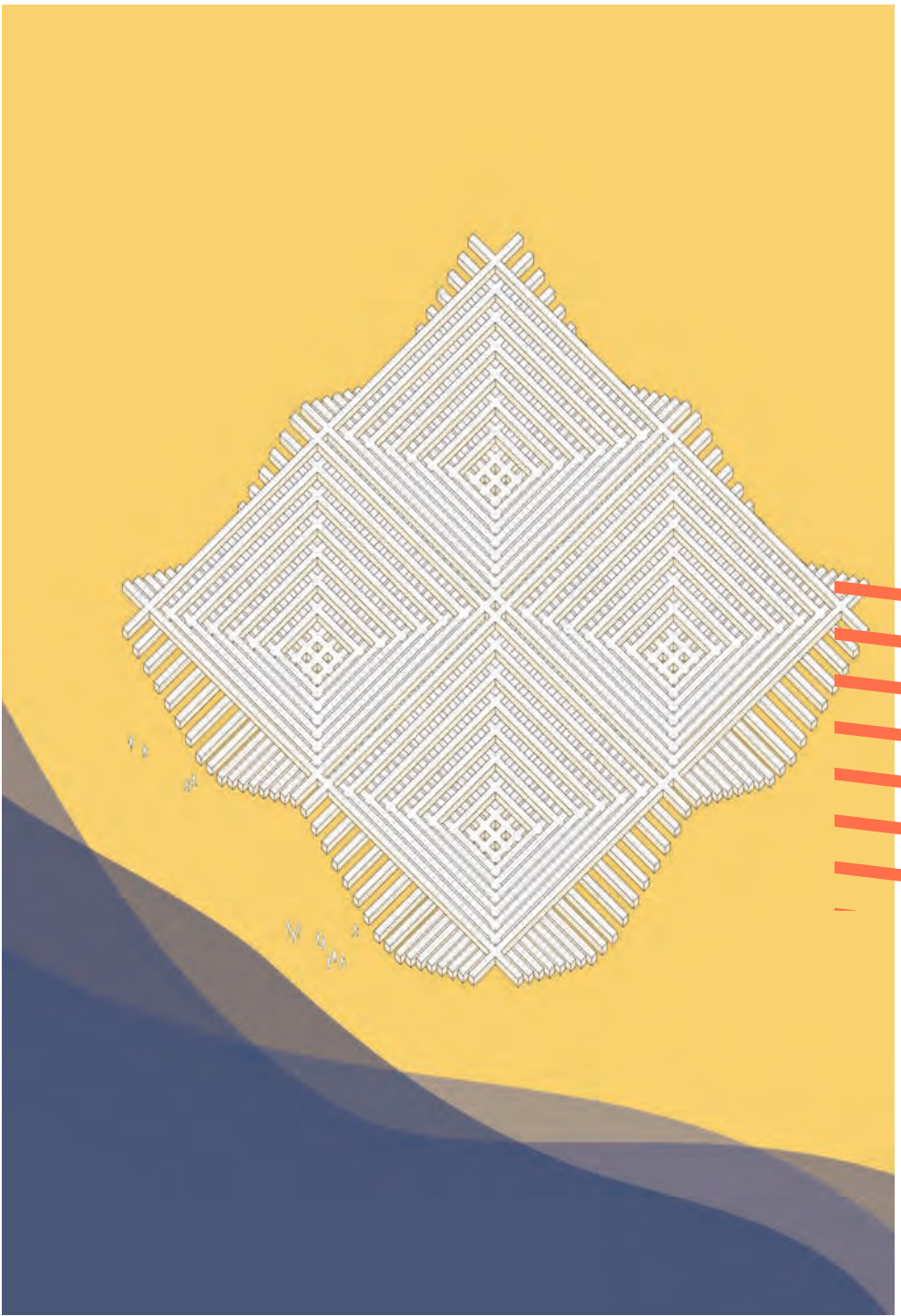
After Hours: An Interactive Night Façade



Resiliency is the ability of communities and built environments to learn, adapt, and change when confronted with present-day and future ecological issues. Within the architectural discipline, resiliency has been explored broadly, from the formulaic checklists of LEED to comprehensive studies that span different scales. The LEED checklist usually results in banal resilient buildings that are isolated and that operate independently. At the other of the spectrum, resiliency informs the development of adaptive materials to create a new user experience. Because they address direct ecological performance, resilient landscape projects lie between these two poles. My project posits that experiential and technical resilience are of equal importance. My aim is to develop a prototypical architectural strategy that performs at all scales and marries sustainability to human experience.



Resiliency: A New Typology



KATE THEODORIDIS

Yona Friedman's *Ville Spatiale* (Spatial City) stemmed from his concept of Mobile Architecture—the ability to change and modify houses within a larger structure, independently from other dwellings and the host structure. In the 1950s both theories were in their infancy. They responded to the growth of urban sprawl around the world and the “one size fits all” approach to mass housing that characterized the Modern Movement. The 94-year old Friedman still opposes the curtailment of freedom produced by “permanent” architecture.

Friedman's favorite application of Mobile Architecture, the Spatial City, enables users to build homes within an engineered spaceframe. The Spatial City was the subject of endless experimentations and improvisations. Friedman's theories were akin to those of famous architects such as Le Corbusier and Jean Prouvé but remained controversial. He also inspired many architectural movements, from Megastructure to Metabolism.

For Friedman, the beauty of the Spatial City resides in the holistic vision of a city as a moment in time, a snapshot of the improvisations of city dwellers. He believes that the Spatial City will better society because it is in constant flux.

This thesis speculates on the possibilities of a Spatial City combined with the use of modular shipping containers. Shipping containers are abundant, flexible, and durable. Inhabitants will be free to experiment with their own house-containers. I propose a Spatial City that will impact urban development despite the singularity of these house-containers. The urban setting of this project is the city of Syracuse. The abundant vacant spaces and the low density of the city will facilitate the erection of a spaceframe with minimal alterations to the existing urban fabric. The Spatial City will be programmed and grafted onto the permanent city. The resulting symbiosis will foster social interaction and address Syracuse's aging infrastructure.

Implications of a Spatial City: Speculating on the Internal and External Forces of an Urban Fabric

