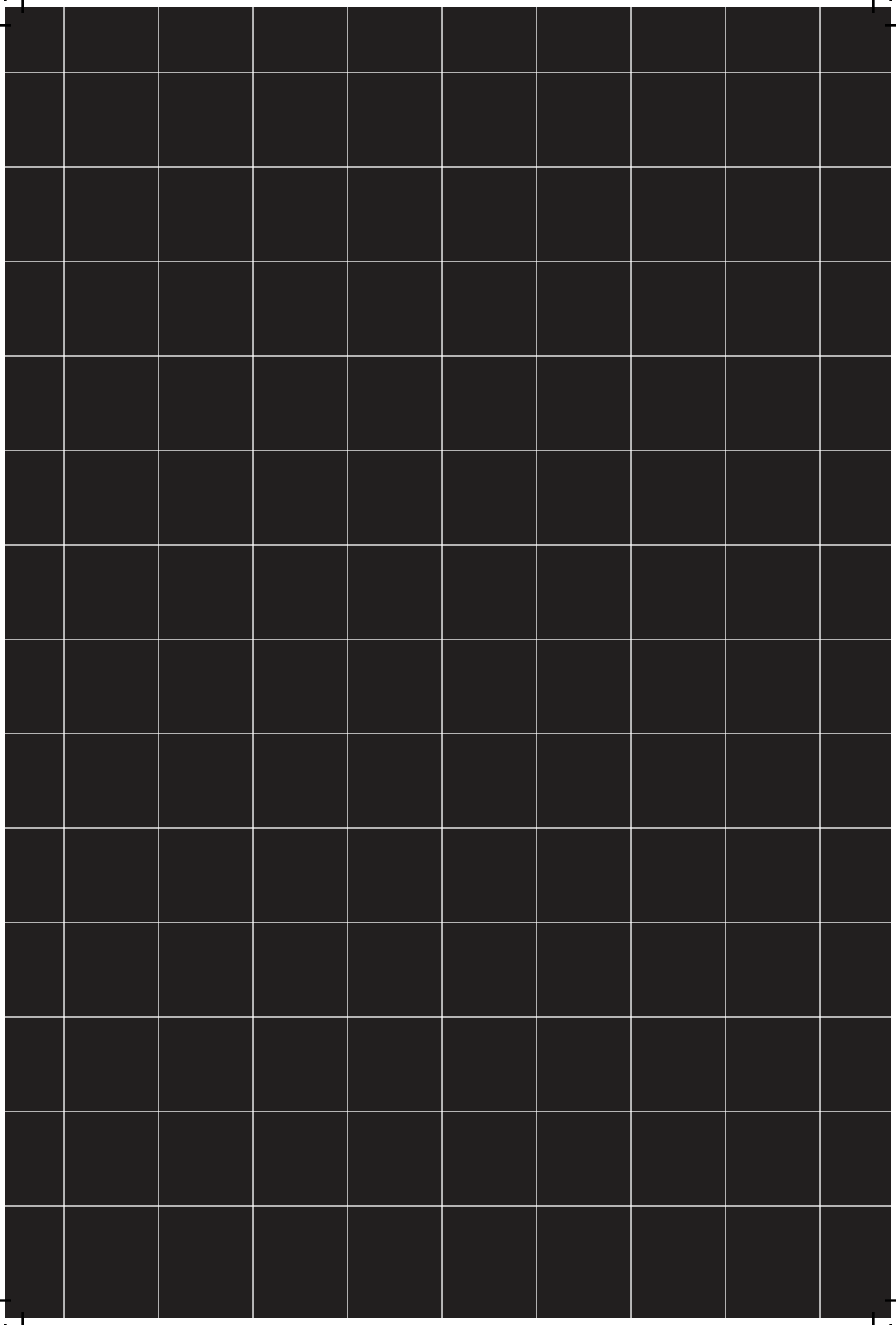
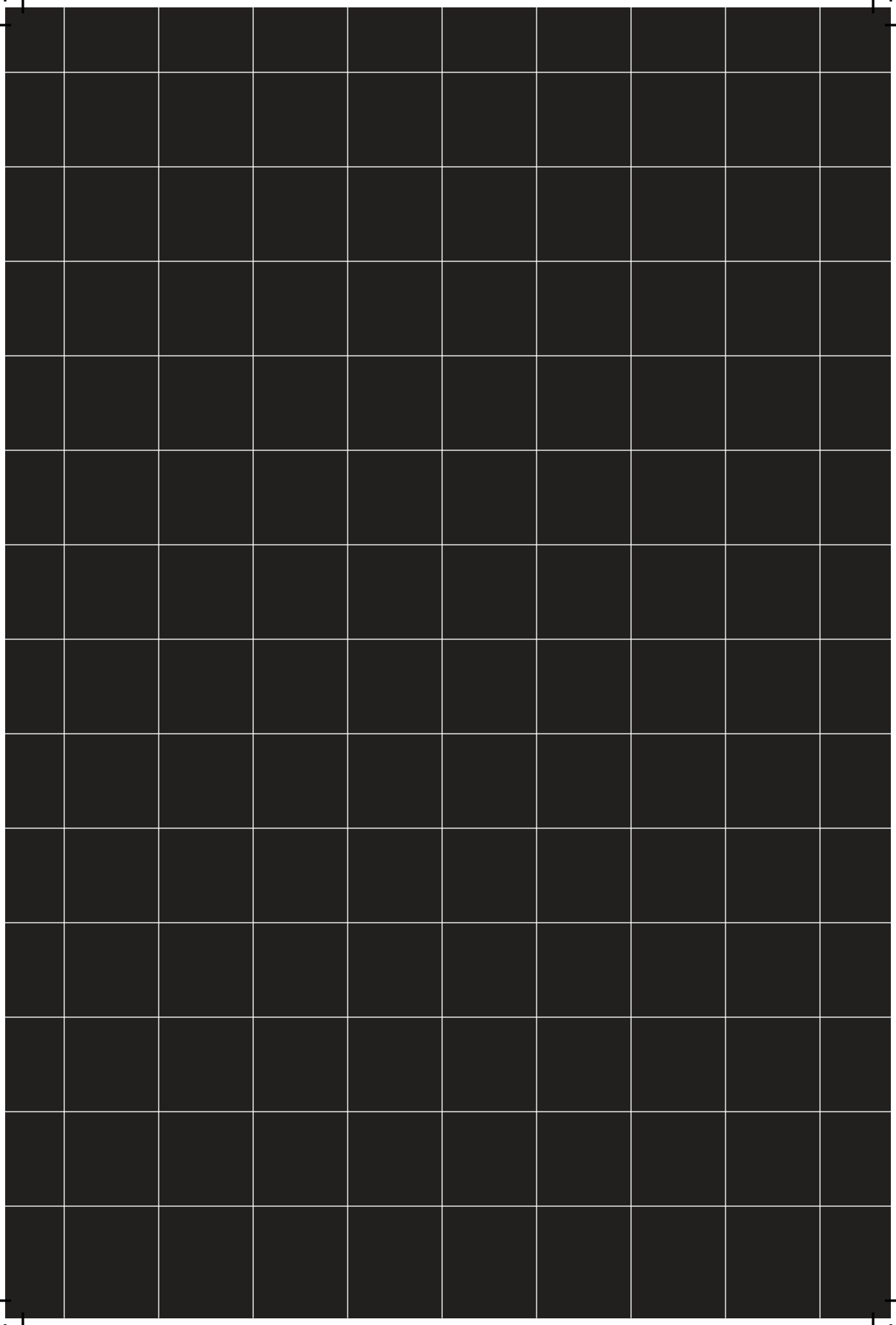
Syracuse Architecture



Syracuse Architecture

Thesis 2019



Introduction

Each year we publish the collective work produced by thesis students at Syracuse Architecture. And because each year we take a slightly different approach to how thesis is organized, we also take a slightly different approach to how it is memorialized and documented. This yearly adjustment often concerns logistical matters such as determining the schedule, number and pace of reviews, but it also concerns content and disciplinary matters such as the typology and scale of projects students choose to explore. These and many other matters—including how (and how many) students work on a single thesis project and how (and how many) faculty advisors work with (how many) students—guided us over the course of the academic year. Likewise, the thesis publication you are now reading underwent a number of adjustments, including the use of a regulating grid throughout and extensive use of black on the cover and inside the book. This year we also decided not to ask any of our faculty thesis advisors (or me) to comment on thesis itself and asked instead some of the many distinguished architects who visited the school this last year to respond to a series of questions on thesis. It is notable that several of them also studied at our school and completed a thesis here. While each thesis class and each thesis publication is different, what remains the same from year to year at Syracuse Architecture is the extraordinarily high quality of work produced. And this year is no exception. On behalf of the entire school, I want to thank the students who produced the work, the faculty thesis advisors who guided them, and all who worked to organize and realize Syracuse Architecture Thesis 2019.

Michael Speaks
Dean and Professor
Syracuse Architecture

Through urbanization and industrialization, capitalism developed humanity to its greatest expression in history. The capitalist mode of production and the urban systems it produced brought people together in unprecedented ways and compelled them to interact in ways that were not possible in rural regions. But urbanism has been an incomplete and uneven historical process leading to great disparities between and within global cities. Scholars of urbanism and architecture today acknowledge that cities are more than concrete and steel infrastructure. We are interested in projects that critically engage with the historical fabric of the city to imagine new ways of inhabiting it; new and unexpected forms of community, economy, and typologies within the city; new ways of representing the uneven geography of the city; the "thickening" of the countryside; and provincializing of capital.

The year-long thesis will require each student to re-examine their tools and develop strategies to link attributes previously understood to be either separate from each other or external to the design disciplines. This thesis will require the development of new questions as to the range of technical, formal, and social operations for architecture and urbanism. Our committee intends to meet individually with advisees. However, the semester will be punctuated by common deliverables among the three committee members.

ALTERNATIVE URBANISMS

Advisors:

Lawrence Chua
Larry Davis
Mitesh Dixit

Towards a Floating Urbanism: Adapting to Water as a New Ground

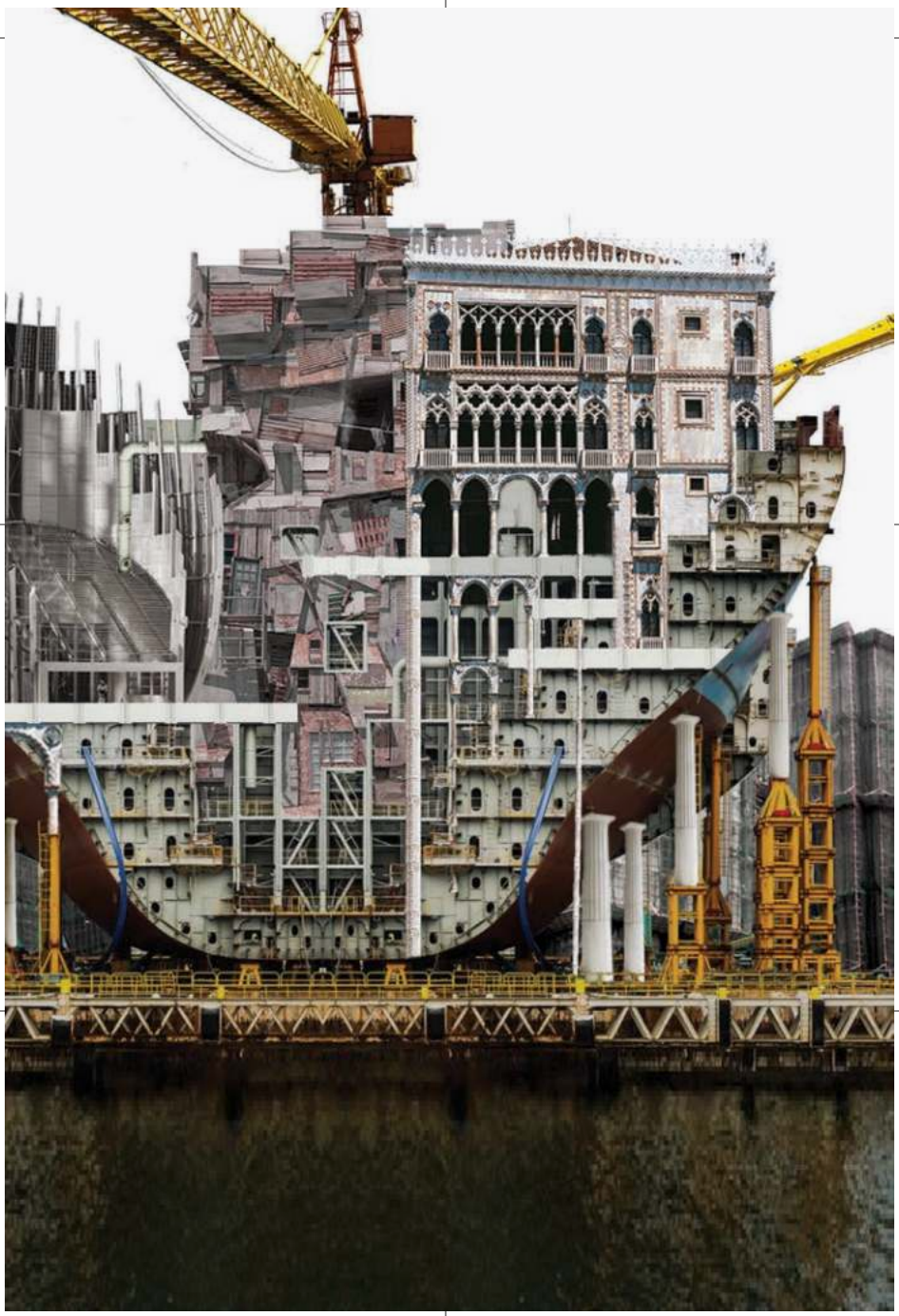
Climate change offers myriad challenges to society, including a rising sea level and increasingly intense storms. Resilience to climate change, particularly the reliance on hard barriers, only protects certain areas and raises the risk of catastrophic failure. More deeply, these approaches reflect an attempt to preserve society as it exists today, denying the reality that the multi-millennia process of climate change necessitates a more profound reevaluation of how society operates. Adaptation takes this need as a given, arguing for the retrofitting of infrastructure to regular inundation when possible and the abandonment of at-risk areas when not. However, these strategies are either expensive and technically difficult over the long term or massively disruptive to communities, deeming large stretches of the world's most densely populated coasts ultimately uninhabitable. This thesis proposes a more flexible alternative, the development of a floating infrastructure, allowing for an ongoing habitation of coastal areas while adapting to both the deluge of temporary storm surge and the long-term rise in sea level over decades and centuries. This pragmatic adaptation posits the architectural and urban question of how to conceptualize water as a new form of ground.

Just as New York City is both defined and constrained by its waterfront, so too must the water city understand and embrace the constraints of its coastal environment. This understanding of site is augmented with historic analogues of water-centric urban design. The Netherlands represents a society increasingly attempting to adapt to the natural transformations of a complex water system across the layers of built infrastructure and human habitation. Venice reflects the holistic integration of water across the levels of economic, cultural and political life.

Balancing against the repetitive efficiency of prefabrication, the structures would implement a process of incremental design that would allow communities to shape their built environments, developing a local sense of community and character amongst the disruptive experience of climate change and the inhabitation of a new artificial ground.

ALTERNATIVE URBANISMS
ADVISOR: LAWRENCE CHUA

CHRISTOPHER AUTERA



Speculative Collage, Incremental Float Block

Embracing the American Atlantis: Designing for a Post-Disaster New Orleans

In the year 2100, New Orleans is flooded and reduced to a fraction of its previous grandeur. The rising sea level has reduced the city to an archipelago settled between the Mississippi River and the Gulf of Mexico. Through the implementation of a transportation and program core system, the archipelago of territories is reconnected and the programmatic organization of the land is redistributed. This project combines architectural, infrastructural, and utopian case studies to move beyond the mitigation of water and instead create a new condition that adapts to the water in a more symbiotic fashion. Through this intervention, New Orleans is able to survive future flooding and provide a new aquatic living condition for the residents of the archipelago.

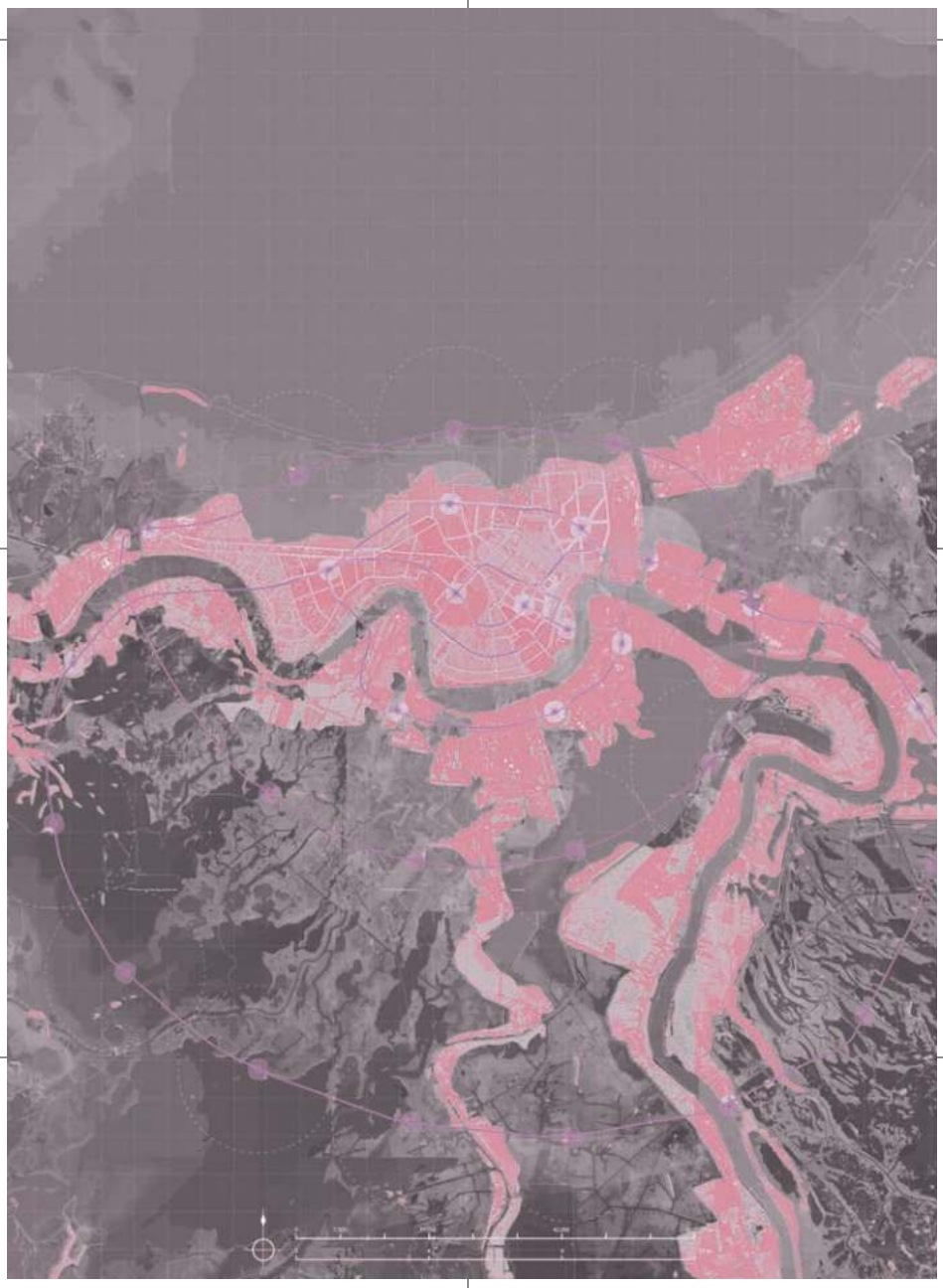
When looking to redesign the city, three strategies were kept in mind: mitigation, resilience, and adaptation. Mitigation aims to limit disasters as they impact the city presently, while resilience aims to respond quickly to change and then mitigate. The adaptive option in this project goes beyond mitigation and resilience by predicting change and responding in a way that both prevents disaster and accounts for future flooding and storm swells.

The first part of the proposal reconnects the archipelago and provides epicenters for development, both on the remaining land and out on the water. This is achieved through a system of raised and floating transportation routes attached to program cores. The cores correspond with the densified housing, commercial, or industrialized waterfront redistributed programs and facilitate a new condition that maintains the unique culture of New Orleans, houses the thousands of displaced residents, and exemplifies the adaptive potential for the archipelago.

The second part of the proposal is a designed strategy for the Lower Ninth Ward neighborhood. The design reprograms the neighborhood into a shrimp farm that enhances the agricultural economy of the region. In designing this example strategy, a methodology can be formulated that functions at a smaller scale than the full system and that applies our knowledge of New Orleans' character, adaptive architecture and infrastructure, and the new ecology of the region.

ALTERNATIVE URBANISMS
ADVISOR: MITESH DIXIT

MIKAYLA BECKWITH & KATHERINE TRULUCK



The Cross-Archipelago Transportation System | Orthophoto

Finding a New Center: A Study of Neo-Industrial America

As a result of globalization, manufacturing in America moved overseas. The coasts, with greater access to international markets, have flourished, creating a distinct divide between the middle and the edge. Moving from the post-industrial era into the current age of the neo-industrial, revitalization of the middle can occur by introducing an industry utilizing previous skill sets. Therefore, the center of the United States can be made relevant again through the programmatic revitalization of post-industrial sites.

In the post-industrial era, St. Louis has suffered from economic decline, unemployment spikes, and population decreases. Revitalizing forgotten industrial spaces with a new mode of production will provide an opportunity for economic expansion. Cannabis, consisting of both hemp and marijuana, is a growing industry that primarily exists on the edges of the country, stimulating economies and creating tax revenue.

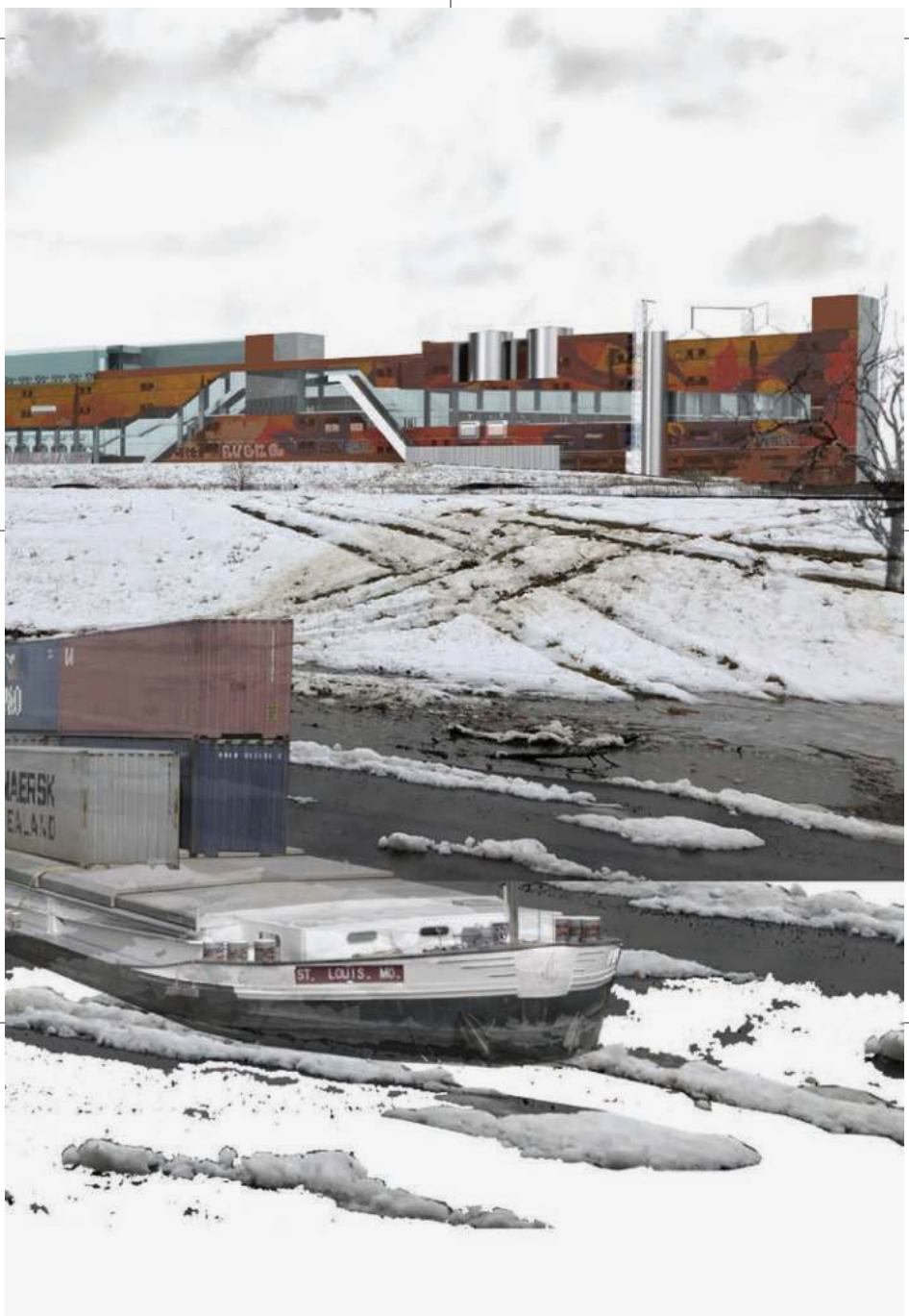
The project utilizes three sites in St. Louis because of the nature of the cannabis industry. Hemp is grown in rural areas (Defiance, MO) and marijuana is grown in greenhouses (St. Louis Place). An abandoned post-industrial building along the Mississippi River acts as a cannabis production factory, distribution center, and museum experience.

Hemp seeds, stalks, and marijuana are imported into the freight depot from the growing sites. The seeds produce biofuels, animal feed, and CBD oil and the stalks produce thread, cloth, and finished garments. These products are exported across the country via truck, freight, and barge depending on the scale of production. The parti of the building is influenced by production process, distribution, and scale.

The factory is integrated into the city by the museum experience that allows the public to view the production processes and the Mississippi, and to engage with the heritage of the site and the cannabis industry as an apparatus for revitalization.

ALTERNATIVE URBANISMS
ADVISOR: LAWRENCE DAVIS

JULIET DOMINE & VIRGINIA PAULK



Neo-Industrial Machine

American Workshop: Re-envisioning Urban Residential Space for Arts and Crafts

Throughout history, the household has acted as the basic unit for production. With centralized factories offering collective crafting tools, recipes, streamlined methods of production and convenience of transportation, individual small workshops fell short of the competition. As a result, we are experiencing the gradual decline and disappearance of handcrafted merchandise, skills and culture.

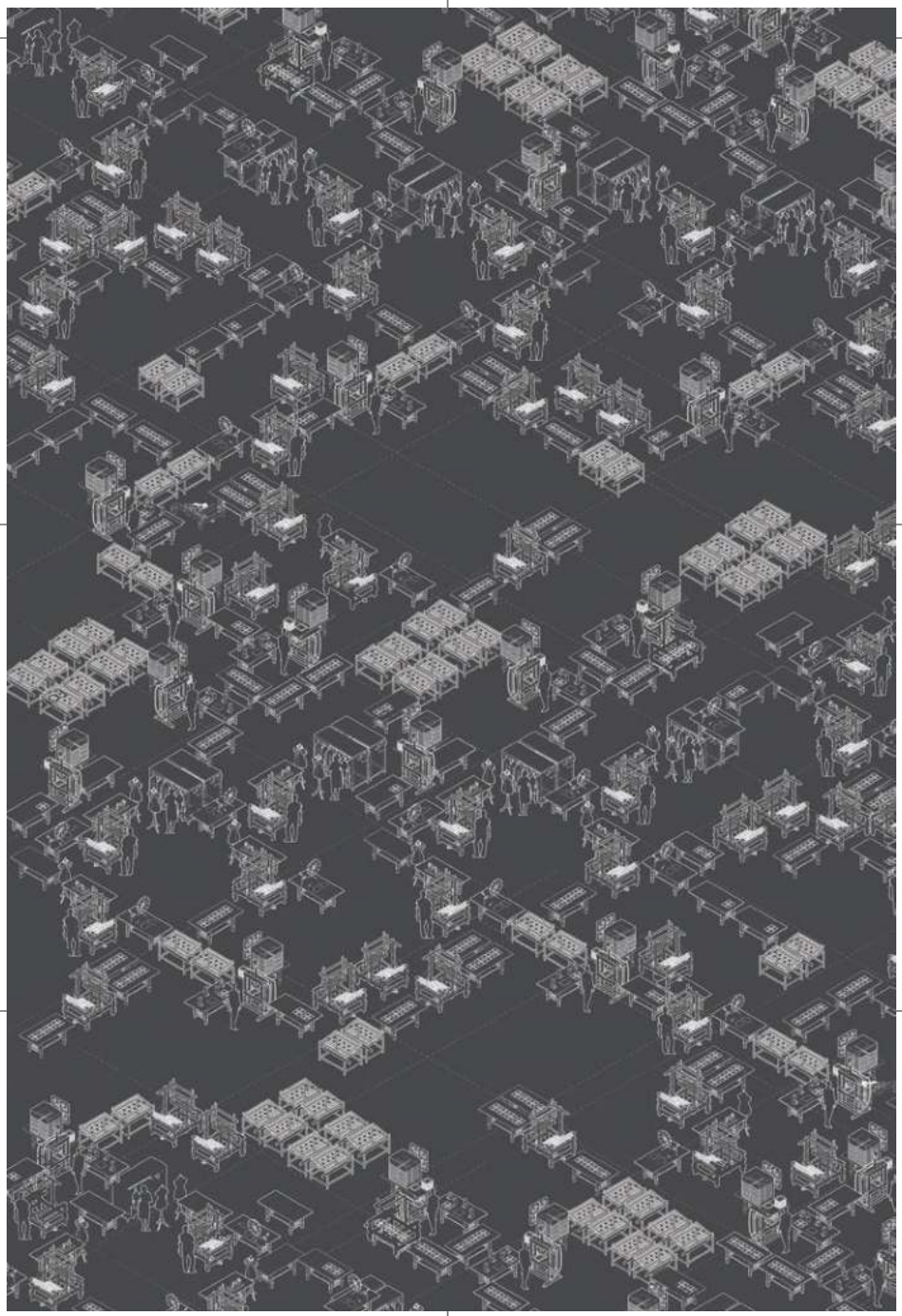
Inspired by Ernst and Peter Neufert's study on ergonomics and rationalization in architecture, this thesis project begins by gathering and analyzing ex-industrial residential unit plans in downtown Syracuse with the intention to reinvent them as potential human-scale "micro-workshops." The "micro-workshop" is a unit that combines aspects of fabrication with everyday life, which revolves around creative production.

With the availability of rapid transportation, new information and technology, a decentralized manufacturing model seems more realistic than ever. Micro-workshops will work in parallel or in series to alter between production scales; they could also easily switch from one type of craft to another. In a larger context, these microunits of production would greatly benefit local economic needs without being susceptible to setbacks in one specific market. In the meantime, a work-live building requires new definitions of both activities working cohesively. These definitions determine the direct relationship between each program in the household.

Spreading across a city, these sites of industry would loosely form a collection of artists, craftsmen, architects and industrialists similar to the Wiener Werkstätte and Deutscher Werkbund. Though collaboration still plays a crucial role in manufacturing, it does not require a specified space and time. Owners have the freedom to decide when and how to work. The final phase of the project will focus on a communal space based in downtown Syracuse for the purpose of connecting all the individual workshops together. It offers collective space for the creation of handcrafted items, and for education and promotion.

ALTERNATIVE URBANISMS
ADVISOR: LAWRENCE CHUA

RAN HE



From Loft Apartments to Textile and Papermaking Workshops

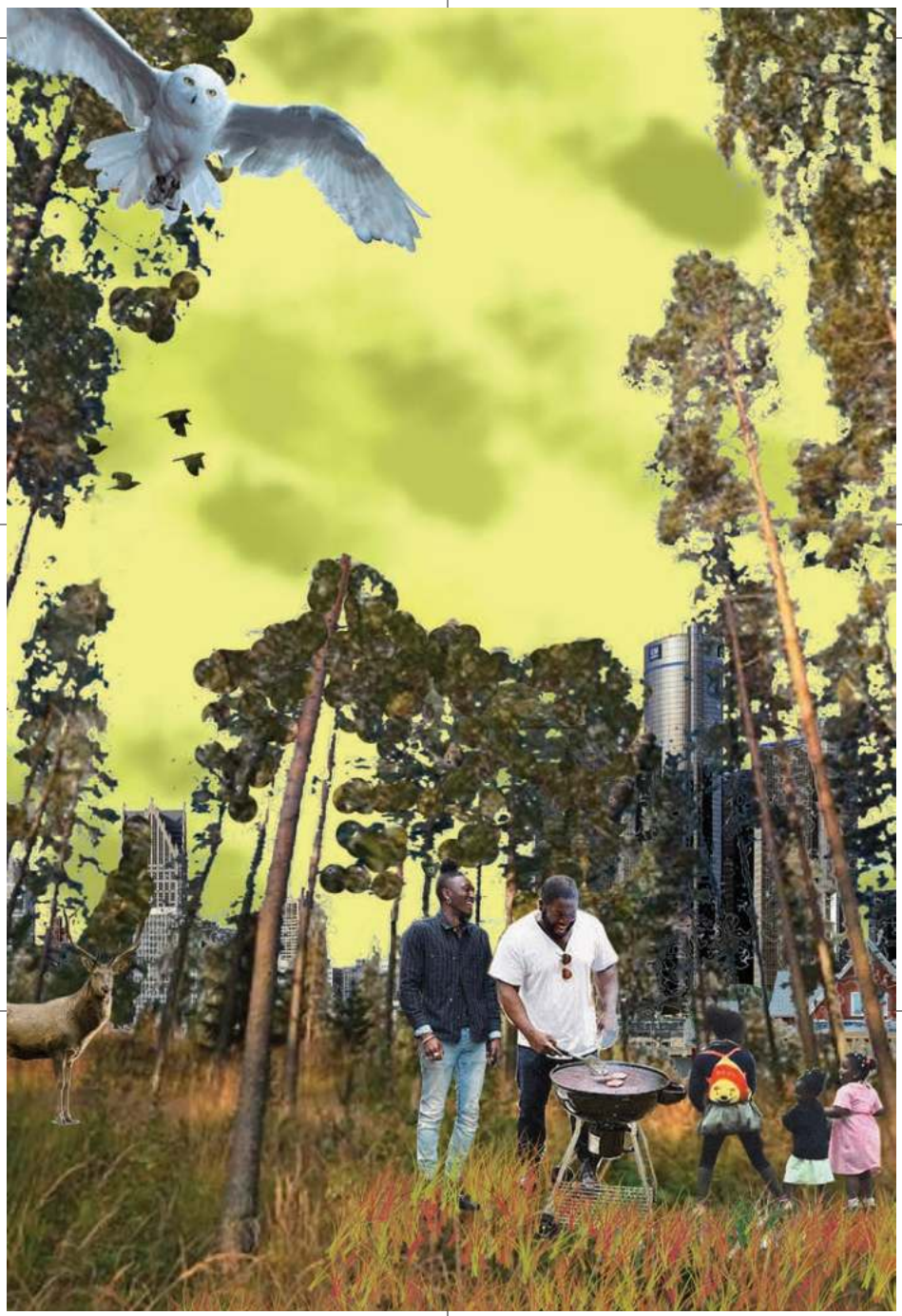
Re-TREEing DETROIT:
Return of a Blighted City Back to Nature

Detroit's complicated history of corruption, racial tensions, and economic decline have made conventional strategies for growth, repopulation, and infill inadequate for dealing with the ongoing and overwhelming urban vacancy. Detroit is an extreme example of a shrinking city, having lost more than half its population since 1950 and being one of the biggest American cities in terms of land area. Dealing with voids within shrinking cities has been difficult because it lies outside the existing experience and vocabulary of urban planning, architecture, and socioeconomics. Most have failed to recognize that voids are not useless and there is potential value in keeping them as voids. This thesis contends that vacancy has the potential to be designed and embraced within the logic of the city.

Allowing nature to reclaim the voids of a blighted city could generate tensions that allow for a new kind of urbanism. This project proposes a framework for this new urban landscape for a future Detroit, about 50 to 100 years from now. The framework would allow for flexibility and versatility in land use over time. The framework—by using current contextual conditions and logic informed by the existing grid—aims to reorganize the city into healthier neighborhoods by creating density through reduction. Ultimately, the project favors active landscapes by allowing the voids in between neighborhoods to be spaces of regeneration for communities within Detroit and greater ecologies. Focusing on the neighborhood of Brightmoor, the project introduces new typologies of diverse productive landscapes and allows civil programs to exist within these new typologies. Through this strategic reorganization, the thesis leaves room for nature to have its own agency in the city, exploring the opportunities bordering urban life within a city and its new natural landscape.

ALTERNATIVE URBANISMS
ADVISOR: LAWRENCE DAVIS

NIVEDITA KESHRI & SHREEYA SHAKYA



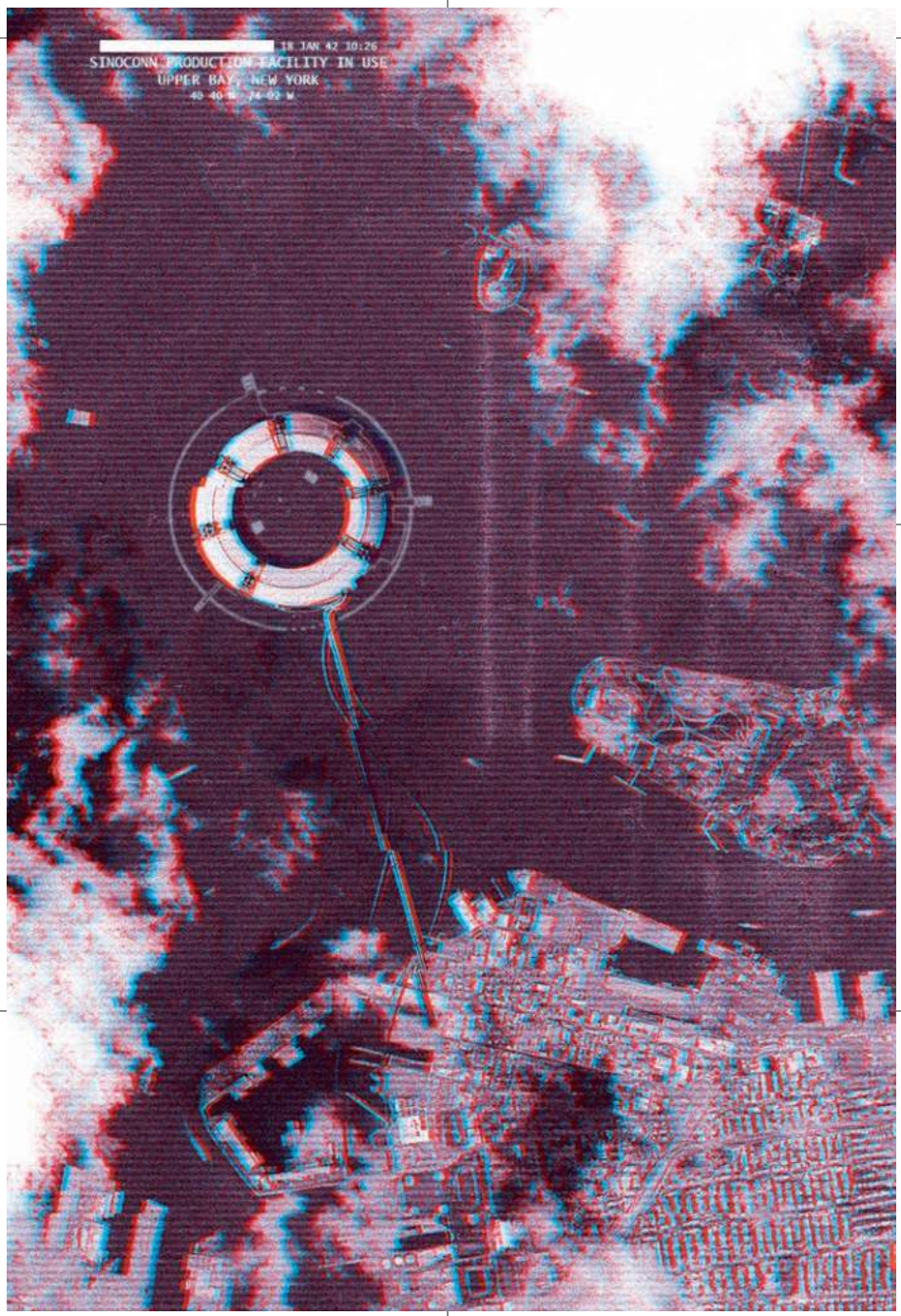
Speculative Map, "Recapturing Brightmoor"

Sinoconn: Merchandising of Architecture and Rearmament of Labor

The project is situated in the context of contemporary China, where tremendous production power and a huge labor force have been accumulated through decades of rapid economic growth. In recent years, China's persistent growth has begun to slow, which challenges the administration with an imminent socio-economic crisis and the potential for a massive scale of surplus capital and its consequences. This conflict emerges out of the complementary "inner connection. . . between the developments of capitalism and urbanization" identified by British-born Marxist scholar David Harvey. Such a problem and its resolution can be seen in France in the mid-19th century right after an economic recession, as well as in pre-WWII United States suffering from the Great Depression. Urbanization was adopted by the two countries to absorb the surplus products capitalism constantly produces. However, according to Engels, urbanization is merely a process of replacement and displacement of the problem rather than its elimination.

Inspired by the radical architecture conceived in the midst of social unrest and political activism of the 1960s through 1970s, this thesis intends to be a provocative revelation of the innate cruelty of this very reality. This proposal speculates on the present status based on historical precedents and imagines the establishment of a state-funded corporation, Sinoconn, whose business model is built upon the concept of an architectural apparatus that promises social accommodations and well-being to China's marginalized cheap labor, while also providing them jobs. This device becomes a neo-socialist commune, but functions as a *de facto* corporate campus guided by the capitalist ideology of humanitarianism. The sale of the labor and its physical container as a bundled kit for production would revolutionize the current mode of global trade. The corporation itself embodies the mechanism of profitable capitalist activities and would once again blow global capitalism sky high. This thesis presents itself as a liberal answer to a current crisis but in fact, unveils the geopolitical exploitation and expansion of capitalism's productive system.

FURUI SUN



Sinoconn's Aerial Surveillance

An Argument for Ornament: Louder than Status Quo

There is a pervasive silence in architecture today—one created by methodological monolingualism, the limits of core & shell logics, and the emphasis on marketable iconicity. Broad moves like curtain walls, fixtures like mullions, or comfort systems like air conditioning become an assumed part of the environment. This is problematic, because these artifacts are heavy with ideology. Their ubiquitousness and the complacency in their use leaves us with an increasingly seamless and self-similar global architecture, such that it becomes a dogmatically assumed part of the environment—such that we have no awareness of what we subscribe to by making and inhabiting these spaces.

Understandably, the progressively narrower boundaries of intervention in the practice—and the threat of law—make doing otherwise near impossible. The layout of efficiencies, accessibility, circulation—even proportion—are more and more governed by less and less localized code. Take all these things away, and we have very little left in the realm of architecture and even fewer options to make it more explicit. We have only what we've neglected in favor of a belief in the linear progression towards some state of exaltation away from the need to make artifacts shout their tenets: the inefficient, the intensely local, the communally ingrained, those artifacts whose performance cannot be logistically evaluated. We have ornament.

The efficacy of ornament is not related to its ability to decorate a space. Ornament is an artifact or set of artifacts that carry/transmit the indelible integration of culture in architecture—ornament is the spatial conceit, the cross-section of revelatory text and dimensional punctuation. These are conditions not easily met and which come with their own pitfalls.

And so this project presents three things: first, a reframing of what ornament must be in a post-postmodern world; second, a methodology of development that should allow continuous refinement; third, the products of this methodology—the start of a catalogue of actionable methods and parameters to make ornament today that is louder than the soft silence of ethnocentrism, program fetishism and high-handed detailing.