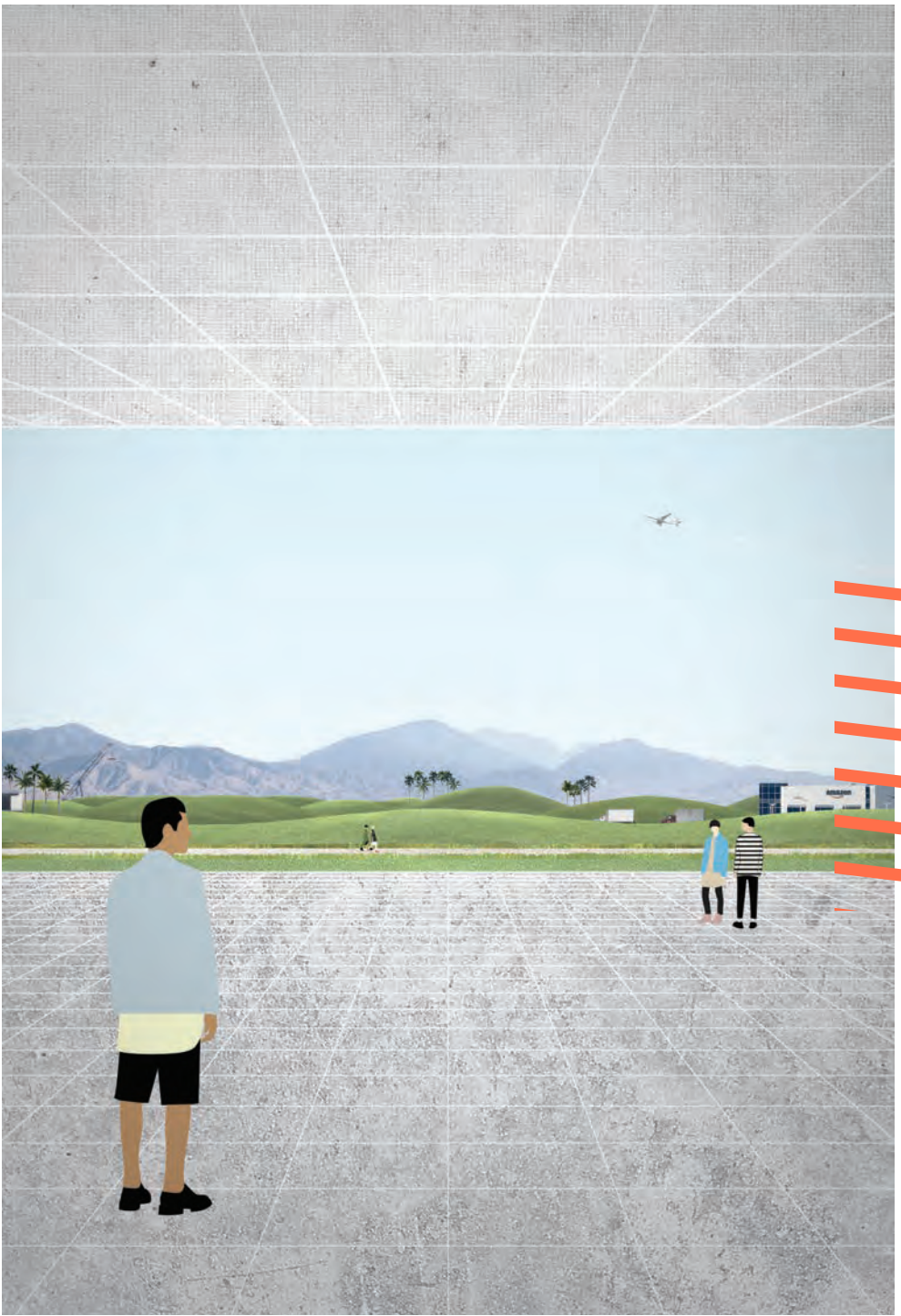


Site Constructed contends that it is possible to reconcile a site's past life as a non-place with a site-specific afterlife. This project proposes the design of an urban landscape and cultural destination in an abandoned airport site in Rialto, California. This landscape will serve the community and stitch the site back onto the city. It will also leverage the site's history as a non-place. The design will draw from the logistical language of the site's surrounding identity as a "hot spot" for distribution centers, a common American urban structure. The project will propose a new typology of urban landscape that addresses the specificities of Rialto's urban context while creating an interface between commerce and community.

The aggregation of warehouses produces what French anthropologist Marc Augé has termed a "non-place." Unlike conventional "anthropological places," non-places are "spaces of circulation, consumption and communication" that exist beyond history. For Augé, super-modernity generates non-places in which "people are always, and never, at home." They result from globalization and urbanization. Scholars in the design disciplines are increasingly studying the field of logistics. The architect Clare Lyster has examined logistics and suggests a new urban model in which warehouses and people coexist. She proposes "a new prototype with the unlikely combination of distribution center, park and housing in the same structure" (Lyster, 2016).

Instead of disguising the warehouses, my project embraces them as part of Rialto's commercial identity. By inserting community elements, the park will bridge commerce and community. The relationship between the site's existing logistical language and the park's picturesque qualities will generate unique spaces and experiences that are ignored by the standard discourse of architecture.

Site Constructed: Between Commerce and Community



SARAH TSANG

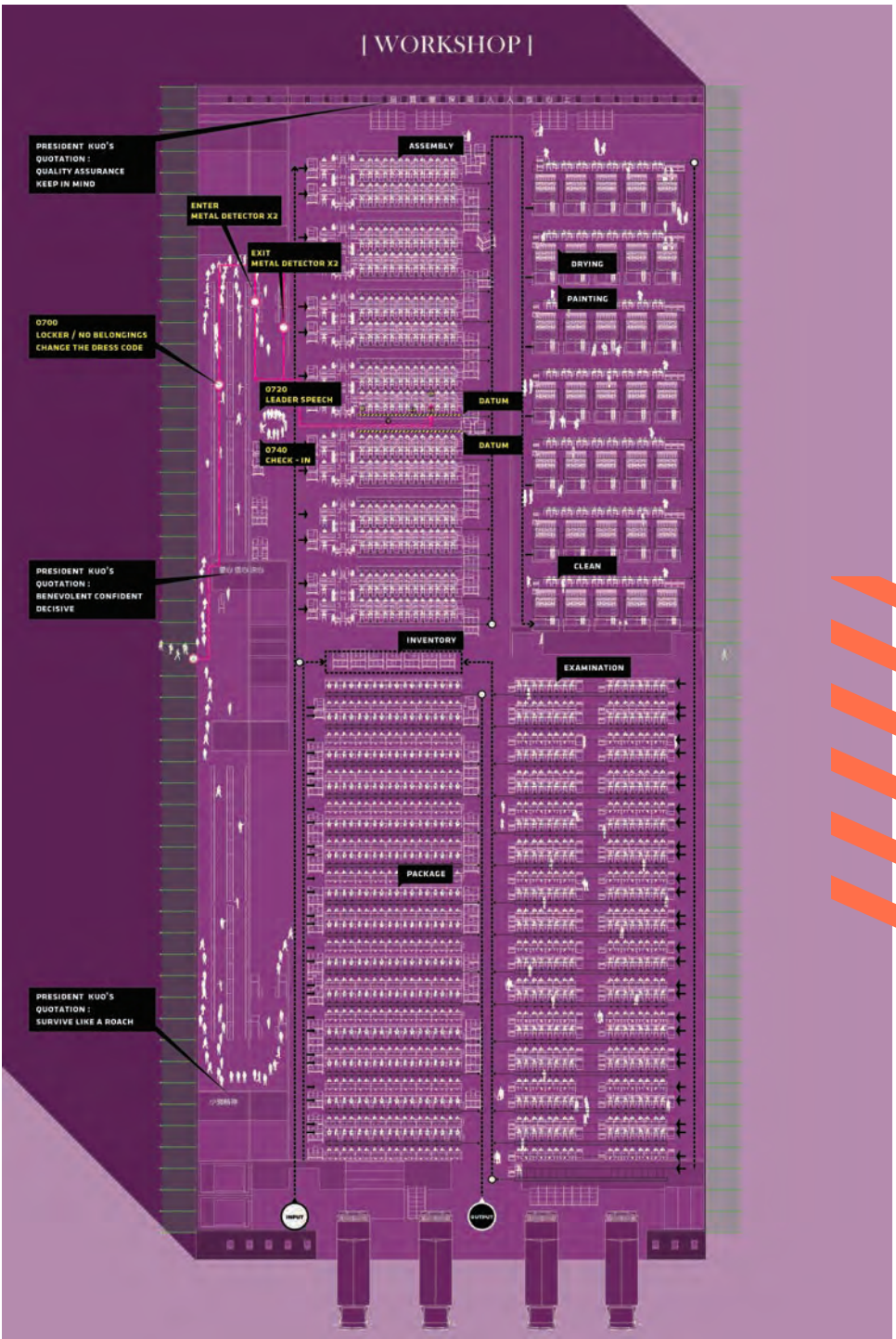
Suicide Normal Apple-Foxconn Utopia (SNAFU) is a study of modern architecture and urbanism in the information age. It posits that the metropolitan spectacle can be infinitely extended as a sprawling and systematic intervention.

SNAFU narrates the spectacle of high efficiency in the Shenzhen and Hong Kong region, as represented by the existing Foxconn Technology Group in the Longhua campus. This manufacturing panorama is utopian. It consists of normal and all-inclusive phenomena for each occupant in the form of a productive cell that is embedded within an efficiently coordinated system. Additionally, the standardization, optimization and hierarchical manipulation formulated by SNAFU generates a city that is detached from its surroundings and that frames individuals by social exclusion.

Our work is manifested via “ludicrous situations” established as stories that elaborate on a citizen’s daily routine. It seeks to reveal abnormal architectural situations and the alienation of citizens. Our design starts with the following hypothesis: if Foxconn’s absurdity is expanded on its own autonomous territory as an architectural intervention, it will transform projections of individual cases into the generic design of a high-efficiency city.

SNAFU—Suicide Normal: Apple-Foxconn Utopia Manufacturing/Manufactured Discipline Space

[WORKSHOP]



PRESIDENT KUO'S QUOTATION: QUALITY ASSURANCE KEEP IN MIND

ENTER METAL DETECTOR X2

EXIT METAL DETECTOR X2

0700 LOCKER / NO BELONGINGS CHANGE THE DRESS CODE

0730 LEADER SPEECH

DATUM

0740 CHECK-IN

DATUM

PRESIDENT KUO'S QUOTATION: BENEVOLENT CONFIDENT DECISIVE

CLEAN

INVENTORY

EXAMINATION

PACKAGE

PRESIDENT KUO'S QUOTATION: SURVIVE LIKE A ROACH

INPUT

OUTPUT

Embedded in tectonics, subjectivity plays an integral role in architecture's connection to regional context. From the primitive hut and vernacular buildings to contemporary designs, tectonic articulation is fundamental in defining architectural expression in relation to its context. In a globalizing world with migration and changing demographics, the value of identity and belonging is increasingly important. Tectonic expression enables architecture to become a leading effective force that defines cultural identity at different scales. This thesis will take on the current problem of immigration housing in Norway to determine how architecture can enhance identity and belonging at three scales: the individual, the building, and its context.

Immigrant housing in the town of Stamsund, Lofoten is an example of failed architecture produced by inappropriate tectonic articulation and function. The recent overwhelming waves of immigration in Europe have led to rushed solutions by both public and for-profit private companies. Norwegian authorities proclaimed that a "simple and justifiable" standard normalized temporary solutions such as adapted warehouses and abandoned hotels. The improvised housing is often isolated from local communities. It fails to integrate thousands of immigrants. This thesis identifies the economic uncertainty from the immigration flux as the main impediment for further investment and development. As an alternative approach to the problem, this project proposes to alter program and transform integrated housing into an asset for the local community. The conceptual strategy is to encourage integration by giving the immigrants ownership and productive paths. Ultimately the project asks how architecture can enhance the local community of Stamsund by articulating a healthy approach to the accommodation and inclusion of immigrants.

Altering Tectonics: Rethinking Integration Housing

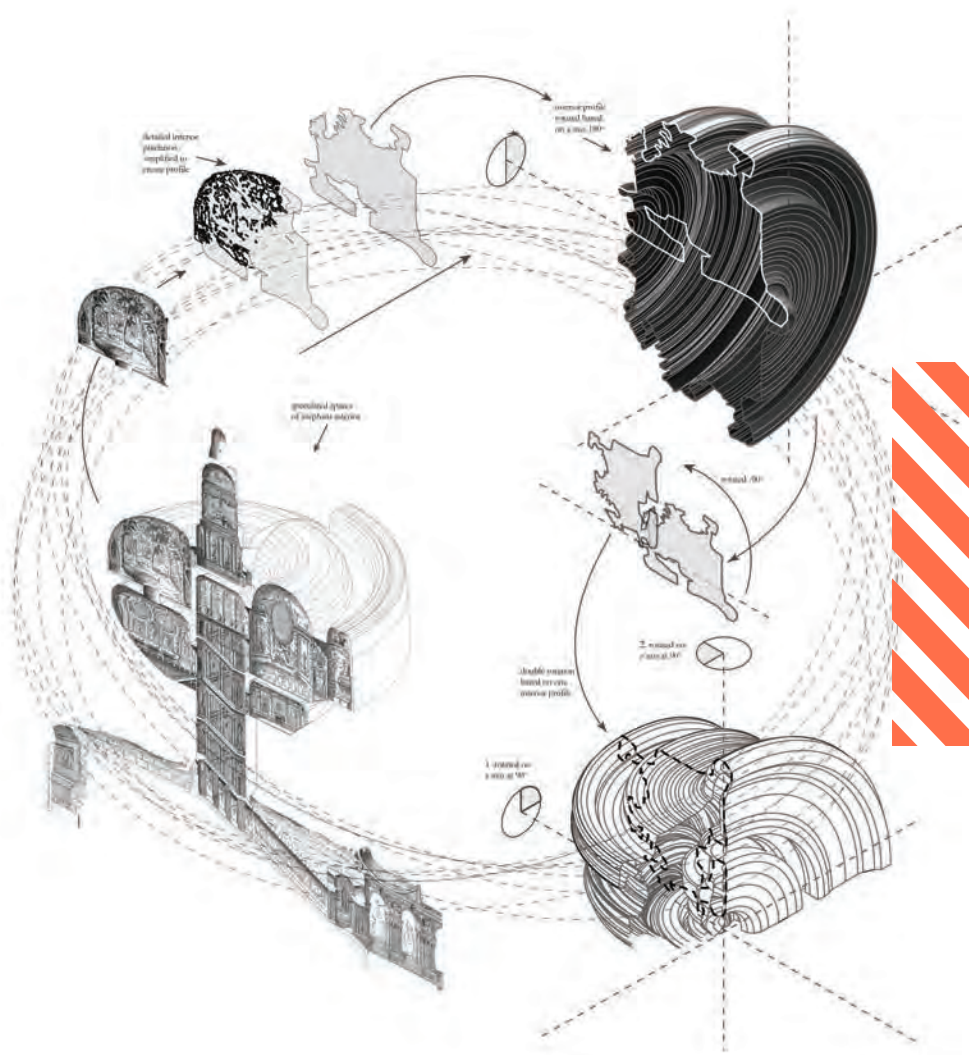


This thesis aims to re-conceptualize the notion of interiority in architecture. Instead of focusing on external form, it will explore interiors to generate the spatial imbrication of a building's interior and exterior.