ALTERNATIVE URBANISMS
ADVISOR: MITESH DIXIT

MARDA ZENAWI

A Reveal Counter

2047: Hong Kong's Identity in a Space of Disappearance

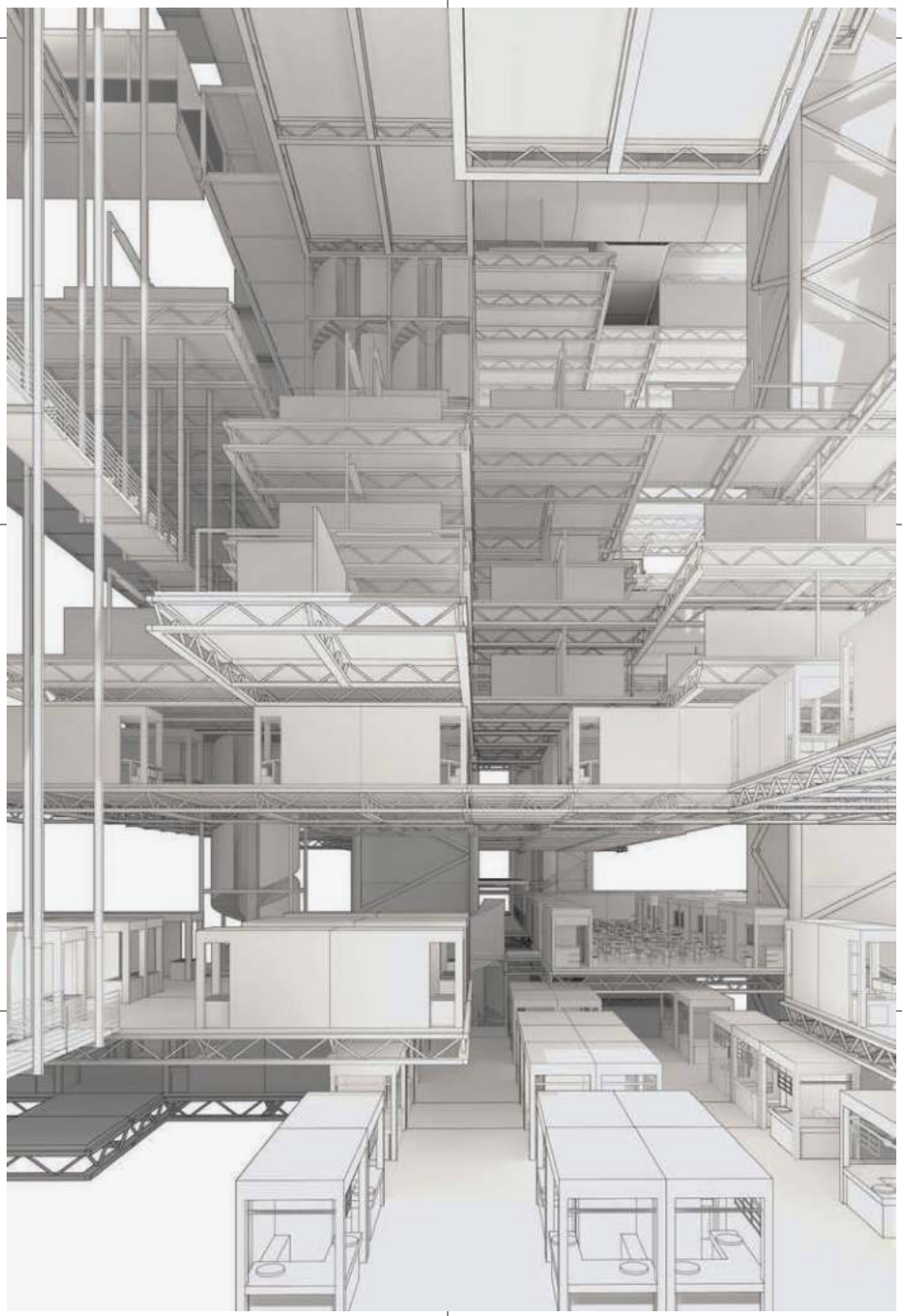
Hong Kong has always been colonial; its existence is shaped from the confluence of East and West. After 158 years of British rule, Hong Kong's handover to the Chinese Government, catalyzed by the expiration of its 99-year lease of the New Territories, began in 1997 whereby the city operates under a "one-country-two-systems" policy. These events have created a culture and identity of disappearance as the people of Hong Kong have scrambled to define their identity due to the imminence of its disappearance, as discussed by Ackbar Abbas. This is exemplified in the Umbrella Revolution in 2014 when citizens, mainly students, occupied major infrastructural areas of the city to protest the breach of their promised right to a fair democratic process. The present-day impact of these events, infrastructurally and socio-economically, is an indication of the possible future to come.

This thesis speculates on the conditions and architectural implications of Hong Kong, post-2047, after the unification of Hong Kong and China. Using infrastructure as a tool to influence and control, this thesis explores the future narrative that China will impose an infrastructural mega-system, called the Entity, onto the city of Hong Kong, rezoning and segregating the city based on socio-economic class. The Entity superimposes layers of circulation on top of the existing fabric, including walkways segregated by class and a new ground for the sole use of mainland Chinese citizens. Movement on the walk-ways, or grounds, is strictly enforced by the constant surveil-lance of the entity which utilizes the Social Credit System to administer and solidify its control of the inhabitants of Hong Kong. Furthermore, this thesis speculates on how the people of Hong Kong can re-appropriate the system and define a new form of protest, and thus a new identity, against a system created to subdue them.

In short: Hong Kong's new identity will be found in the spatial practices implicated from new urban infrastructural conditions pervasive in Hong Kong's urban life and landscape, post-2047.

ALTERNATIVE URBANISMS
ADVISOR: MITESH DIXIT

CHIA AN MIKE LIU & RAUL SADHWANI



Conceptual Collage of Superimposed Ground

Fantasy Park: Mode of Reality

In the book *Privacy and Publicity*, Beatriz Colomina (1994) states that with the development of railways and photography, travel culture—as the beginning of mass media—has changed the relationship between people and urban space, making place into non-place. Place then becomes a commodity to be consumed by the masses, breaking the relationship between people and urban space into fragments, replacing the linear relationship that existed in the Renaissance period.

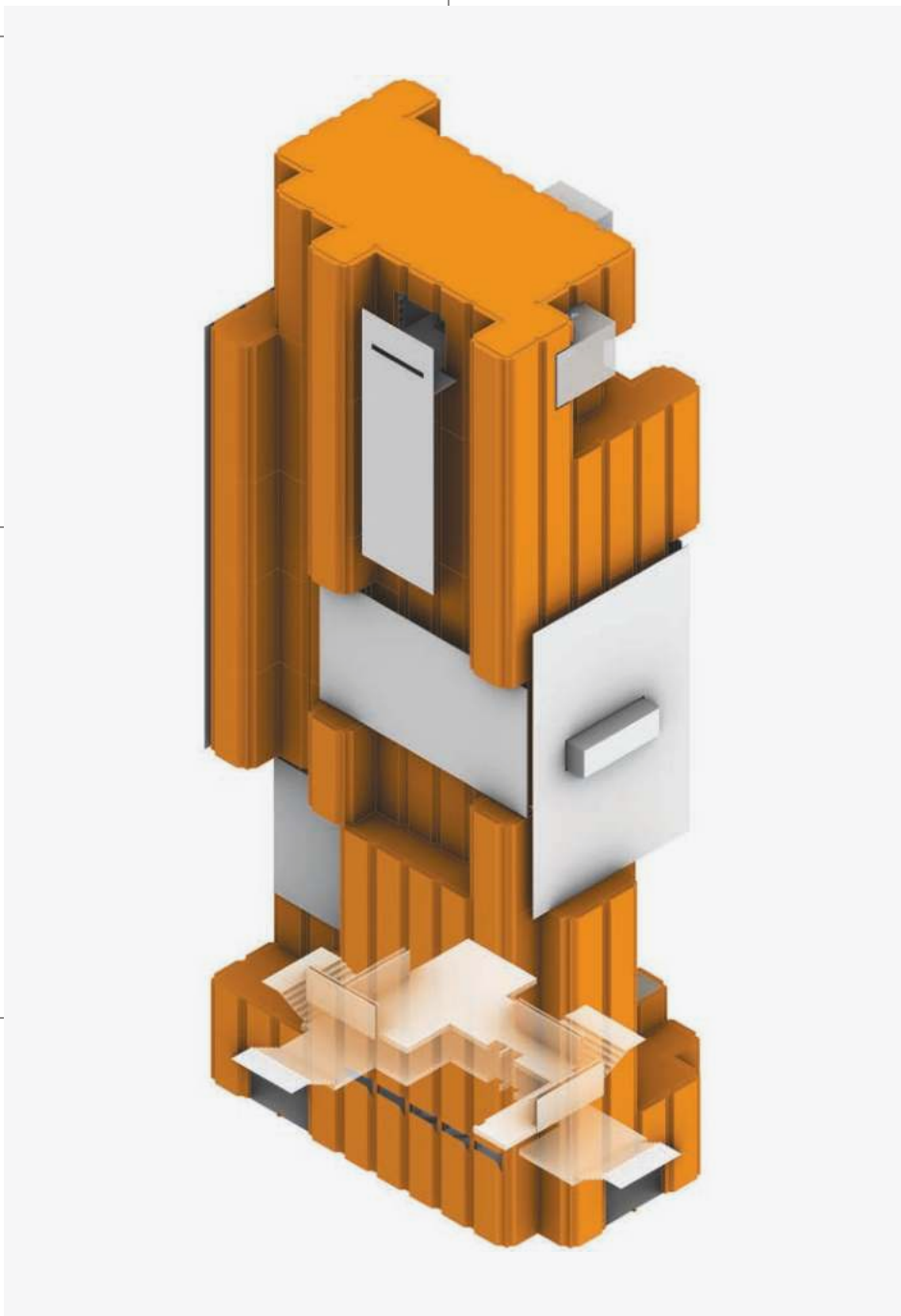
Moreover, with the beginning of mass media, advertising architecture has had a significant influence on the urban fabric and on the relationship between people and the urban environment. Movie theater, office, and stadium are chosen as three typologies to explore architectural fragmentation, since they all play the part of an icon in the urban environment, and of selling dreams and imagination to the public.

Because of its capacity to express urban complexity through collision, and discontinuity and continuity in the architectural promenade, montage is treated as a tool for analyzing architectural fragmentation. Montage enables the analysis of fragments, and the reconstruction of the "new" from the "existing."

By delaminating Kiesler's primary elements—digital and lighting—the extraction of each function is a catalyst in the formation of a "fantasy" park created inside the AT&T building in order to encourage people to interact with the space.

By using camera and screen, the fantasy park attempts to use object/subject fantasy, alternative reality, cinesthetic subject and augmented/virtual reality to test the modes of reality. By doing this, the fantasy park attempts to redefine the relationship between people and space in order to stimulate interaction between people and space, leading to a re-appreciation of architecture and the urban context.

SAI LYU



Mode of Reality

Territorial Transgressions: The (new) New Jersey

This thesis addresses the widely accepted but currently contested myth that a fundamental distinction exists between urban and rural; it outlines a projected "new" New Jersey based on a re-examination of urban planning and urban form within the territory.

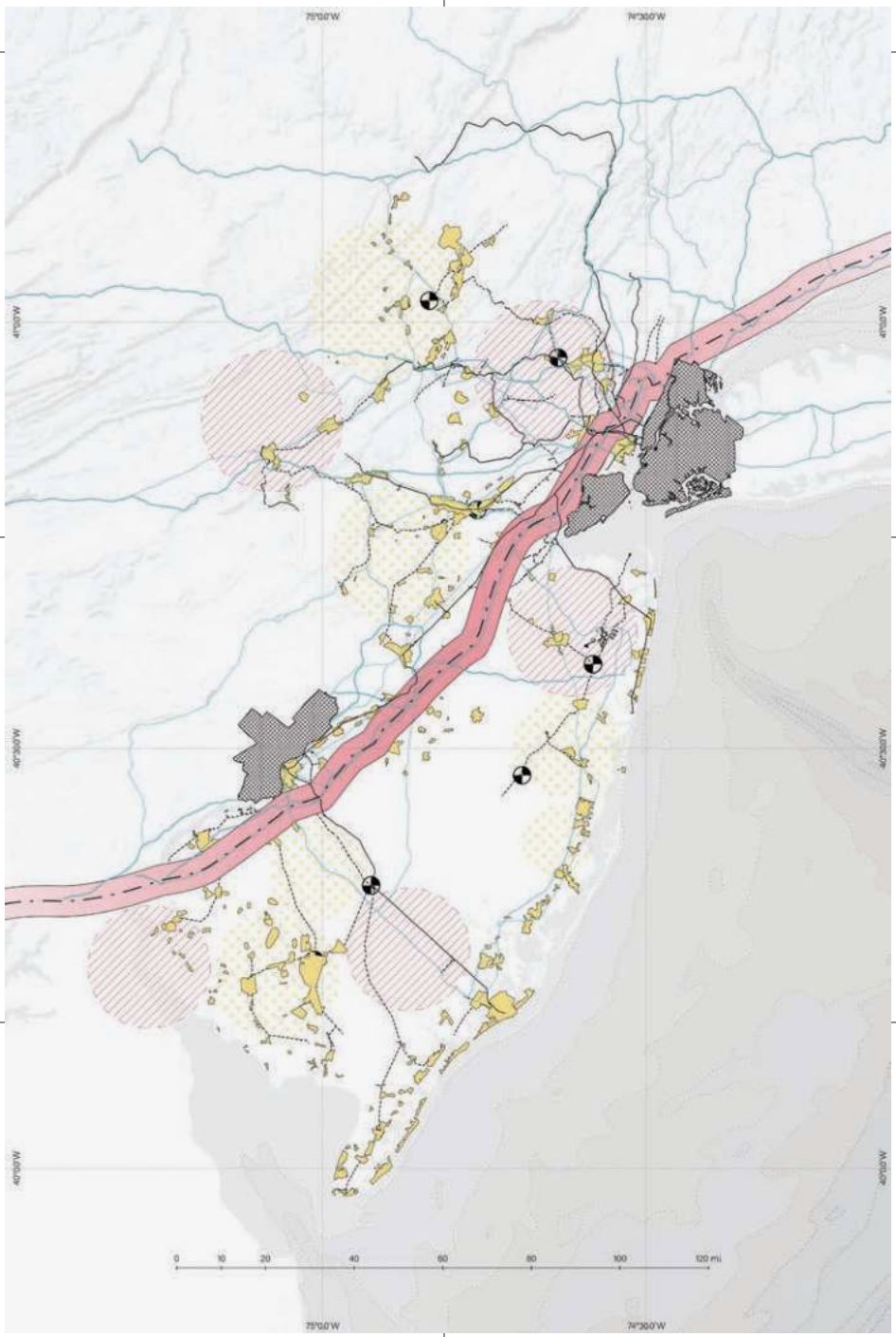
The thesis seeks to provide an example of a possible territorial reconfiguration that utilizes an updated conception of territory, creating a holistic proposal to remedy outdated planning and infrastructural practices that serve the market economy at a cost to the region as a whole. It takes New Jersey as an object exemplary of plan-as-you-go outlooks linked directly to the market economy, and therefore a site representative of the broader issue of planning based on the misconception of a city and rural separation.

A key quote driving the execution of this project is the "creation of parallel systems that allow for maximum degree of freedom." Taken from a lecture by the Greek economist Yanis Varoufakis, this is a statement concerned with economic policy. However, it is applied within the proposal to rethink the proliferation of closed singular systems in the territory.

The goal of creating open parallel systems throughout the scheme is carried out through "territorial transgressions," which are new norms or transgressions of the existing status and planning of the state. Executed at multiple scales (the territory, the infrastructural framework, the city block, and the infrastructural detail), these transgressions seek to create a system that transcends the false urban and rural dichotomy, that allows the state to function as a part of the broader territory, and that provides a framework for a new realization of infrastructure and built form. The result is a "new" New Jersey, a territory organized by a linear city, driven by open infrastructural systems, with an architecture that models possible remedies for the disjointed state.

ALTERNATIVE URBANISMS
ADVISOR: MITESH DIXIT

RYAN OECKINGHAUS



Mapping the Constraints of a Linear City Proposal in New Jersey

Xiong'an, Baita: Towards an Alternative Urbanism

In 1978, with the onset of economic reform, the creation of Special Economic Zones (SEZs) started to accelerate in China. Beyond the success of these mega-cities, if one starts to relate the history of SEZs to the political history of China, one may find that SEZs have always been utilized as a method for the leaders of CCP to manifest their authority and to fortify their achievements. Such state projects are inevitably founded on a paradoxical claim. While being announced as monumental undertakings capable of glorifying the country and benefiting people, they also demand sacrifices of citizens for a higher and collective goal.

With the amendment of the Chinese constitution, president Xi Jinping's Xiong'an is reaching the climax of this political conviviality. Based on our experiences in the city, along with the emphasis on collective goals, the conflict between the powers and the locals and between modernity and local identities are particularly evident in Xiong'an.

However, the impact of the establishment of Xiong'an, as well as of the former SEZs, on local societies is far more convoluted than this seemingly simple binary opposition. While the establishment of the new cities and individuals' reactions are creating new urban typologies and social classes, planners and architects in the country tend to plan and study them from a totalizing view while ignoring the emotions and reactions of individuals. Thus, this project views Xiong'an New Area as an opportunity to study urbanism from an alternative perspective, that is, through the perspectives of individuals. The objective is to design small-scale public centers as platforms and starting points to initiate dialogues and negotiation among separated layers and groups of people.

The project takes Baita, one of the rural villages in the New Area, as the sample to explore how architecture can respond within the uneven, interconnected but also segregated condition, and how design can be regarded as a means to interrogate existing problems and to formulate unanticipated issues and solutions, and thus, to anticipate the unknown, the unpredictable, future.

ALTERNATIVE URBANISMS
ADVISOR: LAWRENCE CHUA

MINGLU WEI & YING ZUO

A Glimpse of Baita

The pleasures of a master's thesis come from the deep knowledge our graduates gain about the agency of architecture as a discipline, profession, and practice. Throughout the Master of Architecture degree, we seek to build the awareness of and sensitivity to this agency as fundamental responsibilities of the architect, and the thesis provides our students the opportunity to position their creative and intellectual commitments at the core of this learning process.

The graduate work from the students in this group will be intentionally eclectic; we embrace the perspective that students can best develop these responsibilities when given the opportunity to delve deeply into a subject of their own fascination, and challenged to rigorously position their interests within a clearly articulated disciplinary context.

The theses will build on all that our students have learned throughout the degree—the intellectual, material, social, cultural, theoretical, technological, historical, professional (...) aspects of architecture—and will be explored through forward-looking architectural research methods and approaches. The projects will be focused to allow for research and design investigations that can be meaningfully explored in the scope of the thesis course. While the subjects will intentionally be wide-ranging and chosen by the students, the research will be directed in order to build their skills in integrating research into design and leveraging design as a form of knowledge-development.

The work from these students will grow from an explicit challenge to identify their position in the field and the disciplinary situation in which they are working, pose pressing research questions and the methods most well-suited to answer them, and construct knowledge and design outcomes that meaningfully integrate this rigorous research and design approach. The students' eventual outcomes, both within the scope of their thesis presentation, and projected forward into the discipline at large, will be measured against their ability to demonstrate the agency of architectural design—both process and product—to leverage these strategic research goals.

ARCHITECTURE + RESEARCH

Advisor:

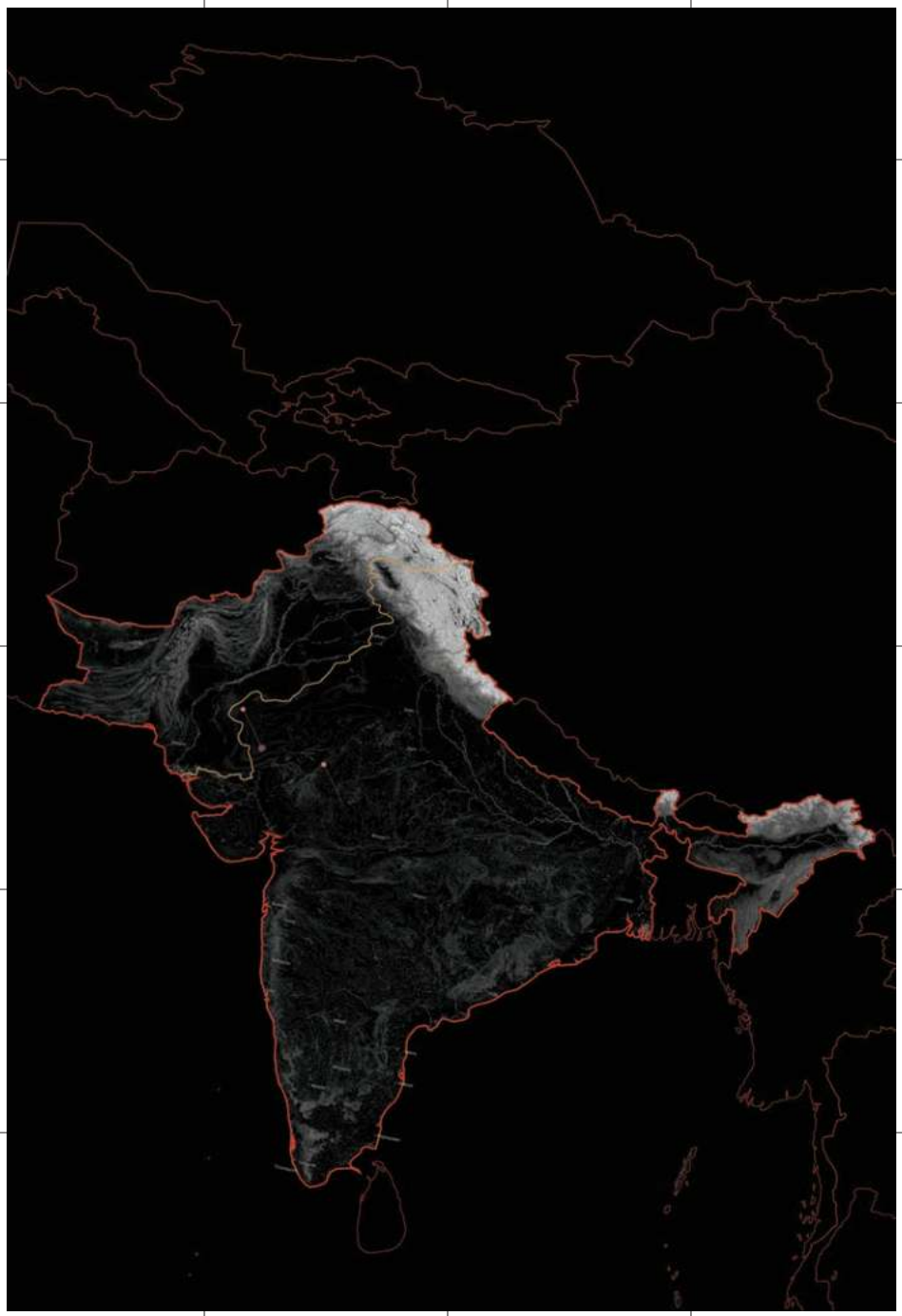
Brian Lonsway

Reconfigure: An Extraction of Historical and Media-driven Narratives

The project is situated between 1945–1949, towards the end of British colonization in India. As the British prepare to leave India, sectarian violence breaks out between Hindus and Muslims and under extreme pressure a new nation is born, Pakistan. "Reconfigure" seeks to represent and spatialize the issues of the conflict that led to the partition of a nation. The project operates between historical narrative and graphical mass media representation.

Each border conflict has its own unique sociological narrative that manifests in various forms over time. The India-Pakistan border is a result of British colonization, but was produced under a religious conflict that featured various protagonists who used people, words and space as their tools of manipulation. Space becomes more abstract and transforms itself as a medium through the lens of key moments such as violence, riots, religion etc. It is the aim of this thesis to demonstrate the transformation of space as a medium over a historical conflict by juxtaposing the narrative with the spatial information of the conflict itself. The issue then becomes one of representation and filtration. Multiple layers of information allow for multiple avenues of visualization. The aim becomes the derivation of conclusive knowledge through an interface of layers in the project.

AKHIL ARUN



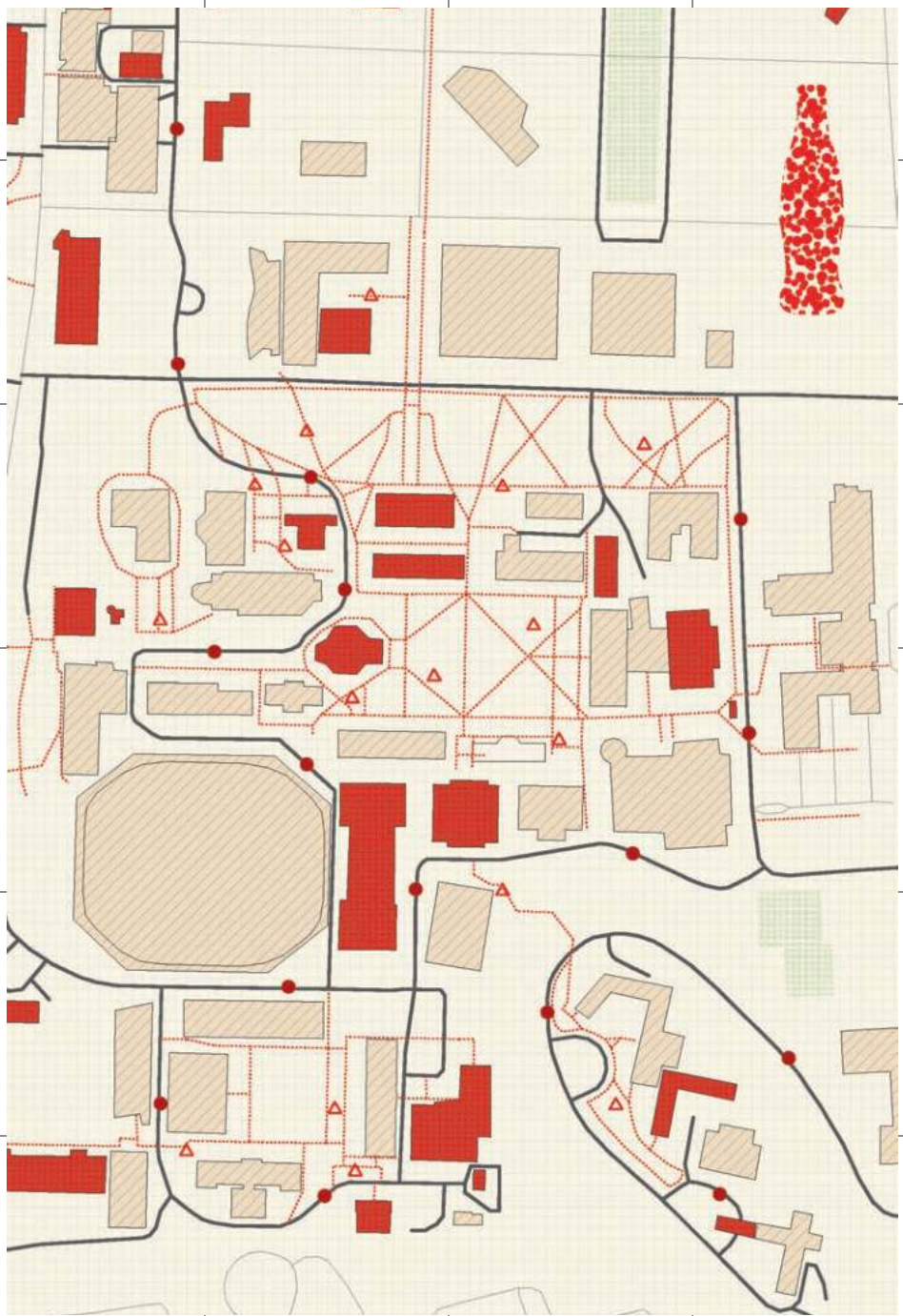
Interactive Map, Space As We Know It

A Coca-Cola Recipe: Architectural Elements as Branding Tool

As more and more brands turn to different advertising and marketing techniques to disseminate the brand philosophy, architecture increasingly becomes a branding tool. From the Apple campus and Apple stores to the many Louis Vuitton flagship stores, companies are ramping up their brand philosophy and using it as an identity for the spaces where their branded products live. In these intricately designed spaces, the identities of the companies exist not only in the products they sell but also in the overall shopping experience in these spaces. The architecture here has evolved from a functional enclosure to an all-encompassing experience within the space. The brand's design philosophy is stripped down and utilized as a marketing technique for its architecture and its explicit affiliation and reinforcement of the brand. How are brands employing architecture as a branding tool? How are digital technologies enhancing this experience?

Among brands, Coca-Cola is one of the top ten most valuable brands in the world; it's also the only beverage brand among these, the other nine being technology brands. With the image of the classic red bottle and the timeless font, it made its name all over the world and became the number one soft drink brand for the past two decades. Coca-Cola created all kinds of experiences to exemplify its slogan: Taste the Feeling. Through the pop sound, the smell, the taste, the way to open, the package, Coca Cola tried to imply its branding philosophy into every little design.

This thesis proposes the creation of a recipe for Coca Cola, a recipe for their brand in architecture by investigating what brings the identity of the brand to the minds of the user: color, sounds, bottle shape, transparency, form etc. This recipe can be used for Coca Cola as a branding tool that can be applied in its pop-up shops, headquarters, Coca Cola parks, or any potential physical environment it seeks to create.



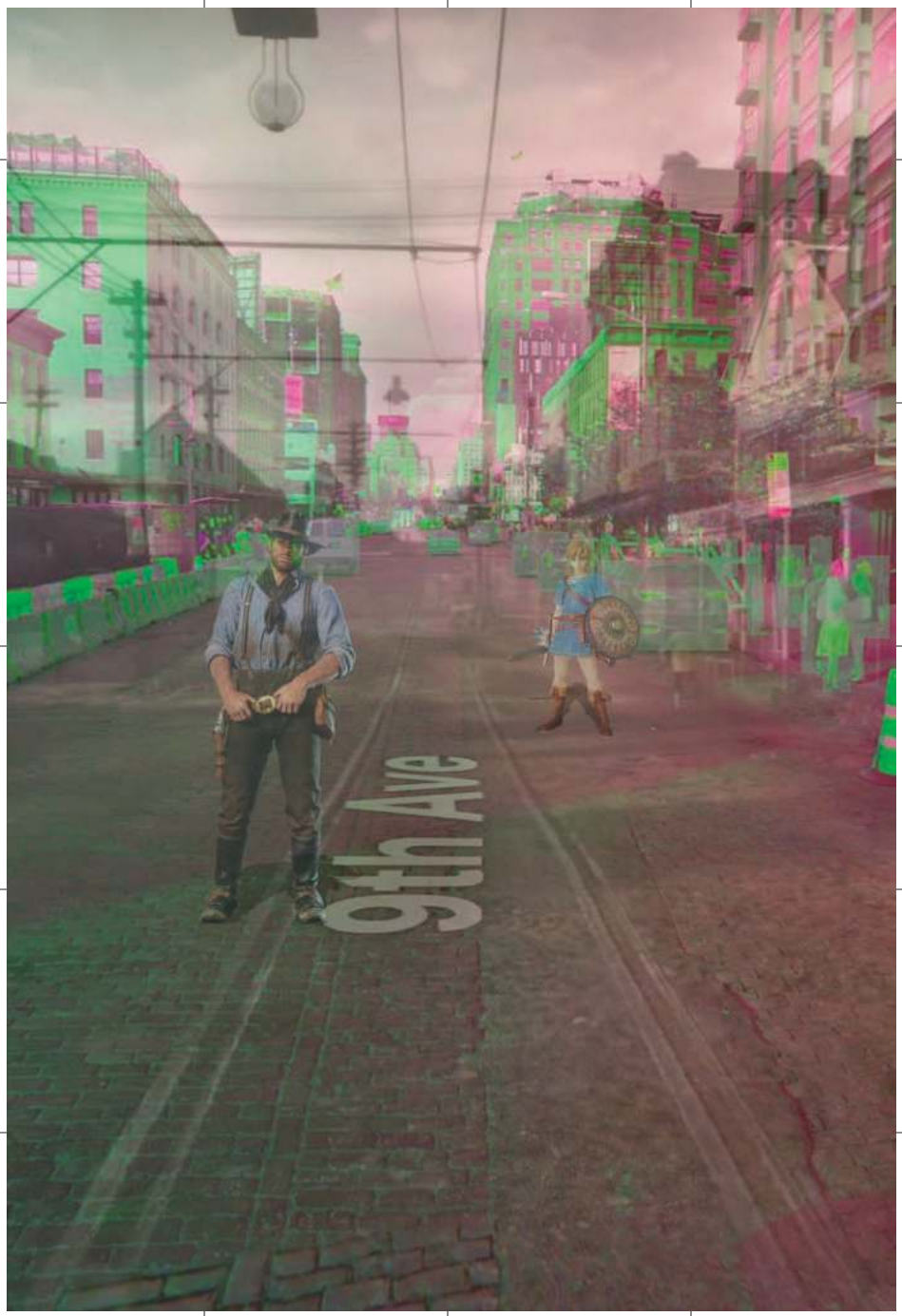
Constructing Hyperreality: Speculative Exploration of the Convergence of Mass Media

Hyperreality is a post-modern term that describes the inability of consciousness to distinguish reality from a simulation of reality. Umberto Eco described this term in his book *Travels in Hyperreality* through discussions of how media affect our perception of reality and the world. Eco examines the relevance of the "real" where people live in a context of wax museums and themed environments like Disneyland. Earlier forms of hyperreality have led to more user-engaged simulations, making the phenomenon Eco describes even more prevalent today. To support this argument, this thesis introduces developments in the sphere of video games and their relevance to the discussion of hyperreality. An article in Wired magazine titled "What a real wedding in a virtual space says about the future" describes the story of two online gamers who met each other in VR, fell in love in VR and tied the knot in VR. One of the protagonists of the story half-jokingly talks about her nonvirtual social life: "I just basically go to the post office." Her daily interactions with other people are almost non-existent outside of the virtual world. In an environment where space has both "virtual" and "physical" connotations, it is interesting to see how the idea of space can be understood within the context of architecture. Hyperreality is a different take on this idea by arguing that virtual and real are one and same.

This thesis speculates on the future of spaces in the hyperreal by drawing on developments in the field of computer games and visual effects. In a world where virtual experiences advertise themselves as the "real" thing, the value of "real" is weakened and challenged.

As a designer of environments, the architect in the above circumstance becomes increasingly important. This thesis attempts to pave the way for speculation on the role of the architect in the hyperreal.

BHARAT KRISHNAN



Winter Olympic Village 2022: Negotiating the Present and the Future

The operation of a Winter Olympics is supported by a variety of programs such as Olympic venues, Olympic villages, and other infrastructures. As a place to live, practice, and entertain, the Olympic Village serves as the heart of the Winter Games. However, Olympic Villages, as the legacy of the Olympics to the city, require significant responsibility in the post-game era. This thesis focuses on the Olympic Village and seeks to generate a design strategy that uses the Olympic architectural legacy to negotiate between future developments and current needs of the Olympic Games.

Using the Olympic Games to boost urbanization and get global attention is a common claim that host cities use in their SME bids. The term "Olympic Legacy" is particularly evident, which according to Preuss is to "embrace all changes created for and by a sport event that remains longer than the event itself as well as all future impacts created by those changes."

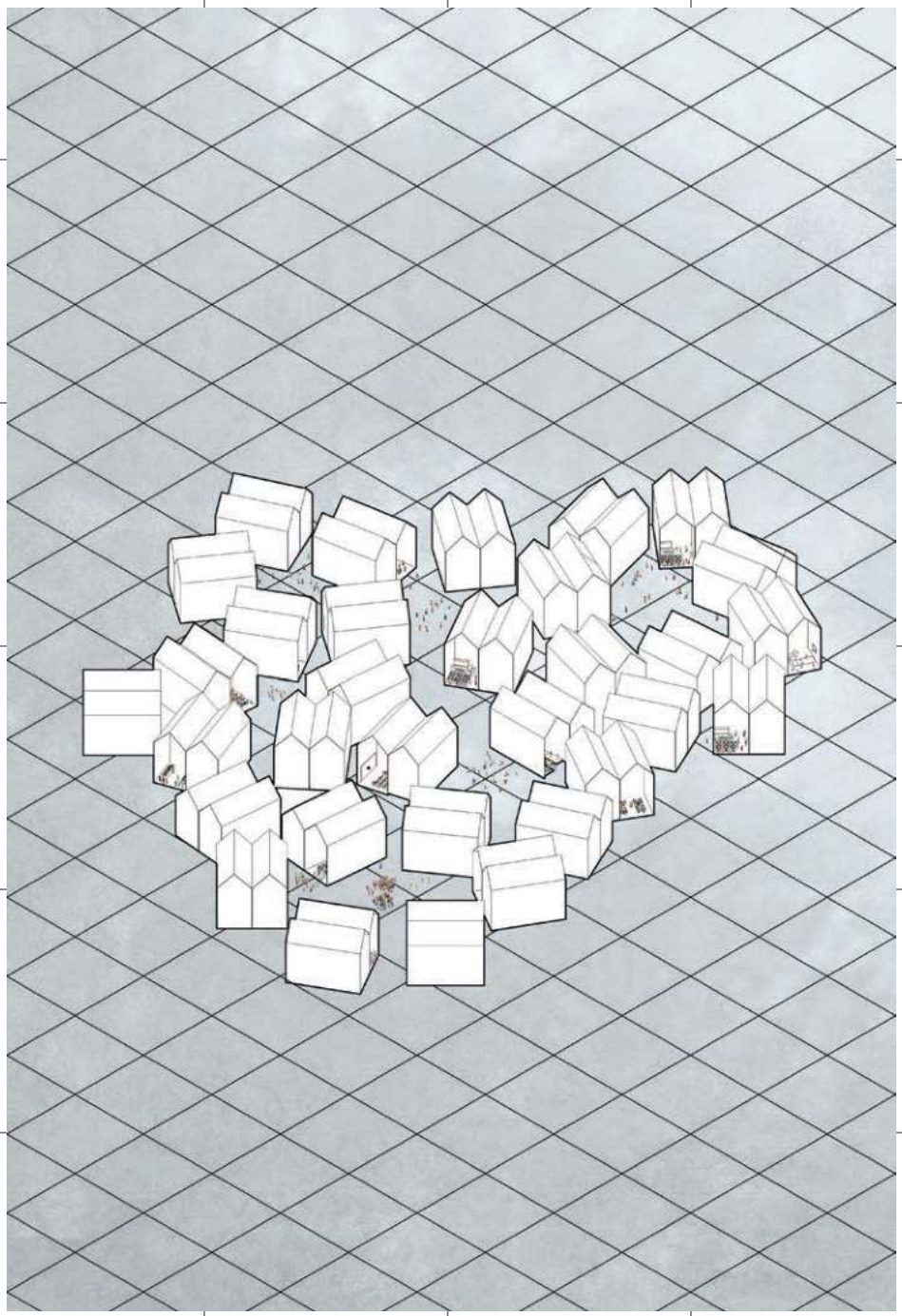
However, the impact of this legacy on the host city is uncertain. The International Olympic Committee (IOC) emphasizes that the Games present an opportunity for the host city to "effectively put itself 'on the map' and initiate long-term plans for tourism growth." However, the actual Olympic legacy turns out to be a burden of urban economics, often abandoned several years or decades after the Olympic Games. Tags of Ghost Town, abandoned city, shelters for refugees and migrants, and the opportunity of urban revival exist simultaneously in the Olympic Legacy.

In 2022, the Winter Olympic Games will take place in Beijing and Zhangjiakou, bringing both opportunities and threats. This thesis analyzes the success or failure of Olympic villages over a period of nearly two decades, seeking to learn: How can architects use the Olympic architectural legacy as a way to negotiate between future developments and the current needs of the Olympic Games?

This thesis seeks to understand the winter Olympic village in an urbanization context and prototypes a strategy for the Zhangjiakou Olympic village apartment design not only for the Olympic Games, but also for a successful integration into the city after the Olympics have ended.

ARCHITECTURE + RESEARCH
ADVISOR: BRIAN LONSWAY

HUA NAN



Olympic Village Summer vs. Winter

Modern Chinese Architectural Restoration: Recognize and Re-Present the Values of Historic Buildings

All over the world, there are always buildings to be built and buildings that become old. Should buildings that catered to older needs but are now obsolete be torn down and replaced with new buildings, or can we do something to balance the value of the present and the past? All buildings have the historic and aesthetic values of their own times, so it is not wise to wipe them out of history completely. It would be better to preserve, restore and reuse them. Restoration has a long history in the West and since the beginning of the 20th century, there have been many conferences and discussions on the subject; as a result, there are many well-known theories that influence contemporary architects. But in China, restoration theory and practice are not very mature and the conditions of different kinds of buildings vary a great deal, leaving challenging problems to be addressed.

Methods of restoration vary across countries, even in different regions within the countries. Whether and how to restore a historic building properly has been and continues to be an important debate. Especially in China, many valuable historic buildings, including traditional wooden buildings and modern buildings constructed since 1840, are torn down for different reasons, such as economical needs, cultural movements, or political sacrifices. Compared to traditional wooden buildings, which enjoy a more mature system of restoration theory and techniques, modern buildings still face a problem, for two reasons: the lack of standards for evaluating the historic value of the building, and immature unity of theory and advanced techniques.

This thesis explores some potential basic standards for evaluating the historic value of modern Chinese buildings for restoration based on a case study approach. Ultimately, the goal is to contribute to an improved connection between restoration theories and typical Chinese practices of dealing with older buildings.

TENGKUI XIE

Material Analysis of the Wall

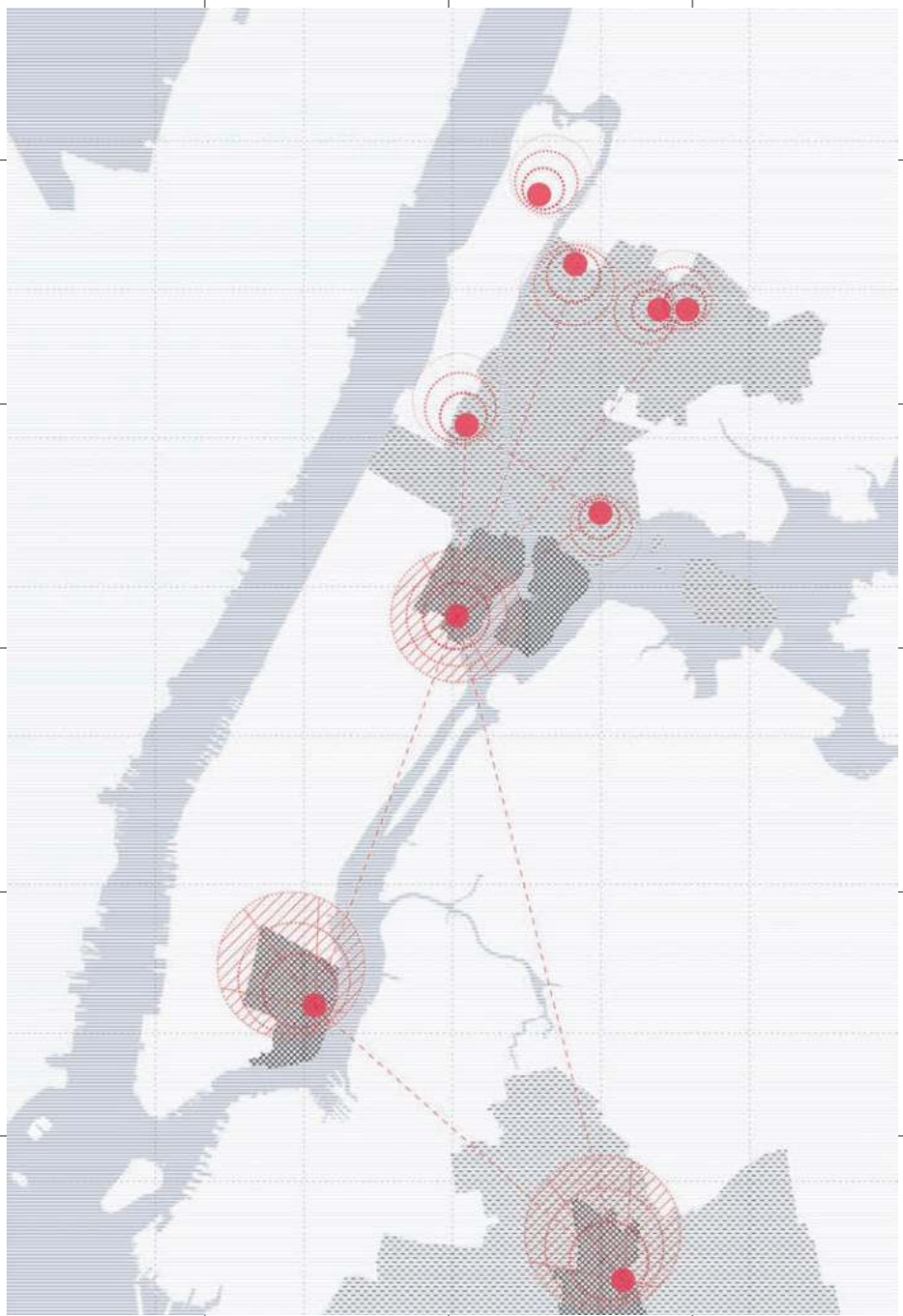
School Design: Homeless Children of New York City

By the end of 2017, more than fifteen thousand homeless families with over twenty-three thousand children lived in shelters in New York City. Receiving education in a school, a daily activity for school age children, can easily become an unachievable thing for homeless children. Though many programs exist to help these children, their educational situation is still severe. In some schools, the percentage of children who are homeless reaches 30%. According to a 2016 report from the Independent Budget Office of the City of New York, children housed in the city's homeless shelters face obstacles getting to school and have high rates of absence. In short, children's education is affected by housing instability.