Conventional architecture established a binary opposition between interior and exterior. While the exterior of buildings must be expressive, the interiors stem from different criteria. The extroverted outside is particularly evident in Robert Venturi's and Denise Scott-Brown's notion of the Decorated Shed. Figurative and decorative, the exteriors of the decorated sheds are exuberant. They fail, however, to achieve similar effects in their interiors.

The Colossal Elephant of Coney Island, a hotel in the shape of an elephant, attracted tourists to Luna Park and contributed to the carnivalesque charm of Coney Island. Napoleon also commissioned the architect Charles Ribart to create a monumental elephant to commemorate the French Revolution. The interiors of both elephants were filled with banal program rather than designs that followed their own logic.

To do away with reductive architecture, I will manipulate Ribart's cross section of the Elephant Triumphant to reveal the interior spaces. I will first remove the elephant's outline, ornament, and tonal range of colors. I will then create new relationships between interior and exterior.



DESPINA/DEBBIE
APHRODITE VAPHEAS

The words of Architecture become the work of Architecture.
—Bernard Tschumi

Magic(al) Realism seeks to disrupt authoritative assumptions of history, truth and reality through transmedial storytelling that wishes to evoke a new attitude towards space and communication. Architecture neglects the multiple eligible truths of spaces, objects and people, resulting in the isolation of the discipline. Hence Magic(al) Realism, an oxymoron, speculates through the spatial folding between two opposing realities, revealing the tensions and gaps between them.

The ambition of the project resides in situating narrative as an accelerator of communication for the discipline. Architecture should be used as a trigger for social and political change, as in the humanities. No longer should the discipline ignore the framework of relations among spaces, objects and individuals.

The articulation of this project utilizes the categories of the uncanny and the estranged to represent tensions in space and representation. These are explicitly expressed in text and concentrated in one constant domestic space. The use of literary text as the first method of narrative allows for the accessible interpretation of architecture. The second medium, Augmented Reality, creates an immersive environment where the text is extrapolated through a three-dimensional space in which the active reader moves to animate the *mise-en-scène* of the narrative recreating the relationships.



KAMILA A. VARELA

Bodies are not givens, but artifacts that have been designed, products of a wide array of constantly changing cultural protocols and technologies. Every dimension of the body and brain is continuously adjusted, augmented, or replaced. Design is always prosthetic, producing new human bodies by transforming old ones. —Beatriz Colomina, “Are We Human?”

Throughout history, the human figure as an ontological representation of the self has undergone many manifestations and has been an object of fetishization—from the formal representations of classical types to the anthropomorphic dwellings of the modernist era. Over time the silhouetted image has become an icon for inhabitation in architectural representations. Ironically, these are often placed as an afterthought within the representation of a project. Though we recognize the body/architecture phrase: “body as machine,” these heavily generalized and silhouetted representations have failed to acknowledge the grotesques facets of our own bodies. This includes our flesh, fluids, intimate habits, and even our ability to adapt.

Before the confining commodification of dwelling of our modern culture, simple manifestations of architecture such as Semper’s hearth and mound were more practical in building essential spaces for inhabitation. Similarly, our own selves, or rather bodies, are the primal and uncanny entities of dwelling. From the inside out, both require a structural system and an enclosure. There exist cavities, hierarchy of scale, and thresholds. Body is dwelling.

Questioning the materiality and immateriality of these parallels, this project seeks to investigate representational thresholds of slight disfiguration and familiarity of the human figure to inform the uncanny and unstable nature of architectural space, while challenging the integrity of the architectural dwelling. This thesis claims that representations of the human body in our built environment avoid capturing the complexities of the self, and are therefore insufficient for capturing the incongruences of life, i.e., socializations, obscenities, intimacies, and trauma. Ultimately, *Too Close for Comfort* aims to defamiliarize the body to inform an architectural object of inhabitation that challenges the binary of culture and technology.

Too Close for Comfort: Speculation of the In-between



GERALDINE VARGAS

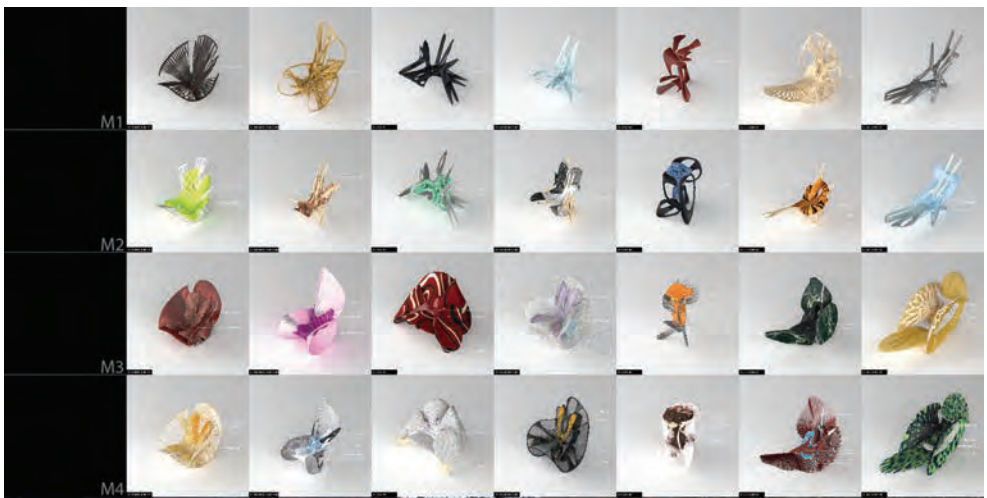
Chapter 1: Establish criteria of object selection, and judge whether the object shares attributes with basic elements of architectural form. Develop three levels of operating methods for abstract form, from mimicry to meaning. Select an object to be operated upon with a certain function.

Chapter 2: Why an orange? An orange can be a successful analogy for architectural form: it has some basic architectural elements such as envelope, joints and units of cells, and some spatial organizational features such as symmetry, module and centrality. The orange is a simple, ordinary object. It implies a certain degree of universality. It is a “target object” that appears in daily life. Why a chair? With its limitations of scale (human body) and function (to sit), the chair has always been a tool for architects to explore methods of designing form.

Chapter 3: Additive manufacturing and subtractive manufacturing produce a series of twenty-eight chairs.

If architecture is a way to study the relationship between users and space, then chair design is a way for architects to study the relationship between users and space within limitations. It is as simple as: architecture = space users; chair = limited space for one user. By reducing questions to the essence of the architectural discipline, can we see that architects’ work is not just about buildings?

From Orange to Chair: A Method of Developing Abstract Form



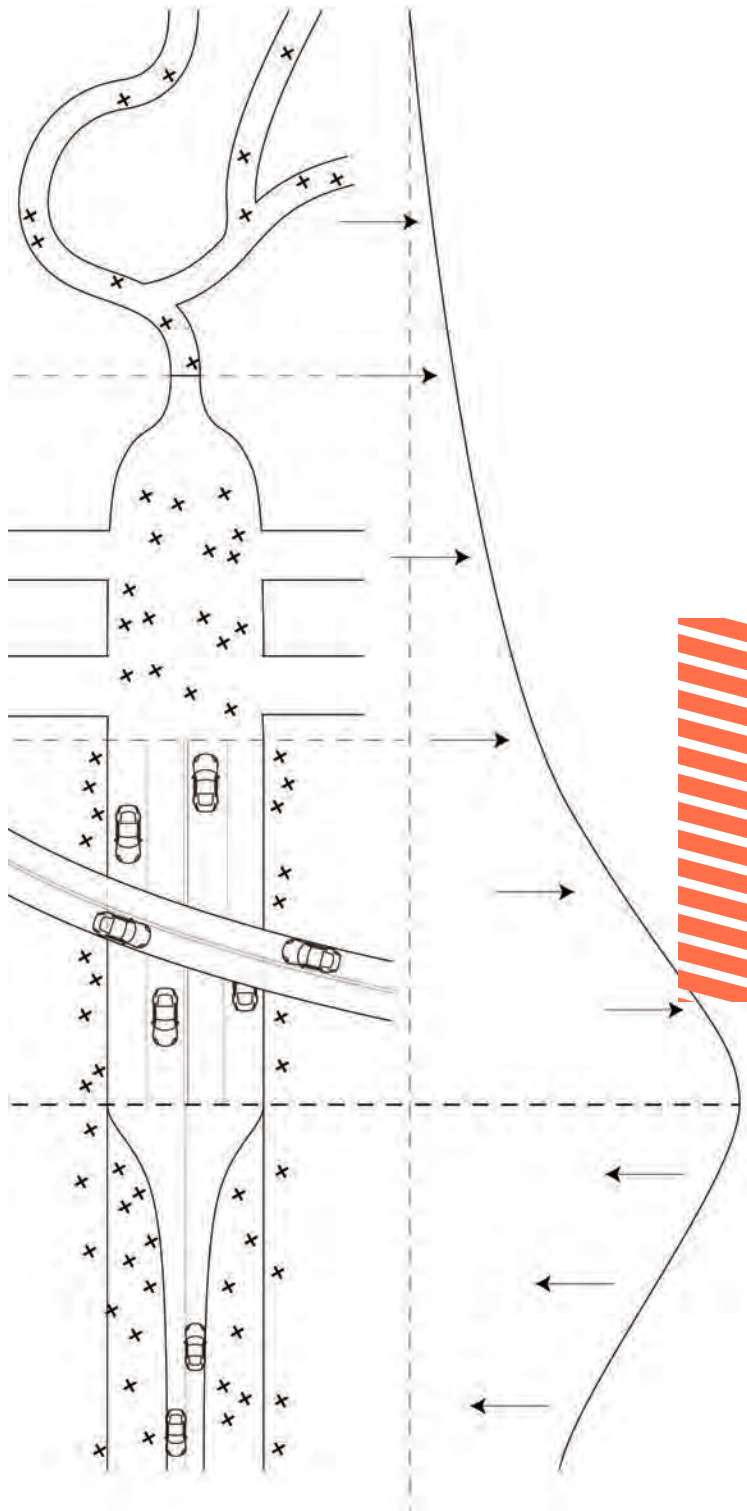
ZHE WANG

The introduction of autonomous vehicles (AV) will bring opportunities to shift the dominant user of streets from the vehicle to the pedestrian. This shift in significance will lead to major changes in the dynamic of typical urban streets and could have profound architectural effects on street design characteristics such as scale, materiality, and building interface.

Architecture currently plays a minor role in the design of streets, where transportation engineers tend to reign. As the number of cars decreases and the pedestrian gains higher significance, an architecturally driven strategy for street design can be implemented. AV advanced mapping and maneuvering technology will allow cars to drive and park much closer together, allowing for efficiency while also reducing lane width and parking spaces. Various studies on the use of ridesharing and the technology of driverless cars predict that it will be significantly cheaper for urban residents to use ridesharing in a driverless vehicle than own a personal car or hail a cab. Ridesharing and the efficiency of driverless cars will lead to dramatic decreases in both the number and the width of driving lanes. These changes in traditional street layout raise a question regarding the architectural implications and opportunities of this abandoned space. How should that space be repurposed?

In analyzing the fabric and elements of an existing street in Boston a theme quickly becomes apparent; the street consists of numerous layers of two-dimensional and three-dimensional divisions and lines. Recognizing street-space structure as “stranded”—comprised of multiple parallel bands of use—this proposal will reconfigure the public space of city streets: braiding, bending, folding, seaming, and intertwining the spatial form of these strands to better accommodate pedestrians and autonomous vehicles. These strands start to define many partitions within the context of the street and create separations in program, scale, speed, material, etc. The architectural strategy of the project will be to manipulate these strands in order to create a new type of urban street that simultaneously accommodates autonomous vehicles and pedestrians, thus reconsidering the spatial potential of the street.

The Driverless Street: Reimagining the Urban Streetscape in the Age of Autonomous Vehicles