Noticing the circumstance that homeless children are facing, this thesis explores the role that architecture can play in responding to homeless children's educational concerns. When looking at the schools with high percentages of homeless children, it is notable that most of these schools are surrounded by family shelters. Considering this as a point of departure, this thesis seeks to address the challenges of providing a quality education for homeless children, broadening its architectural scope to the surrounding community.

In terms of the social and technical complexity of school design for homeless children, the inquiry will apply an evidence-based and data-driven design method into school design. The data relevant to this thesis will include social data on homeless children's education issues and technical data on building environments. Led by the collected data and the evidence-based hypotheses, the school design proposal hopes to discover opportunities to improve the quality of education and retain homeless children in school. Meanwhile, the process of the school design proposal will be compiled into textual and graphic documentation, which can serve as a design methodology reference for designers, architects and students.

TINGJIE ZHOU



NYC Family Shelters and Schools Map

Historical Building Adaptive Reuse: Applications to Chinese Traditional Wood Structures

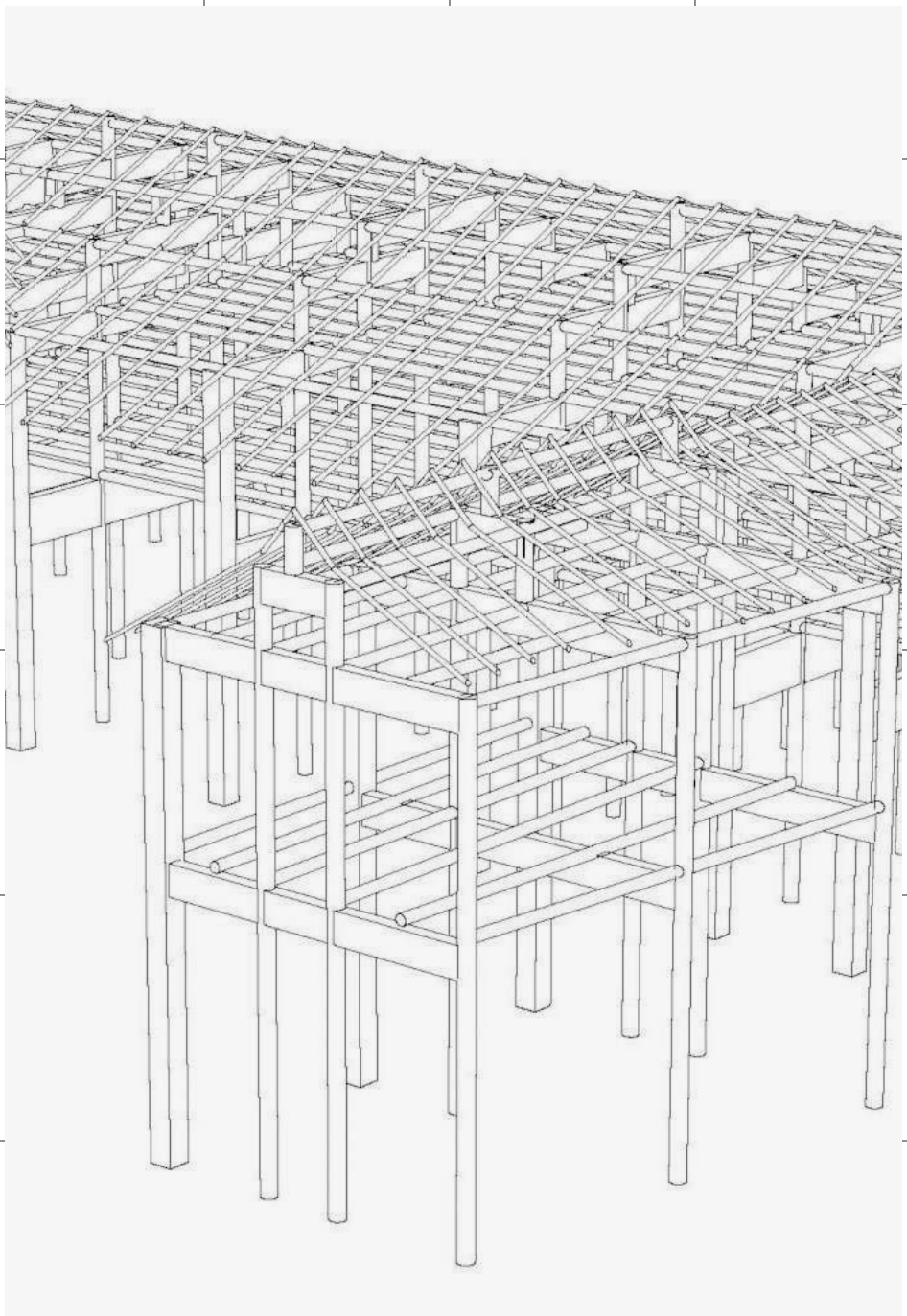
Historical Buildings are unique to their location and serve as a physical legacy of cultural identity, historical significance, and technology practices. Preservation has the potential to contribute to both economic and cultural value by driving heritage tourism economy and instilling a sense of cultural pride and confidence. Simply remembering the past is not the proposal of preservation, but rather to face the future while fitting into the conventional social background. Simply restoring and renovating historical buildings may not meet their new requirements. Adaptive reuse of historical buildings changes their original function to fit the requirements of new users, providing another solution to deal with these historical buildings.

Today's global economic system promotes communication between East and West, with a huge impact on concepts and culture, including architecture. In contemporary cities full of modernist and international style architectural spaces, how to preserve and pass down traditional culture are issues in many eastern countries, such as China. Historical buildings are an important carrier of culture. If we reverse the order of design—from detail to building to its surroundings—we can consider concepts like tradition, craftsmanship and materiality differently, and relate them to culture. Details regarding use of materials are another form of culture. Culture is in the details.

On the other hand, the direct restoration and renovation of the original appearance of historical buildings may not be an efficient method to preserve culture. Creating new functions and applications for historical buildings will create more possibilities for preserving and representing culture. Combined with the idea of culture and details, considering the adaptive reuse of historical buildings from the perspective of detail could be an efficient way to preserve historical buildings.

This thesis asks how to efficiently apply the idea of adaptive reuse to historical traditional Chinese wood structure buildings to maintain culture. From the perspective of details, the thesis seeks potential standards and technological principles that can be used in the practical case of preservation.

DONGSHENG ZOU



Traditional Ningbo Wooden Joint Detail

ON THESIS: BRANDON CLIFFORD

FAVORITE ARCHITECT, ALIVE
Stan Allen

FAVORITE ARCHITECT, DEAD
Philibert de l'Orme

WHAT DID YOU DO FOR YOUR THESIS?
I essentially built a large installation out of polycarbonate. It was a research project with Professor Nadir Tharani; we built this installation called "Change of State." I was dealing with materiality and developable geometries.

DEGREE PROJECT VS. THESIS
Yeah, there are a few different approaches to this, and some schools also have sort of cumulative projects where you look back at all of your previous work and you develop a—almost like a portfolio generation—an analysis of your work, a critique of your work etc.

I think the difference for me when teaching Thesis is that it really begins with a question and a position within the context. And without that, you're doing an architecture project in a studio where that context is established for you. I think it's one of the biggest challenges actually to determine what that question is yourself and that's why I find Thesis to be super valuable but also usually the most challenging subject Architecture students come across. My undergraduate was directed research and my graduate was an independent Thesis. They're both super valuable.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?
I would put on a spectacle—I would create a play. Undo all the conventions that we understand architecture follows. I would ask for a jury space that wasn't a traditional crit space, but a challenging space to put on an experience for the jury.

ON THESIS: ELLIE ABRONS

FAVORITE ARCHITECT, ALIVE

Tie between James Wines and Emilio Ambasz

FAVORITE ARCHITECT, DEAD

Today, I'll say Lina Bo Bardi. A Brazilian, modernist, female architect.

WHAT DID YOU DO FOR YOUR THESIS?

I went to UCLA where they don't have Thesis—we did something called research studio. It's a one year investigation—a little bit different than your typical studio—and the first part of the year is spent just doing a research seminar and then a design studio. But it's different than Thesis because it's kind of led by a faculty member similar to a typical studio where there's like a specific prompt, so for me, I did my research studio with Greg Lynn and we all designed performing arts centers that were in downtown Los Angeles next to Frank Gehry's Disney Concert Hall.

DEGREE PROJECT VS. THESIS

I think that the difference is kind of what I was just indicating which is that I think in a Thesis, the student is expected to individually formulate the problem—and much more of that lies on their shoulders. I think in a degree project—the way I understand it—or a final project that's maybe more significant than a typical studio project, but not a Thesis, you would expect there to be more faculty direction.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I'm teaching a Thesis group this year, so I think if I were to do a Thesis it's probably what I've asked my students to do. At Michigan the Thesis is a kind of hybrid of the different formats that we were just describing. Students ballot to do Thesis with a particular instructor and the instructor sets the terms of the Thesis groups, so some instructors might say ok, it doesn't matter to me what you do, everyone can be super individualized in which case, it's more of a classical version of Thesis. And then other faculty might do a design build studio where it's very prescriptive, everyone's working on one thing, and there's a range. So the way I typically approach it is a bracket, an area of study, and the students all do projects within that focus but the types of projects they do vary significantly. Anyway, in the Thesis group I'm working with this year, we're basically looking at digital culture and how that has impacted contemporary life and what opportunities there are for architecture in that. The projects will be super diverse, but that's basically what we're doing.

Architecture is a spatial production that shapes and is shaped by power relations. We examine architecture as a contested arena where different actors compete to produce physical form, political alliances, social meanings, and everyday experiences. Our work deals with power, inequality and spatial justice, touching on topics such as reproductive health, immigration, empowerment, collaborative habitation, surveillance, and exclusion. Through our work, we search for catalysts for change.

Our interdisciplinary humanistic approach is centered on ethnography, historical analysis, mapping, diagramming, legal analysis, media analysis, model making and drawing production. Our ambition is to help students formulate a speculative project and develop a rigorous research-design methodology. The projects will be initiated from and in response to factual realities.

CONTESTED SPACE

Advisors:

Lori Brown
Matthew Celmer
Jiong Abingo Wu

Dwellings for a Digital Nomad

The term "nomad" originally applied to hunter-gatherer communities, or early pastoralists who had to travel as a useful strategy to exploit scarce resources. Today, mass migration—resulting from political instability, rapid urbanization across the world, and unprecedented individual economic mobility among young professionals—has emerged as a new nomadic norm. For many, digitization has allowed us to be anywhere at any time, essentially changing how we interact with space, place and the concept of time. Yet as the urban planner and renowned author of *The Civic City in a Nomadic World*, Charles Landry put it, "there is a desire for belonging, distinctiveness and identity."

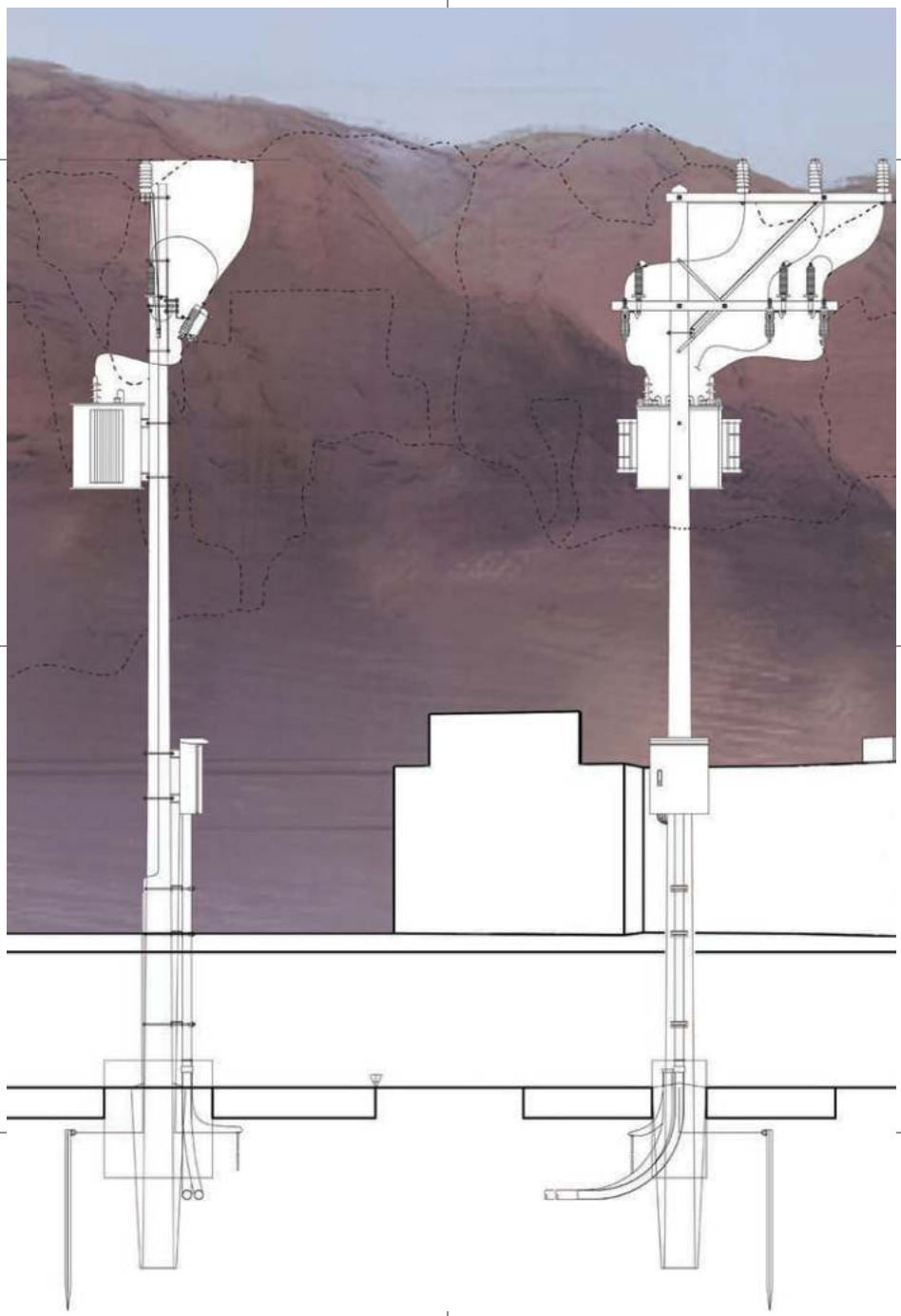
In contemporary internet culture, the term "digital nomad" has emerged to describe people whose source of income (which may come from a range of creative and more traditional jobs) is not tied to a single physical location or workplace and who have leveraged this opportunity to travel extensively.

This thesis explores the intersection between the traditional Bedouin nomadic tribes in Jordan and the influx of digital nomadism in the region connected to the increasingly economically vital tourism industry. Wadi Rum desert currently attracts wealthier middle-aged western tourists who camp for a week at most. To attract the younger digital generation, Jordan must provide unique experiences, and one option is encountering the Bedouin nomad's lifestyle. For this proposal, digital access is a primary need while traditional tourist facilities like resort-style accommodations are a secondary consideration. This project reimagines the western idea of "commodity, firmness, and delight" and argues that firmness or "durability" does not equal structural permanence and fixity, but rather structural performance, and adaptability. Using and misusing materiality, and negotiating traditional textiles with modern approaches to design, will allow for optimal performance and a fresh new aesthetic.

This project is not merely a design that addresses escapism by discovering the world through travel, or a historical study of traditional Bedouin construction, but rather a unique design scenario that fosters commonalities between people of vastly different racial, economic and social backgrounds, ultimately reconsidering the notions of home, ownership, community and permanence.

CONTESTED SPACE
ADVISOR: LORI BROWN

TALA AYOUBI



School Security:
A New Healthy Learning Environment

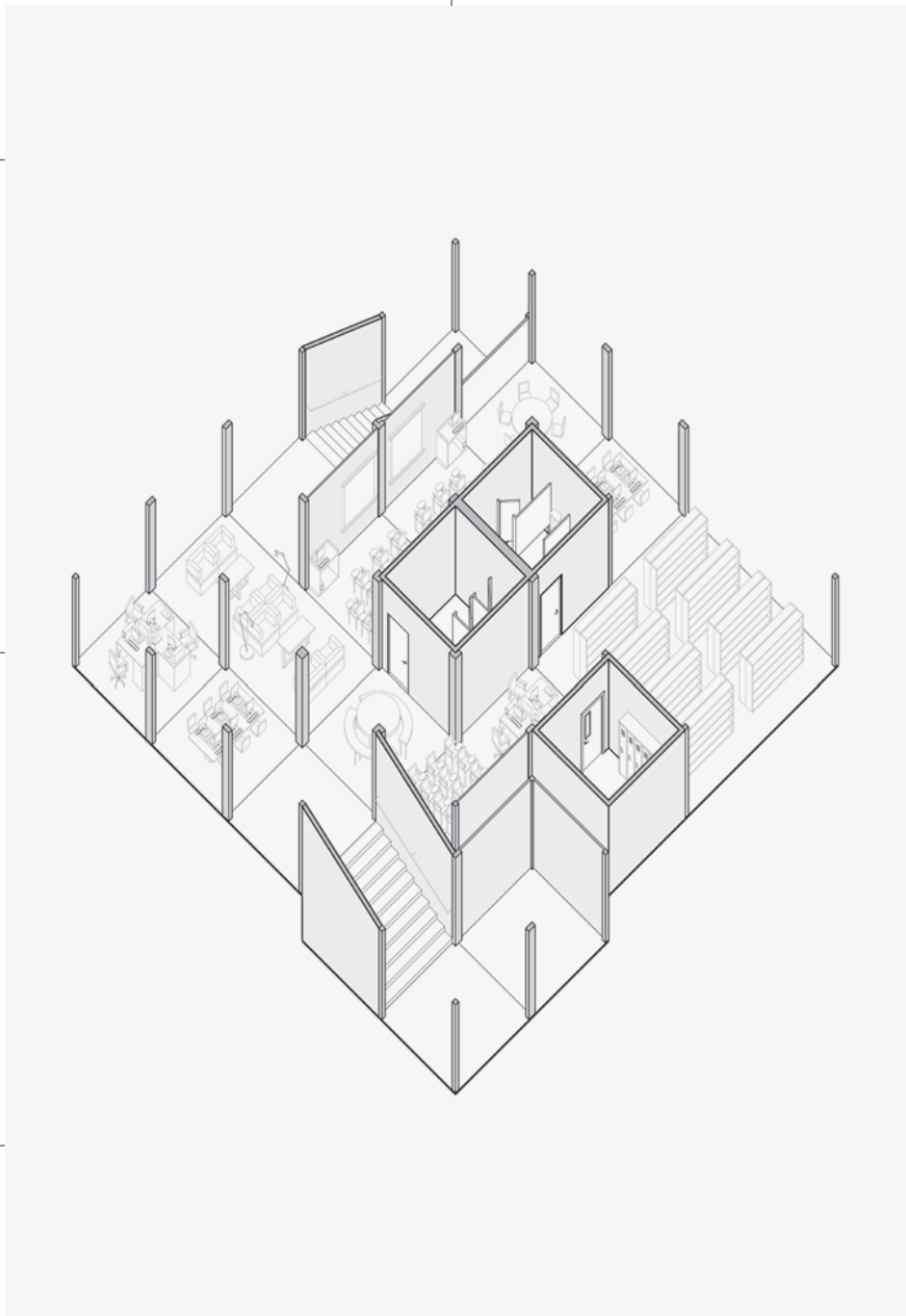
The purpose of this thesis is to reflect upon the design changes occurring in our country's high school educational buildings and their effect on people. Fatal shootings are slightly more prevalent in today's world than in previous generations. Unfortunately, we have endured the loss of young children at our schools from a number of shootings over the last decade.

In response, government agencies such as Homeland Security (DHS) and other entities like The National Rifle Association (NRA) have produced extensive documents suggesting design strategies and life-saving technologies. These documents have various underlying meanings but they all achieve the same end result: the "manifesto-like" documents harden our schools so that they conjure a prison atmosphere. However, the documents are created in part because of pressure from outside sources like news outlets. Due to the media brainwashing, schools are retrofitting their campuses with extra security and new defensive technology straight from the DHS and NRA documents. These changes are occurring so rapidly we don't realize how they are altering our built environment and the harm they are causing the educational atmosphere. In the last ten years, new products promising school security have flooded the market. State and local governments are offering billions in grant money, and schools are shelling out millions for these products.

Schools are supposed to be free and inviting, but administrators and parents are hardening our schools beyond belief, negatively changing what our schools look like and the experiences we have inside these spaces. Schools that prioritize security through the use of bulky doors, metal detectors and complex entry systems are frightening for students. This thesis proposes a new hyper-secure high school typology. This design scheme uses a combination of architectural elements and technology to achieve safety. These elements create a safe and welcoming environment for children and faculty.

CONTESTED SPACE
ADVISOR: MATTHEW CELMER

ANDREW BECKER



An Un-Masked Death: An Architectural Response to America's Stigma of Death

The presence of death in our lives allows us the individually restrictive circumstance of time. Every one of us is similarly held to an unknown quantity of days allowed on this planet, and without death, we would not have the gratitude or ambition to live fully.

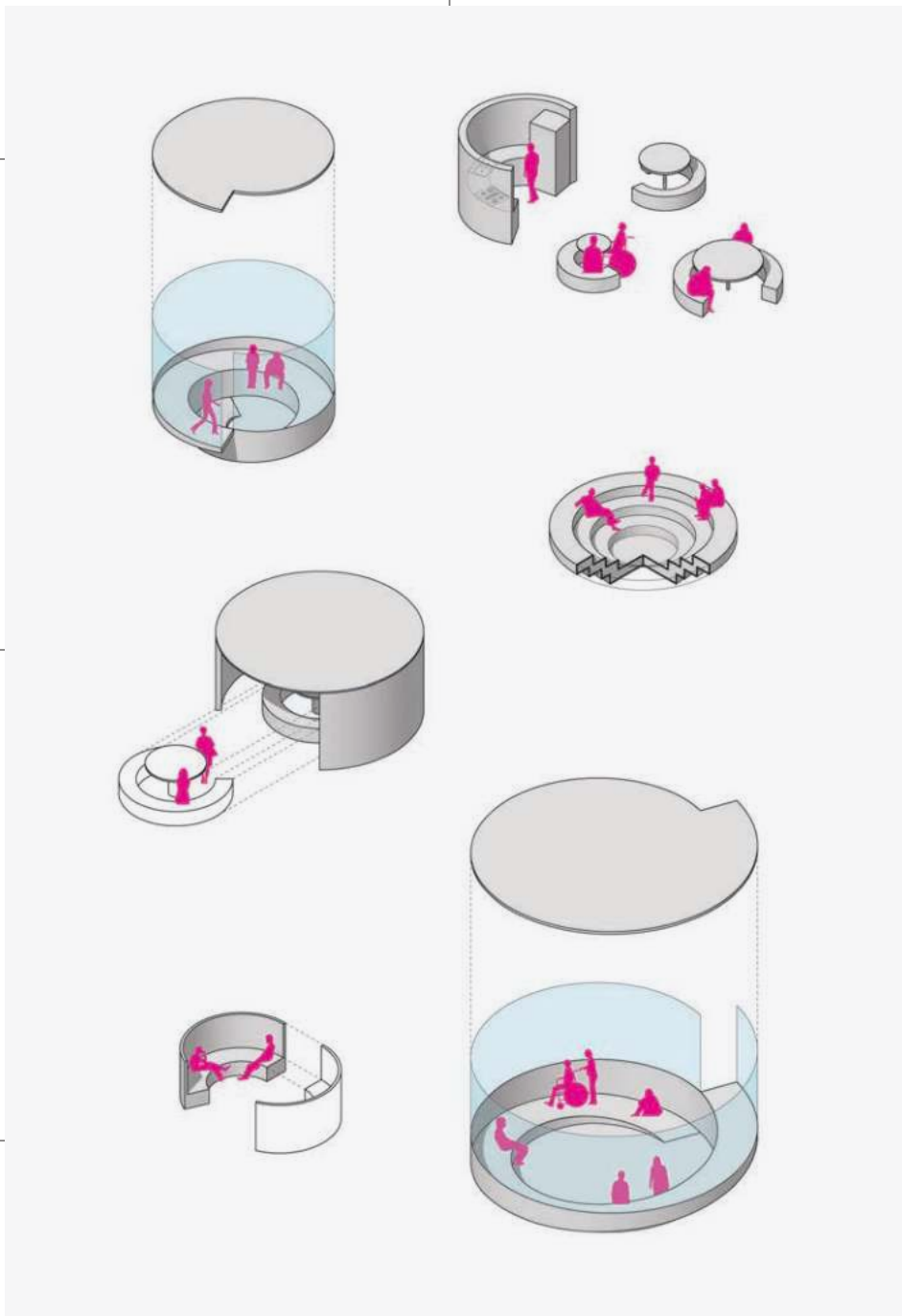
Yet particularly in the United States, death has been somberly stigmatized as a terrifying finality that comes once medicine has failed. We easily forget we are not meant to live forever, and spend endless amounts of time, money, and hope on treatments that create an astronomical amount of unnecessary suffering. We are dying most frequently in hospitals, buildings that are not equipped to handle the intense emotion created from the over-extension of life, and they are failing us by altering our perception of what death truly is.

In an attempt to counter this rejection of death, Hospice was created, eliminating the over-medicalization of death and instead prioritizing pain relief. Advertised as emphasizing comfort, these spaces move the dying into environments in which they can live their final days. But still, the design falls short; in place of over-medicalization we simply have camouflage. The dying are hidden behind banal and overly contextual facades in residences that poorly attempt to mimic the occupants' own homes. Life continues as normally as possible, as does the inability to confront death head on.

Just as hospice design was a reaction to a hospitalized death, this thesis creates a new standard of living for the last months of life. This new design celebrates life while interacting with death by expanding on the architectural possibility that lies in knowing when you will likely die. By prioritizing human interaction, conversation becomes the primary driver of design via six key emotion-based interactions that have been identified and made into physical spaces to be used by any and all occupants of the building. The discussion of death created by this collection of spaces will force both residents and visitors to be uncomfortable, to confront their imminent fate and, in turn, will ameliorate the current American stigma attached to death.

CONTESTED SPACE
ADVISOR: MATTHEW CELMER

OLIVIA BINETTE



Connective Spaces of Grief, Empathy, Sharing, Connection, Display, and Support

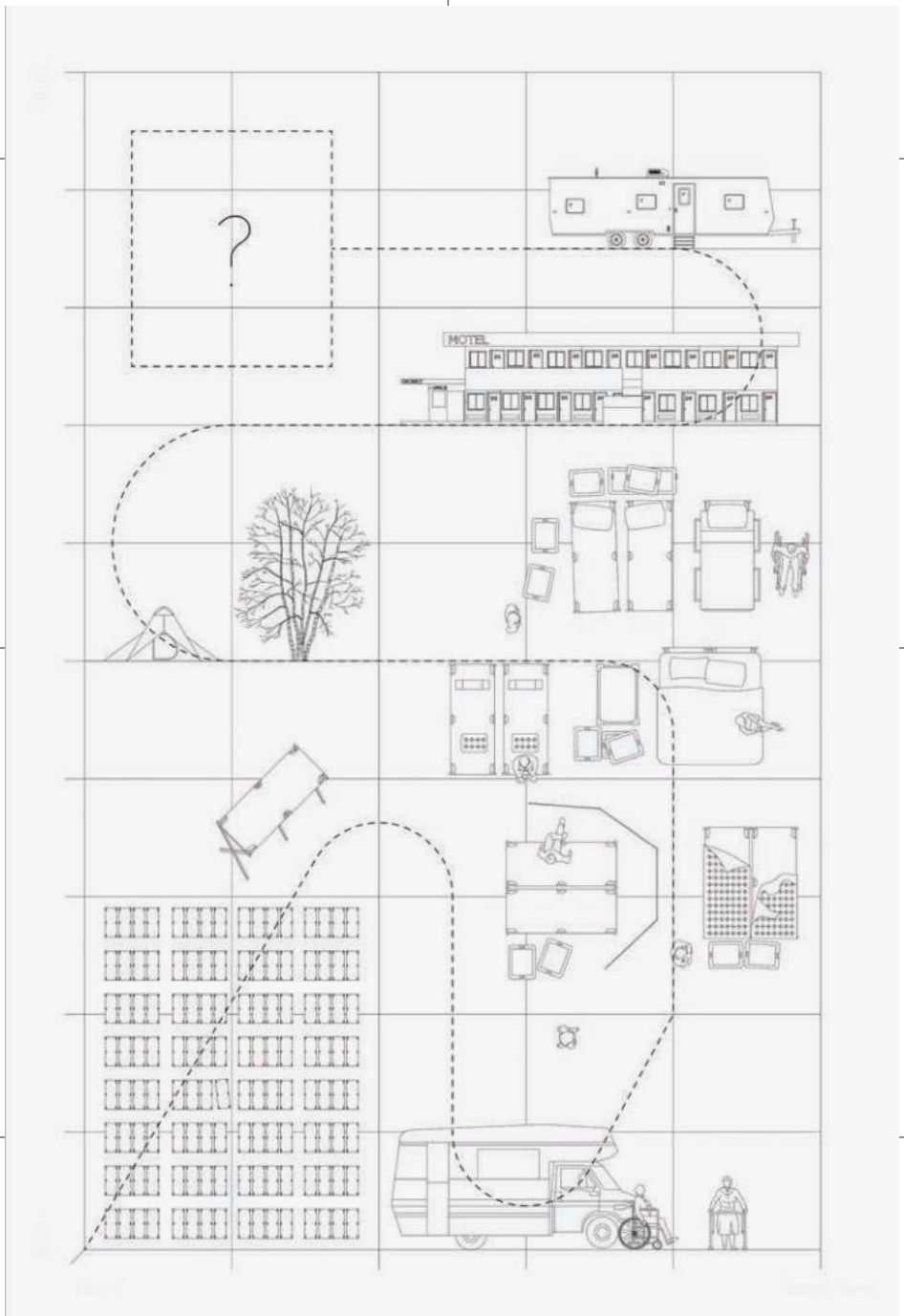
Transitional Spaces: Re-thinking Disaster Relief Housing

Natural disasters such as tornadoes, wildfires, earthquakes, and hurricanes destroy our infrastructure, civic buildings, public amenities, and homes. These disasters create problems of homelessness, but they also create environments within the city that are unlivable due to a lack of electricity and potable water. People displaced by disasters often find themselves living in a government- or non-profit-run evacuation shelter, at the mercy of bureaucratic organizations for assistance to begin the recovery process. People forced to evacuate neighborhoods where they have perhaps been established for decades often also lose their ability to commute to work (if their employer still exists) as well as their ability to attend school. These shelter environments are repurposed public buildings like schools and sports stadiums, which become the temporary home of sometimes tens of thousands of people. Due to the social and political diversity and the recent collective trauma of the shelter residents, these environments become high-stress and potentially dangerous places.

Because shelters can't stay open forever, government organizations and nonprofits have a number of programs designed to get shelter residents to other forms of housing. FEMA can provide temporary sheltering in a hotel up to two years (for those who qualify) while organizations like the Red Cross can help find alternative housing solutions, and Catholic Charities can provide transportation to go even as far as the next state over to stay with family. Even with all of this assistance, circumstances arise where a certain margin of shelter residents struggle to move on to recovery before the shelter closes. This population mainly consists of people with disabilities, the elderly, and those who were homeless pre-disaster. Due to extenuating circumstances, these people have very little means to recover from disasters and there are limited transitional housing options for them. This thesis situates itself within this issue of transitional housing and seeks to find a solution that can accommodate this often marginalized population.

CONTESTED SPACE
ADVISOR: LORI BROWN

EVELYN BROOKS



After the Storm

Re-Imagine Air: Transforming Zoning around Landmarks

Today's New York City skyline developed through over a century of zoning resolutions and changes. The 1916 zoning code was intended to provide building regulations for skyscrapers. These resolutions act as "harm preventing," meaning the zone attempts to prevent the extremities of building dimensions.

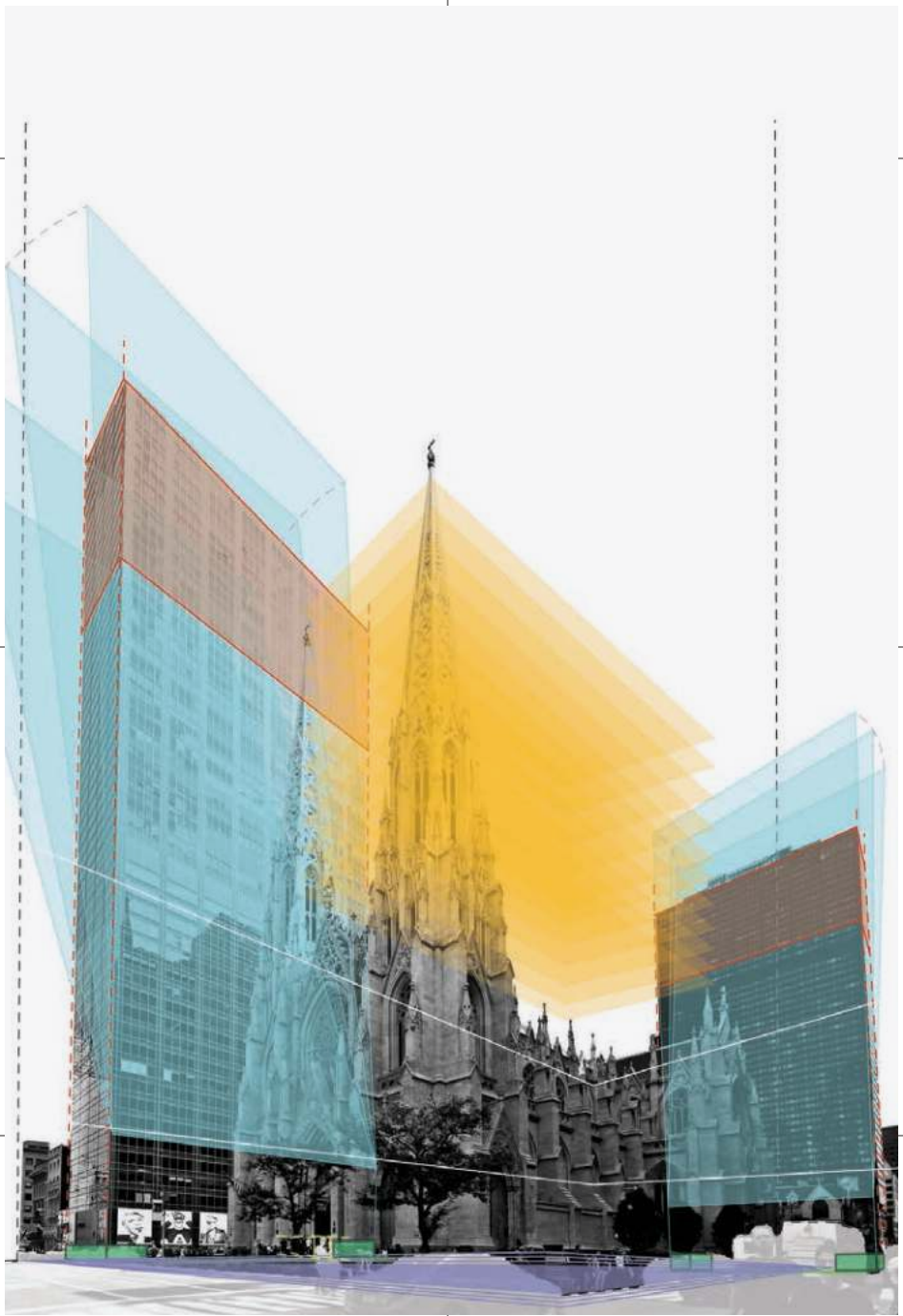
However, today's skyscrapers are reaching the sky through various exploits and loopholes. The transfer of development rights from adjacent lots or landmarks allows developers to break through the regulations on their development, allowing structures to reach unexpected heights given the 1961 zoning resolution. In a dense and congested city with a consistent trend for taller and slimmer towers, zoning codes should balance the benefits created for developers with community requests. Developers all over the city are taking advantage of this air rights program, but the landmarks nestled within the landscape of modern structures comprise a large development resource, untouched.

A different approach towards zoning resolutions not as "harm preventing" but as "benefit creating" may begin with a planned zoning code response to landmarks. In a congested and dense city, the community request for more open space/green space falls short. Midtown East Rezoning acknowledges landmarks and the office redevelopment of the area. To allow for office development, transfer of development rights is as-of-right from a large pool of unused landmark square footage. These sales contribute not only to skyscrapers but also to transit and city improvements. The new proposal for a "Landmark Improvement Zone" aims to use the rezoning area and create a balance to meet the needs of developers and community requests.

This project focuses on air rights as a platform to contribute to the city landscape around landmarks. The addition to the zoning code of a "Landmark Improvement Zone" creates a new open space typology around landmarks, to meet community desires and produce a "benefit creating" enterprise. This new direction of development in the city will rely on adjusting the existing zoning framework to increase the quality of life and control of building scale that responds to landmarks, providing a break in a congested city.

CONTESTED SPACE
ADVISOR: ABINGO WU

BRIAN HURH



Zoning Parameters around Landmarks

Migrant Workers' Spatial Agency: Rethinking the Dynamics of Urban Villages

According to the book *Village in the City*, "Throughout history, expanding cities have always run over villages, hamlets, estates, gardens, and soft elements that constitute the countryside, the domain that hosts agriculture and nature." Urban Villages, essentially a composite of these "soft" elements, remain as one of the hardest anchors among the residual or by-product in China's urban development.

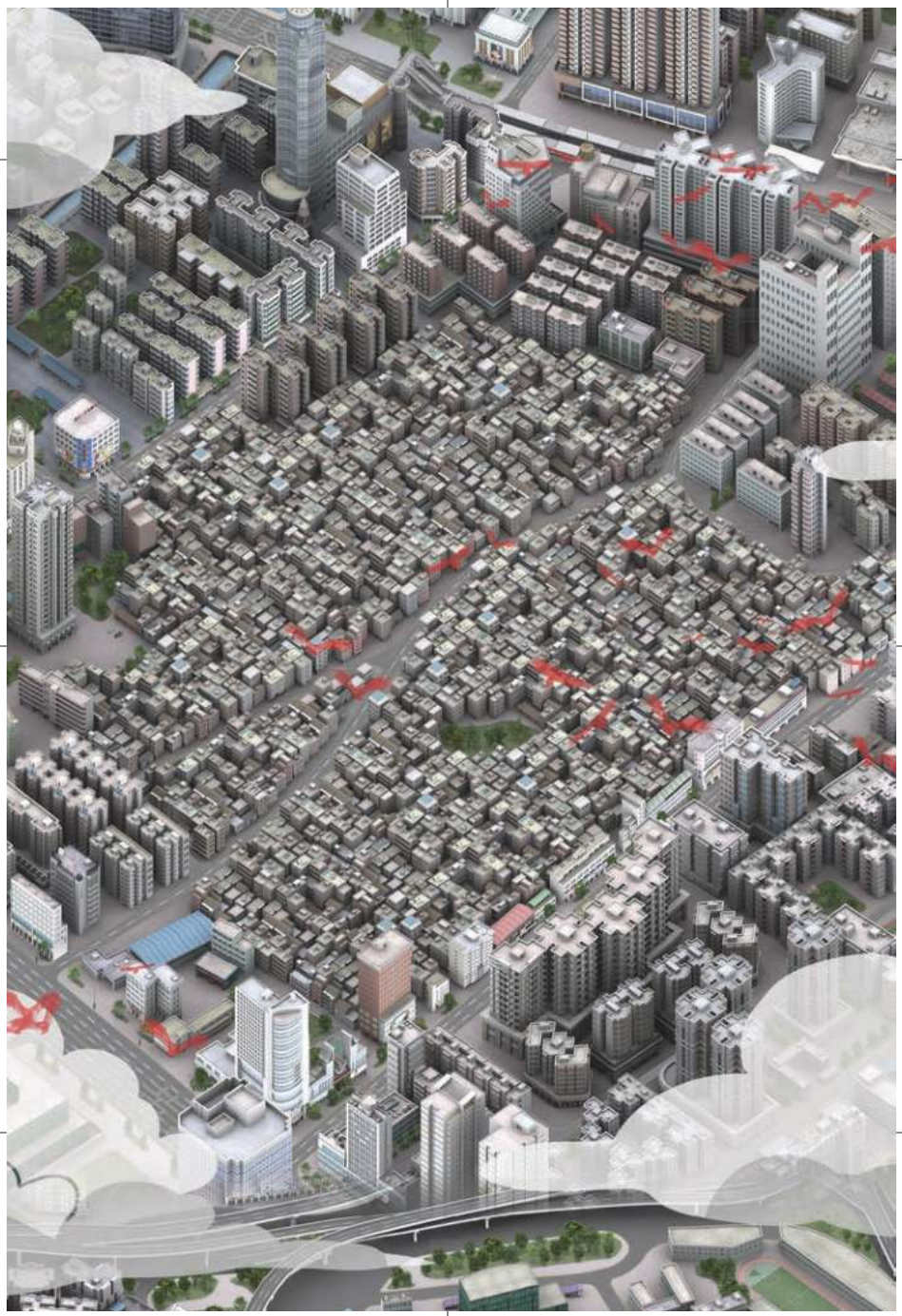
Until 1985, the Pearl River Delta region was mainly dominated by farms and small rural villages. The onset of economic reform and the open-door policy brought an influx of foreign investment that fueled the unstoppable train of urbanization. Rapid urbanization led to the formation of urban villages, contested spaces between urban and rural land. Conflicts between different constituents of these spaces started to emerge.

In the view of city government, urban villages are illegal constructions, not part of the city's fabric. They are often considered an urban pathology incompatible with the city's modernity. Thus, the complex power structure within the debate about urban villages is often misconstrued and misunderstood as the dichotomy between city government and indigenous villagers. However, migrant workers—the most vulnerable group who rely heavily on urban villages' informal housing—are often neglected and ignored by planners and architects. Therefore, there is an opportunity to dissect the urban landscape from an alternative point of view: finding spatial agency for migrant workers.

The project focuses on researching urban villages within the Pearl River Delta region of China. The research strives to identify and understand the constituents at play and their respective spatial agencies and speculate on possible interventions in both conventional and non-conventional design methods that would start generating spatial agencies for migrant workers.