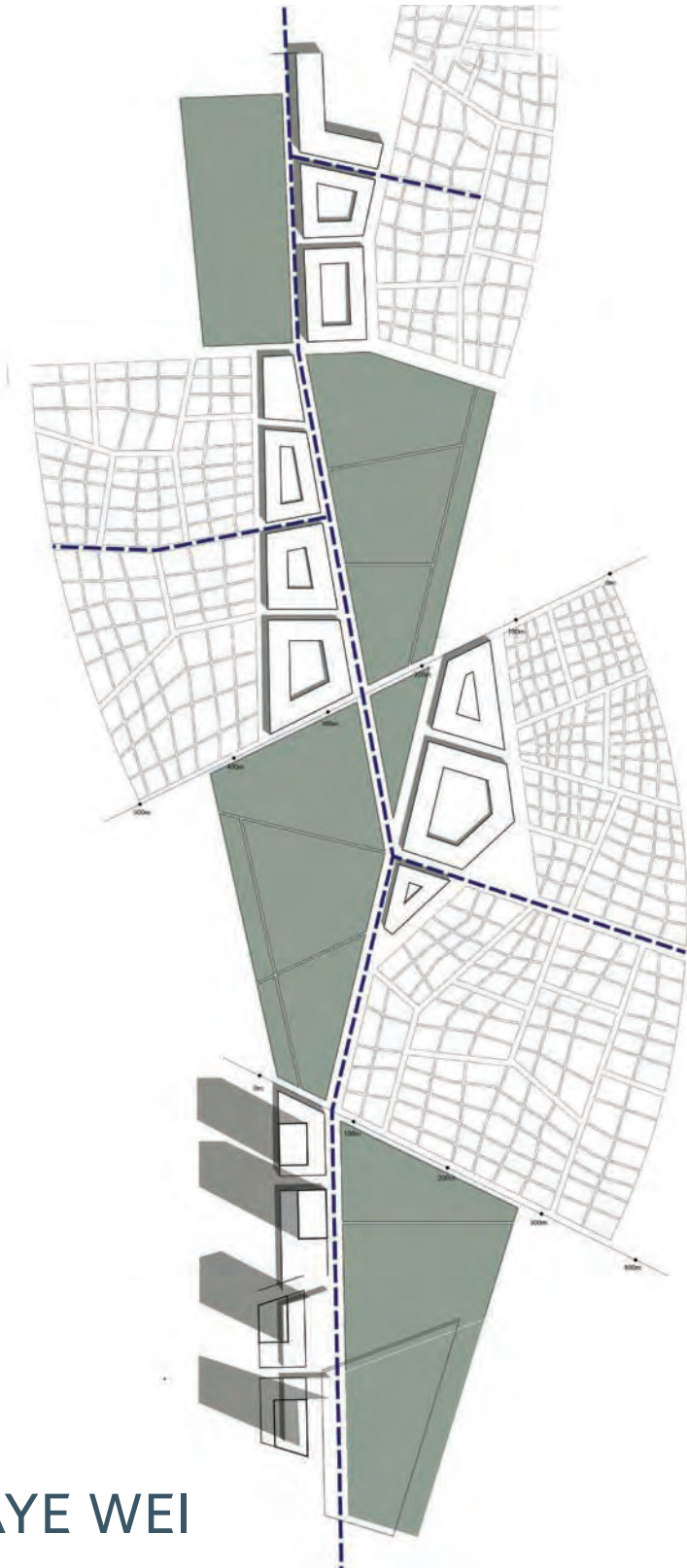
NICOLETTE WARD

As Karl Marx observed, the maximization of profit that derives from efficient production determines the functional zoning and the optimized infrastructure characteristics of the modern city. The imperatives of production result in negative conditions at the environmental and social levels. Functional zoning leads to the unequal distribution of urban resources.

To mitigate the negative impact of capitalism on urban dwellers, we must embrace new concepts in urban design.

A focus on human-scaled development within the metropolis will mitigate the current divide between desirable living conditions and economic considerations. We can achieve a better balance between the two by enlarging their respective boundaries. This will produce a more desirable distribution of resources, one that prioritizes living conditions over the subservience of humans to machines.

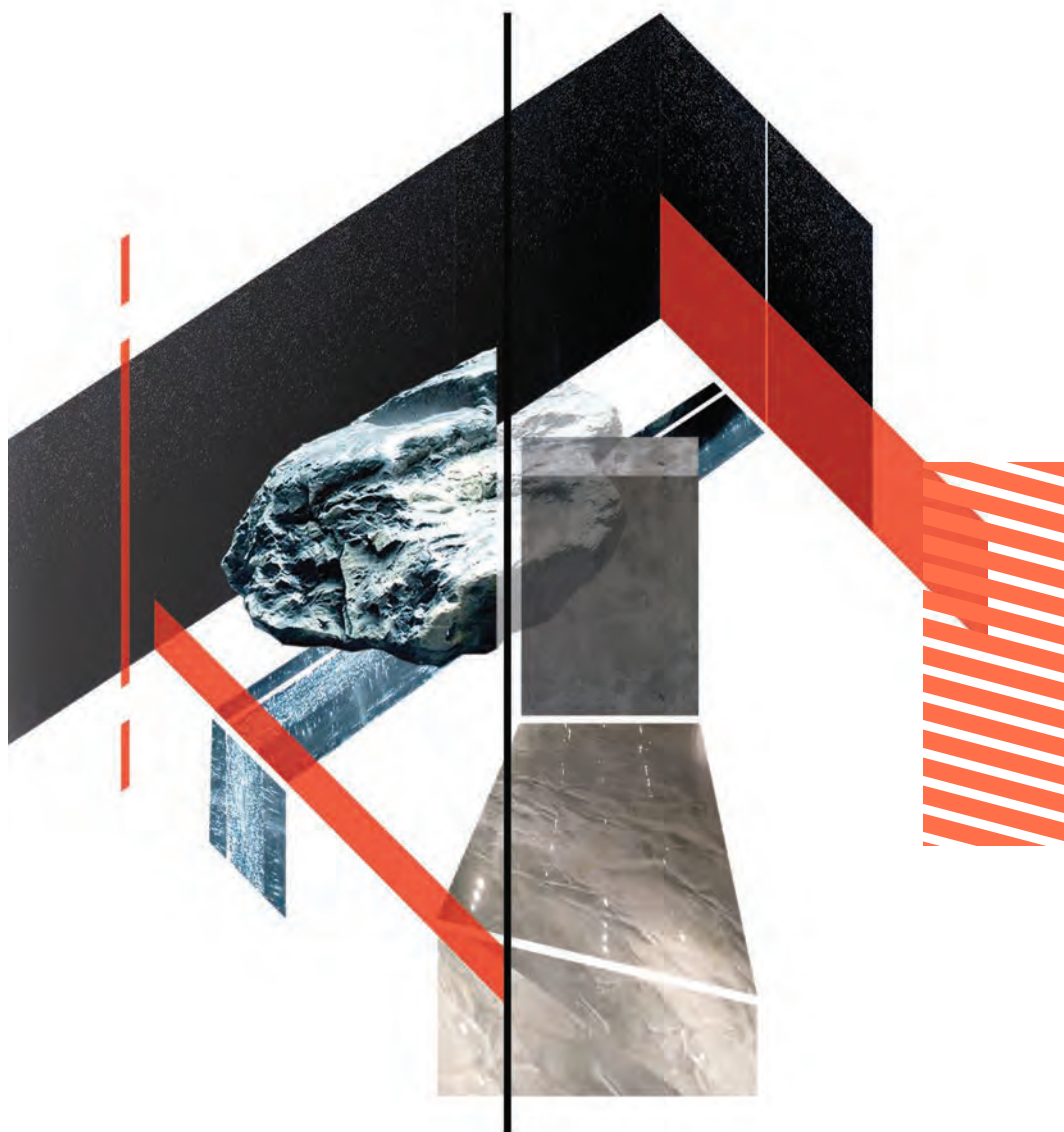




This thesis addresses the dance institution typology and its current practice of erecting suppressive and restrictive environments, where movement is constrained to a fixed entity, ultimately constraining the dancers. This thesis proposes a completely versatile, adaptable, and flexible dance institution. The notion of containers is reimagined; movement can begin to consume the entirety of the built environment. Boundaries are eliminated to create a porous and interactive environment throughout. Currently architecture neglects the value of residual space, suppressing its potential to contribute to a project's ambition. When "programmed spaces" are given prominence, residual spaces become complacent and categorized as "other" or leftover "circulation." This thesis seeks a reversal of this hierarchy, allowing secondary space to become primary. The residual space is no longer merely the network connecting the fixed spaces; it integrates choreographed spaces. The residual space bridges all spaces, curates informal learning, and connects the public realm. The built becomes the black box theater, in performance with the city.

This project expands the repertoire of spatial typologies in which dance and learning are exhibited. This allows all spaces to join in the process of participation. The subject that will be translated is the work and process of Pina Bausch, world-renowned German performer and choreographer of modern dance/theater. Differing from other choreographers, Bausch was fixated with the process of translation. Through the manipulation of the typically restricting black box theater, Bausch's approach brought the audience to a space of pure monumentality. In addition to Bausch's individualized tactic of designing space, she had a unique understanding of objects in space. She did not keep a strict repertoire of movements, but rather built off the everyday. Bausch was fascinated by observing the logic of everyday humanistic movements, and how dance/theater could reinterpret these movements back to the audience. The spaces in this project are intended to embody these notions of observation and translation of the everyday. Removing all boundaries, the project allows every space of the institution to become performative.