CONTESTED SPACE
ADVISOR: ABINGO WU

YAN LIU



The Shipai Village

Political Archipelago: Re-politicizing Post-Umbrella Revolution Hong Kong

From the Greek *polis* to the later Roman *citivas*, the problem of the democratic political public realm lies in its negotiation with external forces. These external forces include but are not limited to *urbs* (physical foundation of the city) and *nomos/lex* (laws). Starting in the 19th century, industrialization began rapidly corroding the democratic political realm. Capitalism and urbanization brought in insatiable production goals and endless expansion of the city, which then became the dominating forces shaping not only the political public sphere but also the entire city:

> The governing methods of economy transcend the boundaries between public space and private space . . . as the principal mode of governance for the whole of urbanity. The essence of urbanization is therefore the destruction of any limit, boundary . . . [that is not] the infinite, compulsive repetition of its own . . .
> —Pier Vittorio Aureli

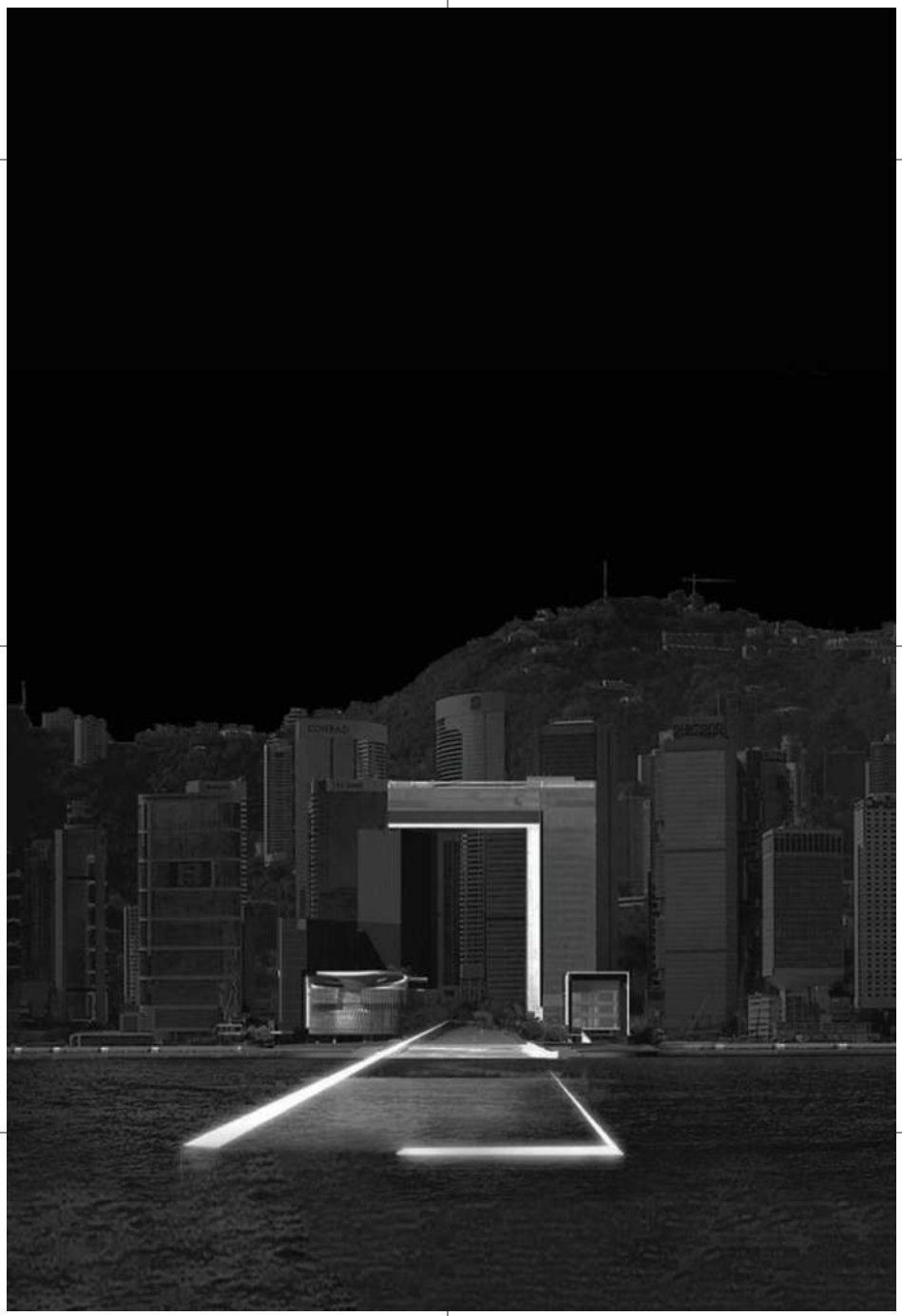
Nowadays, the democratic political public realm further degrades and dematerializes. Governments and corporations have depoliticized and privatized public space; they are now just empty open space. The residual of the public realm has retreated inwards so much that it detaches from the city.

This project aims to re-politicize the public sphere of post-Umbrella Revolution Hong Kong. The Umbrella Revolution was one of the latest defining democratic struggles in Hong Kong. It was more than just organized public dissent; it was an experiment of an alternative democratic sphere for agonistic struggles. The occupation temporarily altered, reoriented, disoriented or debilitated the existing boundaries and thresholds in the city; it resisted the logic of the city to create a space of exception. However, these temporary alterations did not leave significant permanent imprints on the city. In the end, these temporary traces of an alternative democratic sphere blended into the white noise of everyday life. The city once again falls back into orchestrated amnesia.

This project proposes a political archipelago that confronts the tides of governmental and capitalistic authority of the city. Through this continuous making/unmaking process upon the traces of political sites, these "islands" are the anchor points for future forces of urban resistance to the city.

CONTESTED SPACE
ADVISOR: MATTHEW CELMER

DORA YUI KEI LO



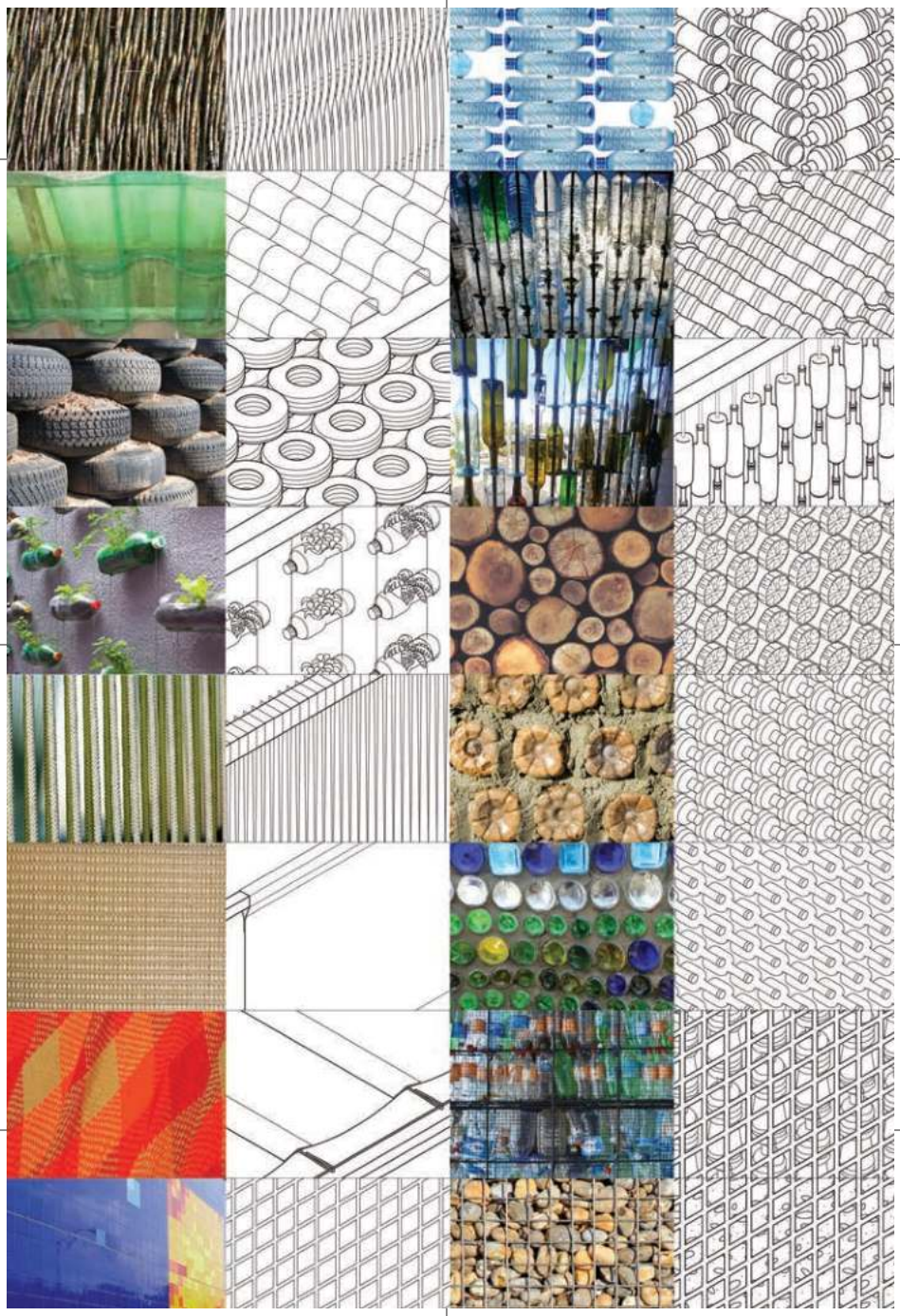
Political Archipelago

Scarcity: A Material Catalogue for the Reconstruction of Caracas

This thesis aims to create a material catalogue as a response to the condition of scarcity highly present in today's Venezuela, by contrasting it with elements found in abundance and not typically used for construction. The nationalization of many industries by the Chavez government in 2007, combined with the socio-political situation of the country, have created an environment in which many necessities, and in this case construction materials, are scarce or overpriced. This thesis seeks to determine an opposite condition, where abundance is present within the city. Because of the Venezuelan diaspora, one common condition in lower income areas of the city is the abandonment of houses.

Scarcity and high prices are ubiquitous and affect mostly the low income and poor population, constituting the majority of the city's inhabitants. This part of the population, mainly living in barrios, has had to deal with the disappearance of many of the materials needed to construct or expand their homes, as well as exorbitant prices for less scarce materials, halting the continued growth of the informal urbanization of the city and opportunities for self-builders. The thesis seeks to create a solution by exposing new construction methodologies that use materials not common in the construction of homes, and in combination with the already present infrastructure, to bring back the design agency characteristic of the informal settlements of Caracas, Venezuela.

RENATA RAMELLA BAEZ



Urban Rangers: The Scope of Medellin through Informal Waste Collection

This thesis critiques the city of Medellin through the scope of an informal waste collector. This research defines a waste collector as a person who resides within informal settlements and relies on disposed belongs of others as exchange for income. Their act of informal waste collection often occurs in residential communities. The subjects, informal waste collectors, are traced in their everyday routes and urban experiences; their actions, means, and methods are then quantified in order to determine an algorithm for an optimized collection technique and performance. This critique reveals the obstacles that waste collectors face in transportation and storage to and from the formal residential zones, city center, and informal settlements. Medellin lacks design in user specificity, as shown by its lack of efficiency, safety, and comfort geared towards the informal waste collector.

The thesis proposes a design intervention in the form of a public program positioned as an urban tool, effective at multiple scales. This intervention is an exoskeletal apparatus. When attached to a backpack, this apparatus optimizes monetary collection and provides physical comfort and safety for informal waste collectors. The apparatus is designed to be adjustable and to allow for a mutation of the structure via growth and optimization. By using the body as site and the city as vessel, the physical backpack apparatus will be distributed at shelters located throughout informal residential neighborhoods. In turn, this creates a network of tangible resources and gives spatial agency to the urban phenomenon of waste collection. The design predicts how informal waste collectors can navigate the city with calculated spatial elements, designed to conform to the constraints of the body and urban elements specific to Medellin. The subject of informal waste collectors, object of the apparatus, informal neighborhood, city center, and their commensal relationships are compared through existing conditions and a designed alternative.

CONTESTED SPACE
ADVISOR: ABINGO WU

CHRISTINA RUBINO

Gender Utopia:
Egalitarian Utopia in the Navajo Nation

A Utopia is an idea of an ideal form of society that rethinks current power structures and dynamics at play in the world and subverts them. In proposing a new perfect society, one is critiquing the current society and questioning what can and should be done to improve the status quo. To start creating a Utopia, designers must first consider what faults exist in the world that they wish to remove, or improve.

In this Utopia, the focus will be on equality for all gender identities, through spatial design. The specific elements being studied are those spaces clearly delineated on the basis of gender, including examples like bathrooms and locker rooms. The project seeks to redesign spaces to subvert current gender role stereotypes, through spatial construction, and to think of ways to break down traditionally female spaces such as the home and domestic realm and other spaces typically inhabited by males.

Using a master plan, this project creates new forms of co-housing to allow people from all different genders, ages, and backgrounds to grow together and to work to break down gendered spaces. The cohousing structures provide communal eating, cooking, cleaning, childcare and living spaces. This setup allows domestic work to be distributed among all members of the community. The master plan fundamentally changes the structure of society by changing the typical family structure, workloads and ways of making decisions as a community.

This project is located in the Navajo Nation to work with a community that for centuries has had five accepted genders—female, male, transgender female, transgender male, and a gender in-between male and female. Using some practices from Navajo culture and society, this project seeks to act as a social experiment to teach the greater community about gender equality and how designers can be instrumental in changing these current inequalities.

"Article 49B.
"Equal Access to Public Accommodations.

143-422.10. Short title.

This Article shall be known and may be cited as the Equal Access to Public Accommodations Act.

143-22.11. Legislative declaration.

(a) ***It is the public policy of this State to protect and safegaurd the right and opportunity of all dividuals within the State to enjoy fully and equally the goods, services, facilities, privileges, advantges, and accommodations of places of public accommodation free of discrination because of race, ligion, color, national origin, or biological sex,*** provided that designating multiple or single occupancy throoms or changing facilities ***according to biological sex.*** as defined in G.S. 143-760(a)(1),(3), and), *shall not be deemed to constitute discrimination.*

PART I. SINGLE-SEX MULTIPLE OCCUPANCY BATHROOM AND CHANGING FACILITIES

SECTION 1.1. G.S. 115C-47 Is amended by adding a new subdivision to read:

"(63) To Establish Single-Sex Multiple Occupancy Bathroom and Changing Facilities. Local boards of education shall establish single-sex multiples occupancy bathroom and changing facilities as provided in G.S. 115C-521.2."

SECTION 1.2. Article 37 of Chapter 115C of the General Statutes is amended by adding a new section to read:

" 115C-521.1. Single-sex multiple occupancy bathroom and changing facilities.

(a) Definitions. The following definitions apply in this section:

(1) ***Biological sex. – The physical condition of being male or female, which is stated on a person's birth certificate.***

(2) Multiple occupancy bathroom or changing facility. A facility designed of designated to be used by more that one person at a time *where students may be in various states of undress in the presence of other persons.* A multiple occupancy bathroom or changing facility may incule, but is not limited to, a school restroom, locker room, changing room, or shower room.

(3) Single occupancy bathroom of changing facility. A facility designed or designated to be used by only one person at a time where students may be in various staes of undress. A single occupancy bathroom or changing facility may include, but is not limited to, a single stall restroom designated as unisex or for use based on biological sex.

(b) Single-Sex Multiple Occupancy Bathroom and Changing Facilities. Local boards of education shall require every multiple occupancy bathroom or changing facility that is ***designated for students use to be designated for and used only by students based on their biological sex.***

(c) Accommodations Permitted. *Nothing in this section shall prohibit local boards of education from providing accommodations such as single occupancy bathroom of changing facilities or controlled use of faculty facilities upon a request to special circumstances,* but in no event shall that accommodation result in the local boards of education allowing students to use multiple occupancy bathroom or changing facility designated under subsection (b) or this section for a sex other than the student's biological sex.

(d) Exceptions. This section does not apply to persons entering a multiple occupancy bathroom of changing facilities designated for use by the opposite sex:

(1) For custodial purposes.
(2) For maintenance or inspection purposes.
(3) To render medical assistance.
(4) To accompany a student needing assistance when the assisting individual is an employee or authorized volunteer of the local board of education or students parent or authorized caregiver.
(5) To receive assistance in using the facility.
(6) To accompany a person other than a student needing assistance.
(7) That has temporarily designated for use by that person's biological sex."

**GENERAL ASSEMBLY OF NORTH CAROL
SECOND EXTRA SESSION 2016**

**SESSION LAW 2016-3
HOUSE BILL2**

RT III. PROTECTION OF RIGHTS IN EMPLOYMENT AND PUBLIC ACCOMMODATIONS

SECTION 3.1 G.S. 143-422.2 reas as rewriten:

143-422.2 Legeislative declaration.

(a) It is the public policy of this State to protect and safegaurd the rights and opportunity of ***all persons*** to seek, obtain and hold nployment *without disrimination or abridgement on acoount of race, reigion, color, national origin, age, biological sex or handi-p* by employers which regularly employ 15 or more employees.

This course will test an open analysis and critical reading of the experimental consequences of what the influential historian and theorist Germano Celant labeled Radical Architecture. We intend to unify the work of a diverse and fragmented collection of architects—mainly European—individually committed to the total rethinking of the discipline definition; their objective being, in less than ten years (1964–1974), if not to change the world, at least to break out of the sterile dynamic of professional and technological architecture they had inherited.

We will consider what occupied much of the activity of the radical architects (furniture, magazines, installations, films, theoretical and educational work, etc.) as new forms of architecture that built new critical language. Their aim was to help renew and reinforce the relevance of a profession called to expand beyond the built—to nourish and interact with all areas of our everyday environment.

The course is based on the conviction that observing and analyzing those experiences, rescuing that militant but reflective stance that constantly reminds us of the inherent social responsibility of our discipline—and the enormous advantages of incorporating it into our work—can supply us with an operating manual for critically engaging with our current context. The outcome could be an unusual and, hopefully, compelling collection that contains many methods, tools, and ideas for new ways of defining architecture.

At present, in our contradictory profession—according to Koolhaas, "largely inhabited by two human typologies, 'builders' and 'thinkers,' united in mutual disdain"—it would be wise to listen to those voices, analyzing the peculiarities of that "energetic tendency" that Andrea Branzi noted for its ability to propose alternatives to the inherited cultural, social and economic system.

DISRUPTIVE ADAPTATIONS

Advisors:

Bess Krietemeyer
Kyle Miller
Marcos Parga

Plug + Dwell Architecture: The Pursuit for the Social Machine

A social machine is "an environment comprising human and technology interaction and producing outputs or action which would not be possible without both parties present." This thesis challenges the notion of static, prescriptive architecture imposed upon people. Instead, it proposes an updated approach to adaptive architecture for a system that promotes individualism, and commune building.

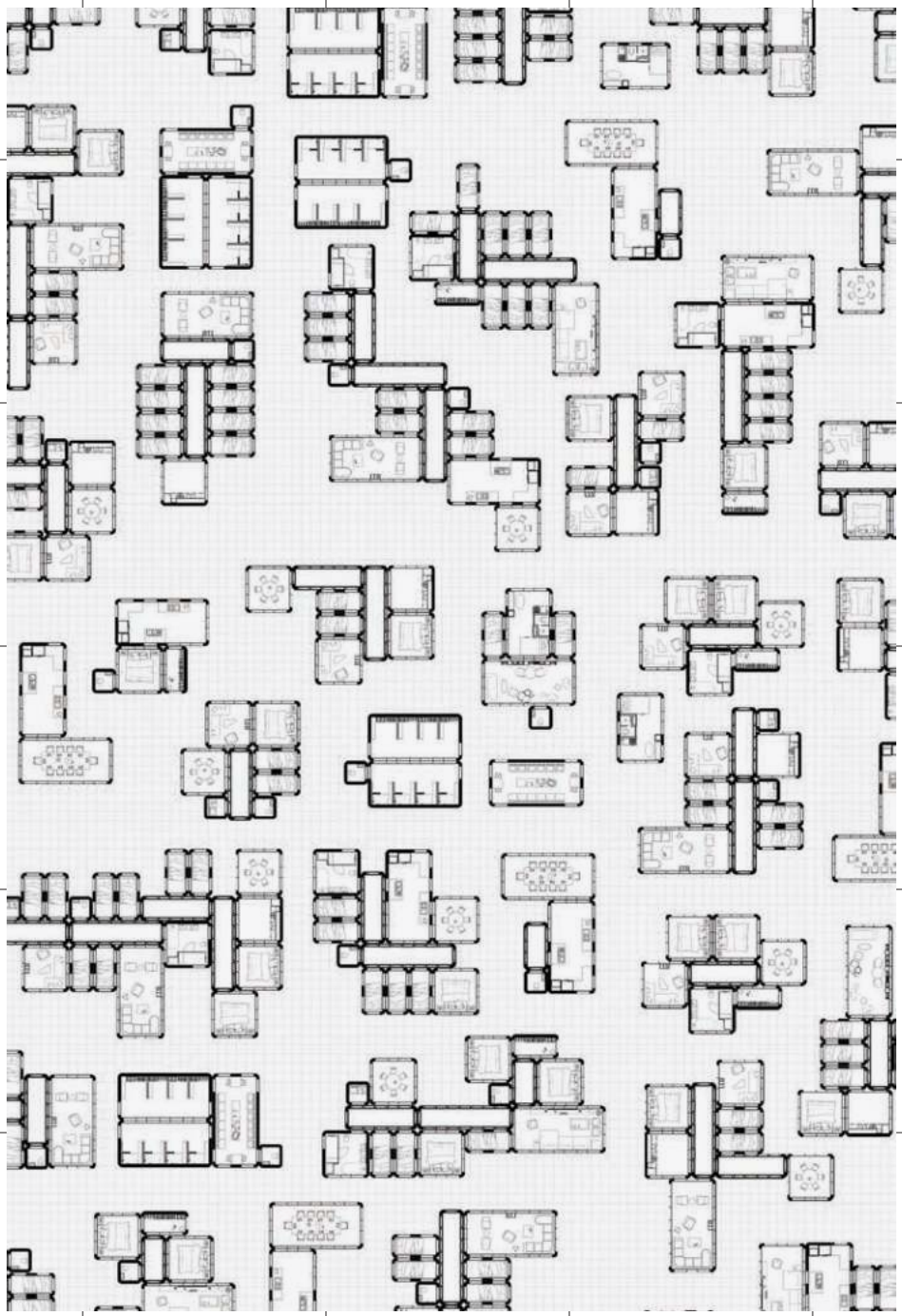
The contemporary dwelling type consists of many static cells of solitude carved out of a protective cage. These static spaces created for the masses do nothing for the changing needs of the individual. What results is a lifestyle imposed by an architectural form, rather than the other way around. The spatial needs of individuals or groups today are far more diverse and varied than in the past. We live in a world where individualism has larger resonance than previously. Diversity is well accepted, even desired. Why shouldn't architecture promote and propagate the diversity we cherish as a society?