Spatial Repertoire: Architecture as a Tool for Translating Movement



STEPHANIE WHITE

Robert Venturi said in *Complexity and Contradiction*, “It is perhaps from the everyday landscape, vulgar and disdained, that we draw the complex and contradictory order that is valid and vital for our architecture as an urbanistic whole.” This thesis project looks at the urban form of the Strip and how to redevelop it.

The Strip can be defined as a street comprised of stand-alone, simple construction buildings, known as “big box stores,” surrounded by seas of parking lined up along many high-speed vehicular lanes. The Strip has a quality of being “placeless” since its function is devoid of community or vitality; it is only used to drive, park, shop, and repeat. The Strip and these “big boxes” were often placed on a site for specific historical reasons, but their actual construction ignores that context. The same is true of Erie Boulevard in Syracuse, New York. The “big box” retail trend is coming to a close due to the advent of online shopping. Additionally, the Strip depends on private car ownership, something that is becoming less important in American culture. Yet, the infrastructure of the “big boxes” and the Strip still exists and must be adapted for contemporary uses.

This situation provides an opportunity for architectural redevelopment in these failing infrastructures. Adaptive reuse of “big box stores” with new programming can create and cultivate community space and public life with a stronger connection to its context and site. Bundling public programs with transportation infrastructure can redefine and redevelop the urban model of the Strip.

In creating new transportation infrastructure, new conditions can arise so that other architectural projects can follow this trend. The new multimodal station bundled with community programs can be the anchor for the neighborhood’s new constructions and revitalization. For instance, housing can be added to the neighborhood since it can now feasibly support it and become an attractive place to live. This project aims to create place where there currently is none.

Erie Boulevard Reconsidered: A Transit-Oriented Re-development of a Strip via a Big Box Store



MICHAELA WOZNIAK

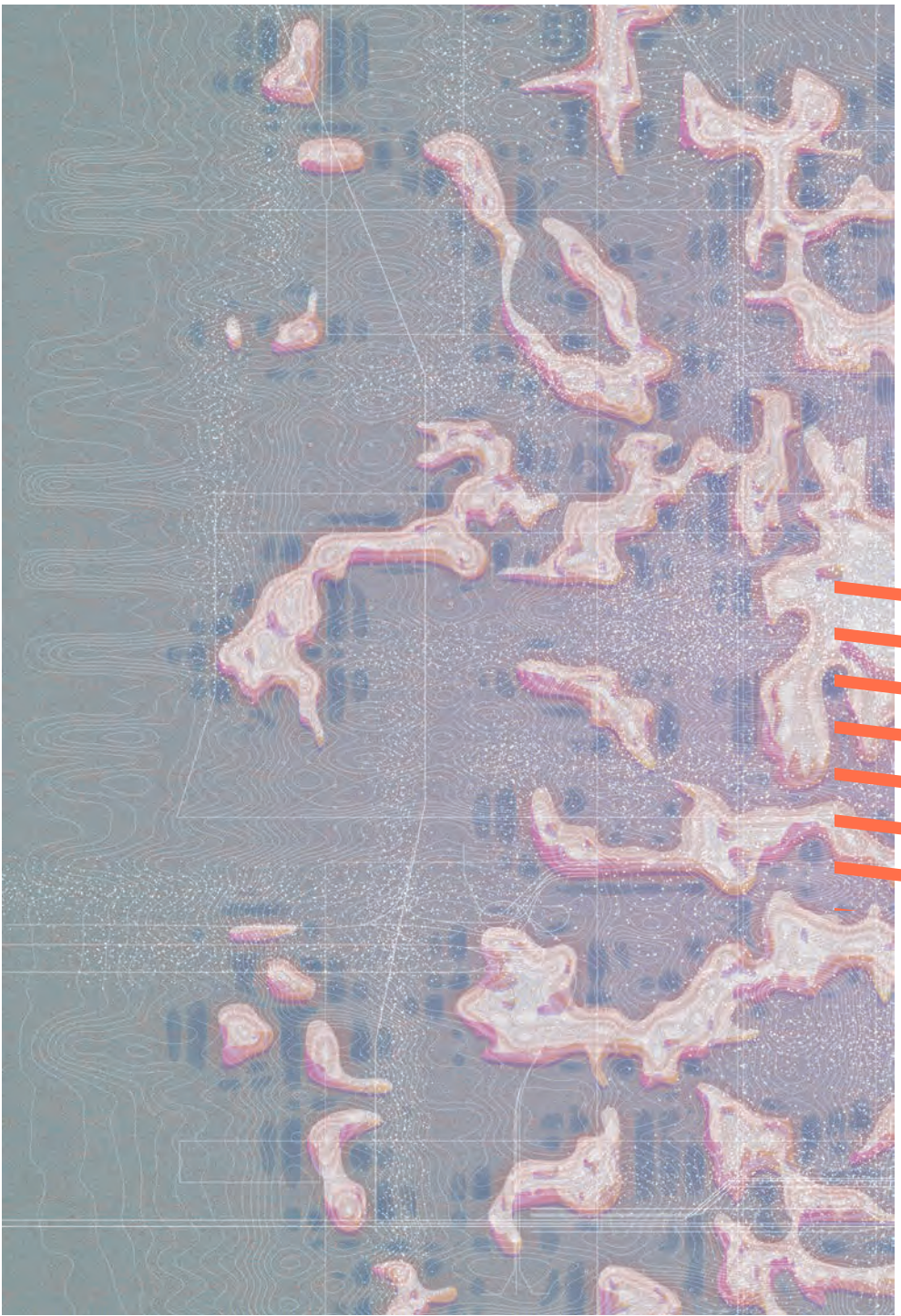
Based on the arguments from Landscape Urbanism that emerged at the turn of the century, this thesis starts from an understanding of contemporary cities as multi-layered networks and processes rather than static forms and organizations. We question the viability of conventional form-plays in architectural and urban design, and address the potential of non-figural interventions that are more adaptive to urban changes.

Our design uses the concept of urban archipelagos. We researched the archipelago in its geological sense and extended the definition to a broader context. Building on the work of O. M. Ungers, Rem Koolhaas, and LCLA office, we found the concept was commonly used to describe a group of objects, though we were more interested in its design potential with its alternating emergence and disappearance.

To further investigate the dynamic reality of contemporary cities, midtown Manhattan was used as a test site and interpreted as dynamic systems. Midtown Manhattan is the world center of business and entertainment, but its design potential is always underestimated, with conventional static blocks with fixed functions. Using contour as a visualization tool, we instead represent Midtown as multi-layered and changing systems based on demographic, economic and infrastructural data. To further clarify that Midtown Manhattan is more than buildings, blocks and fixed programs, comparisons were made between figure-ground diagrams that show assumed land use and dot diagrams that illustrate the dynamic reality.

Our thesis aims to arouse awareness of the invisible urban changes in Midtown Manhattan by visualizing real-time data from social media posts with holographic projections. This set of data is spatialized as an urban archipelago, with each holographic “island” creating provisional scenarios with transformative forms and changing locations. The holographic islands function as ephemeral landmarks made up of gathering and navigating people, challenging the conventional understanding of landmarks as time-resisting. Beyond disclosing the drastic changes in urban activities, the design aims to encourage interactions and connections between the physical environment and cyberspace.

Archipelagic Urbanism



RONGHUI WU & BEILEI REN

When at the theater, audiences usually sit on one side of the space while performances happen on the other. Audiences are aware of where the performances are and what they are trying to narrate through physical expressions. The concept of “breaking the fourth wall” occurs when the gap between performance and audience disappears. Urban spaces, on the other hand, are a melting pot of performances. Pedestrians, architecture, landscape—everything can be a performance, and every person can become an audience. These moments in the city construct the perfect performance of urban life.

Urban theaters are a form of landscape. They provide vignettes of the city. It is essential for people to recognize these performances happening in the city. Urban theaters are catalysts that stimulate more urban activities, but they are unlike traditional theaters where visitors take the time to appreciate what’s in front of them. What makes urban life complicated and intriguing is that it’s about humanity. Urban theaters should recognize the performances of human behavior.

New York City is a collection of many fast-paced performances. This project contends that the way people engage with events and architecture around the city can be easily transformed into performances.

Through this project, I intend to change visitors’ perceptions of urban life in Greenwich Village. I plan to use architecture as a tool to stimulate human behavior and make an immersive urban theater where the role of audience and performer is fluid. The uncertainty of performance will be enhanced through my installation, and visitors will be immersed into the fluidity of urban performances.

Urban Theater: A Greenwich Tale



SHENGQIN XU

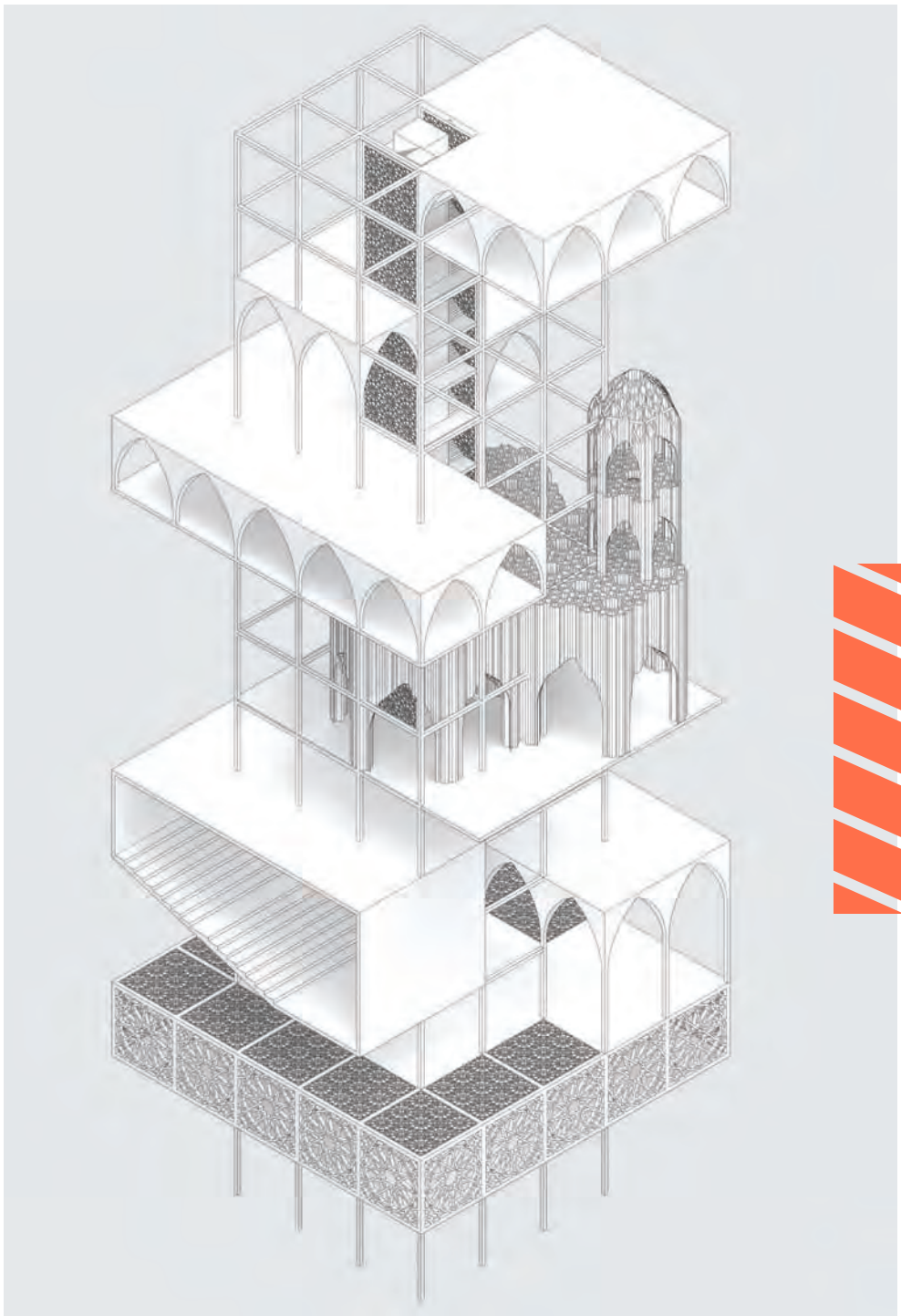
Destruction is the negative, architecture is the positive ... Architecture responds to politics, warfare, poverty, inhuman acts, natural disasters, and all the other things that force us to build new environments. —Ai Weiwei, 10 x 10 3: 100 Architects, 10 Critics.

With destruction comes the opportunity for society to reshape its environment to reflect its current culture and needs. The northwestern corner of the Old City in Aleppo, Syria is a site of severe destruction. Many historical public spaces that housed various daily activities of the inhabitants are completely destroyed. In order to reestablish the culture and daily lives of these people, a new structure will combine all the various programs into one place where they can be accessed by the inhabitants who are rebuilding their homes in the area.

The focus of the project will be to create a structure and framework for open-sourced architecture that could be implemented in a destroyed environment. This structure will contain a collection of pre-existing public spaces from around the area, and will ultimately become the focal point and catalyst where reconstruction takes place.

The design extracts public spaces from their surroundings and stacks them in a vertical structure that inhabitants can use as a temporary replacement for their urban environment while it is being reconstructed. The major permanent spaces will be: Bazaar, Mosque, Theatre, Music Hall, Library, Education Center, and Public Square. However, the structure will also hold temporary spaces over its lifespan. The initial phase of the project will concentrate on the first few years after destruction when the inhabitants are first moving back and require basic human needs, such as temporary housing, health facilities, food and water. The second phase will happen five years in the future, during the transition between temporary spaces and permanent public spaces. The final phase will be ten years in the future, when the urban fabric has been reconstructed and the major public programs have spread throughout the city, when the structure will serve as a community center for the local neighborhood.

Ctrl + Alt + Cre: Reconstructing Destroyed Environments



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Shelf Life

Thesis Exhibition