This project aims to incorporate influences from Metabolist ideals, coupled with modern manufacturing, while balancing the ideals of collectivism and individualism. The project takes well-defined domestic spaces, explodes them into their constituent parts, and finally introduces communal or shared spaces, creating a new ideal for modern dwelling that is adaptable to the constant change that life offers.

This thesis proposes a modular system where individual 3D printed dwelling elements can be joined together to create a customizable living situation based on the needs of the individual and/or commune. The network of Dwelling Elements contracts and expands, as the living machine adapts to ever-changing human ideals for inhabitation. This new living machine becomes its own currency as individuals are able to buy, sell or trade their Dwelling Elements in response to ever-changing social or economic factors.

DISRUPTIVE ADAPTATIONS
ADVISORS: MARCOS PARGA
& BESS KRIETEMEYER

CLIFFORD BOURQUE



Socialites: Shutting Down for the Inordinately Social

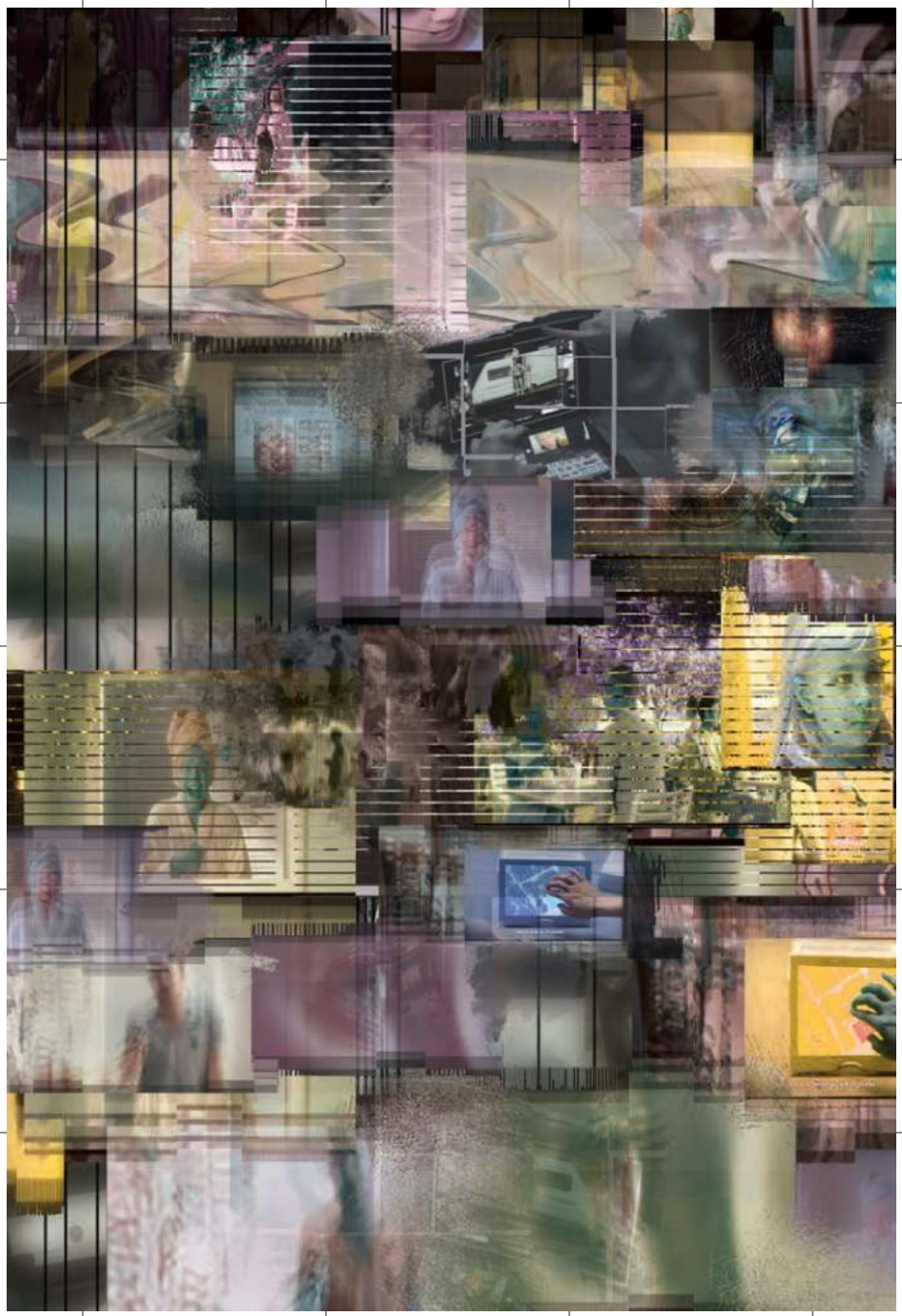
Social media has become a dominant feature not only in our casual and social lives, but also in our academic and professional routines. Think back to a moment when you did not have to check your phone before getting out of bed in the morning, before you had to have reassurance prior to posting a photo, or when you could go a full day without recording a moment of your life. For most of us, those days are too far behind us—for some, nonexistent. Media networks allow us to move beyond the once-closed door, and into the day-to-day/second-to-second moments of people's lives. We are now and forever in the spotlight, as long as the need for human connection exists and the trifecta of boredom, curiosity and interest remains. We are the spectacle, always in public eye.

A disconnect forms between what is real and what is augmented, the physical versus the image we are creating. With every "like" we learn how to capture the ideal aesthetic: how to align the subject, the perfect color combination, the ultimate proportion ratio—all the way down to the best hashtag to give so we receive the most attention, the most likes. We live behind the screen, hoping that everyone is watching our every move . . . or knowing? Either we grow numb to the public scrutiny or we stop caring. We become comfortable in the virtual. As we have grown through social media, the physical world follows. The further we move through this process, the larger our ego grows. Social media has created a platform that promotes self-indulgence and an obsession with our phones.

As a critique of how we operate within this networked society, this thesis seeks to disrupt the current relationship between society and architecture, architecture and the network itself, creating an oasis that challenges our physical habits and states of mind. In turn, this thesis analyzes how we begin to operate within the public realm and how such interventions alter the everyday.

DISRUPTIVE ADAPTATIONS
ADVISORS: MARCOS PARGA
& BESS KRIETEMEYER

NATHALIE BROCK



Atmospheres & Bureaucracy: Challenging Everyday Perception and Regulation of Public Space

We commonly overlook elements encountered in the city such as public Wi-Fi beacons, aestheticized benches, bike-sharing stations, and other items that have colonized streetscapes. In reality, these components are cosigned by business investment districts, private businesses, and city governments who stand to profit by maintaining control of public space. This struggle between formal and informal urbanism has played out globally. The best example of informal urban contention can be found in street vending policy. Increasingly congested sidewalks, in conjunction with convoluted policies in places such as New York City, have made the street vendor's livelihood nearly impossible. A restrictive urban space planning model has resulted in a homogenous streetscape which questions public rights to space.

The case study of street vendors proves that streets have become over-intermediated and regulated. The urban street can imitate public parks as last vibrant atmospheres of spontaneous activity and transformation. This thesis contends that by hacking into New York City's public space planning infrastructure, one can break the existing paradigms of regulation and instead multiply the urban park experience to destabilize perceptions of everyday street elements. If one could call attention to the potential of a more dynamic street through a multi-nodal system of street activators, then perhaps lobbying power for street vendors would be expanded. This project is part of a movement of architects who have used everyday urban life as an entry point for broader discussions on politics in spatial practices.

DISRUPTIVE ADAPTATIONS
ADVISORS: MARCOS PARGA
& BESS KRIETEMEYER

PHILIP CLAGHORN

Disrupting Perceptions, LinkNYC Wi-Fi Stations

Working in Public, in Private: Exploring Co-working Boundaries

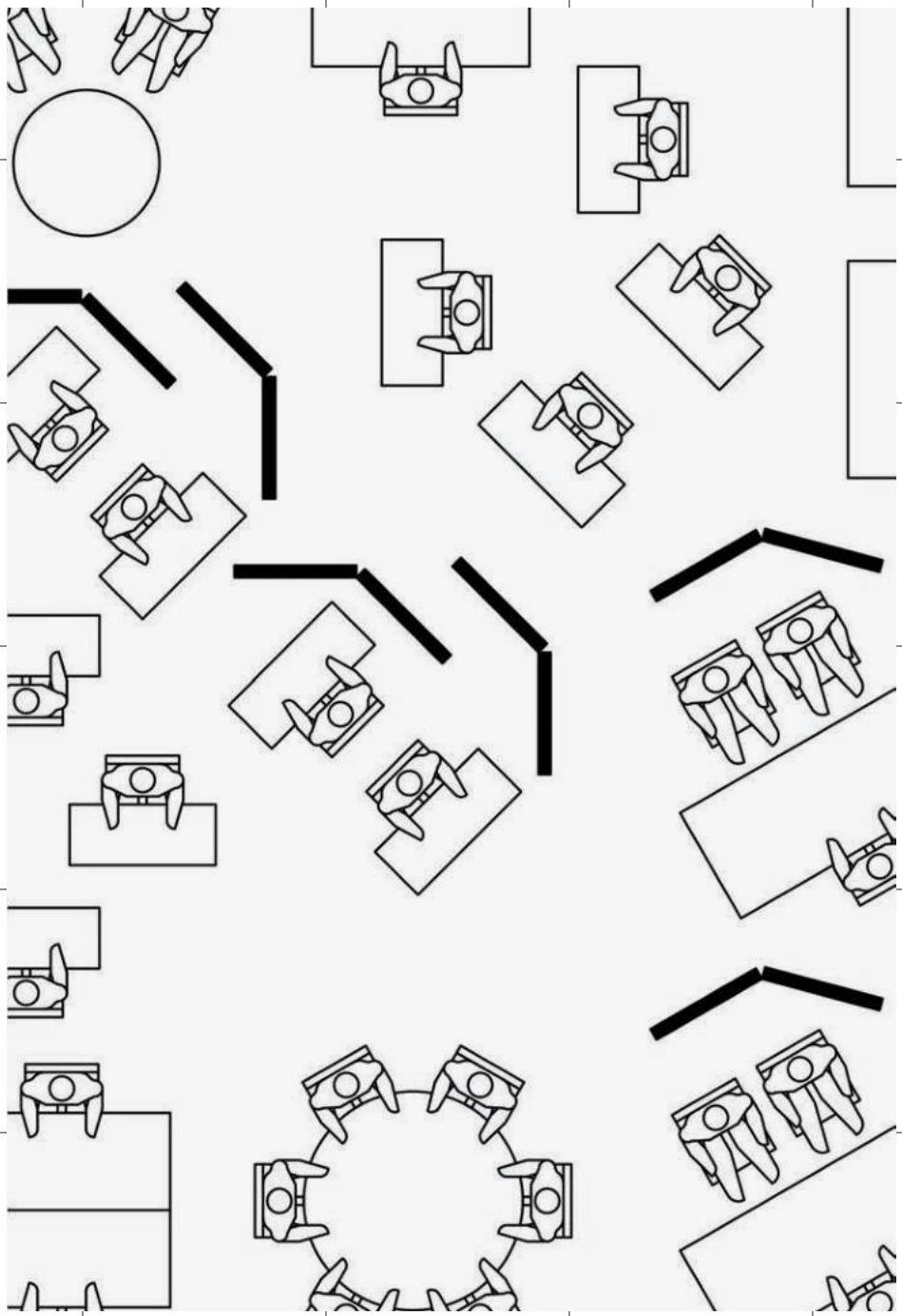
Office-based work straddles two polar opposite spatial conditions—the private, singular, isolated state and the public, plural, collaborative state. Office-based work demands significant flexibility between these two conditions, which can be documented in the office layout and communication strategies that have fluctuated between extremes throughout the twentieth century. Further complicating this dilemma is the fact that our means and methods of communicating with one another, the types of work we do, and our modes of working are shifting rapidly. These factors, along with an influx of office-based industry into urban centers, competitive urban real-estate markets, and shifting trends in workplace planning strategies, have resulted in a preference for "co-working" and co-working spaces—spaces dedicated to providing flexible work environments to workers from eclectic backgrounds in an effort to maximize productivity, innovation and collaboration. This adds another level of complexity to the age-old paradox of privacy versus communication in office environments.

This project is a response to the demands for co-working spaces within dense urban environments. The research for this exploration is based on observation-based study of worker performance, a collective assessment of information flow, office furniture trends, office plan layout and office building construction throughout the 20th century. It also includes a basic assessment of cultural perceptions of personal space and privacy, to inform the design of a speculative strategy for designing co-working offices within a dense urban fabric, whose buildings can accommodate significantly different modes of office work than in the past.

This thesis considers the fact that culture structures basic spatial ordering, space structures human behavior and boundaries define space. Therefore, productive co-working offices require specific boundary conditions that provide both flexibility and structure while maintaining privacy, without compromising the ability for collaboration to occur.

The goal of this project is to redefine the boundaries that define co-working spaces, specifically those boundaries that establish visual and acoustic privacy. The intended outcome will be a co-working office within an existing office skyscraper, which will provide both flexibility and structure while maintaining privacy without compromising the ability for socialization or collaboration.

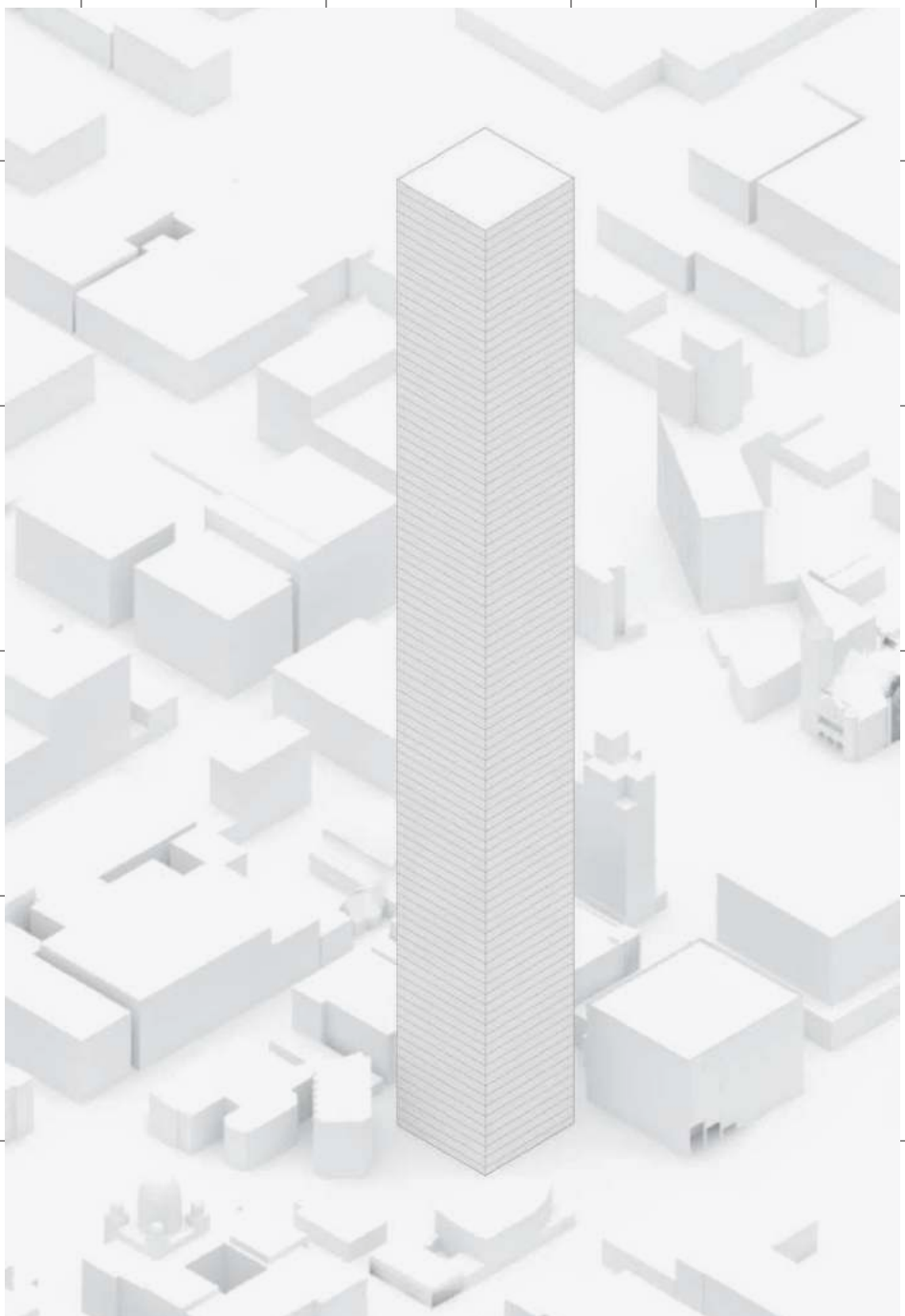
CARLO D'ANGELIS



Living in the Shrinking City

This thesis investigates the underlying principles, characteristics, and effects of city shrinkage in Syracuse, New York, where the population has continued to decline since its peak in 1950. By engaging city shrinkage through the occupation of vacant space, this project speculates on the re-development of the "City Center" building in the urban core. Built in 1975, the building has gone through a series of vacancies spanning decades at a time. Aside from a recent partial ground floor tenant, the building in-whole remains empty as the building's plans have not been able to secure an anchor tenant to justify capital costs and risk. While there are many factors that contribute to high vacancies, the critical component here is clear: the current model of risk management is no longer socially viable (anchor tenants, synthetic capital, etc.), leading to sustained vacancies and marginalized tax bases that prompt fundamental questions of the utility of land, land use, and ownership.

This thesis argues for an urban resurgence in Syracuse, reconsidering the "City Center" building through phased development and programming that leverages synthetic capital to reduce risk over time and over multiple stakeholders. In doing so, this thesis proposes an urban development framework to revitalize the urban core towards a dynamic, populated, and active future.



Typical Plan Axonometric

Architecture as a Timepiece: Architecture that Keeps and Regulates Time

Architecture deals with space and elements composing the space. At the same time, architecture consists of design elements expressing time, which gives architecture characteristics of a timepiece; architecture keeps and regulates time. To analyze and gather design strategies that make architecture like a timepiece, therefore, can teach architects how architectural projects manifest time in design, and what effects they have on people, communities, cultures, and a society.

The way architecture talks about time is either retroactive, active, or proactive. When architecture is retroactive, it reveals traces of the past and history of a site. Active design quality registers the present time, acting as an instrument. Proactive architecture initiates changes, responding and adapting to varying social conditions and cultural needs. Knowing how to operate one or several design elements in any timeframe enables designers not only to articulate poetic and practical spaces, but also to fill a gap between two different territories.

One region where historical, political, economic, cultural, and architectural segregations exist is the DMZ, the Demilitarized Zone between the North and South Korean borders, a result of the Korean War, and part of the Korean Peninsula since 1953. The 160-mile by 2.5-mile buffer zone between North and South Korea, untouched for 65 years, divides the peninsula roughly in half; however, the DMZ ironically has become a pristine ecological habitat where endangered species are preserved.

Along the DMZ each government has more than a hundred military Guard Posts (GP). A GP is a fortified military complex that includes a watch tower, living space for soldiers, storage spaces and training platforms. In a political peace gesture, both governments agreed to explode and demolish more than a dozen GPs. Considering their historical and geographical value, however, these military structures located along the DMZ can be stitching points for preparing for re-unification of the two Koreas. This thesis design project, therefore, deals with renovating a GP, which becomes an architectural model representing retroactive, active, and proactive aspects.

JINSUNG KIM

Alternative for GP in DMZ

Soft Tectonic: Adaptive Joint

This thesis seeks to revisit the role of illegal additions in order to satisfy government regulations while providing new freedoms and opportunities for building inhabitants and the city's aesthetic identity. Specifically, it investigates how an "adaptive joint framework" can leverage current code regulations in order to provide resilient structural reinforcement and safety, allow new spaces to emerge within the seams of the urban fabric, and create new freedoms that were previously challenging under current policies. The government's intention to promote urban renewal opportunities, improve the beauty of the urbanscape and enhance disaster resilience could all be implemented simultaneously, which presents a design opportunity.

Fire lane space provides an opportunity for the "adaptive joint framework," which not only addresses space needs of building inhabitants, but also has potential for urban renewal and structural improvements. Here is a regulatory loophole. Current ground condition arcades are built by private entities but inhabit the public domain. As long as the physical built structure does not inhibit the pedestrian right of way and provides a "fire exit" per city code, it can legally be constructed. Private expenditure in this case is afforded permission under the guise of "supporting" the public domain. As such, the construction of a so-called "illegal addition" can in fact be made legal through a re-framing of its regulatory public and private status. This provides the opportunity for this project to intervene.

KUO-JUI (RAY) LAI

Bridge: Fantasy of the Demilitarized Zone

When architecture tries to cope with bigger topics like social and cultural conflicts, the usual architectural types may not help as much as expected. But architecture can expose realities to the public, drawing people's attention so they can realize the significance of certain issues. The DMZ is chosen as the site for this project, because it is one of the most dangerous and highly militarized borders between two neighboring countries, North Korea and South Korea. There are many stories and secrets beyond the DMZ and the two Koreas. This project hopes to educate people about the existing conflicts by exposing them theoretically through architecture.

This "Bridge" does not focus on a deconstruction or emphasis of the DMZ, rather it frames the conflicts and bridges our project with the two Koreas. There are three bridges for addressing three realities: the lack of freedom to cross the border between North and South Korea; the different social structure systems and how they control and affect the two Koreas differently; and the fact that many members of divided families will pass away without ever seeing their relatives.

LAN LI & YIFEI LI

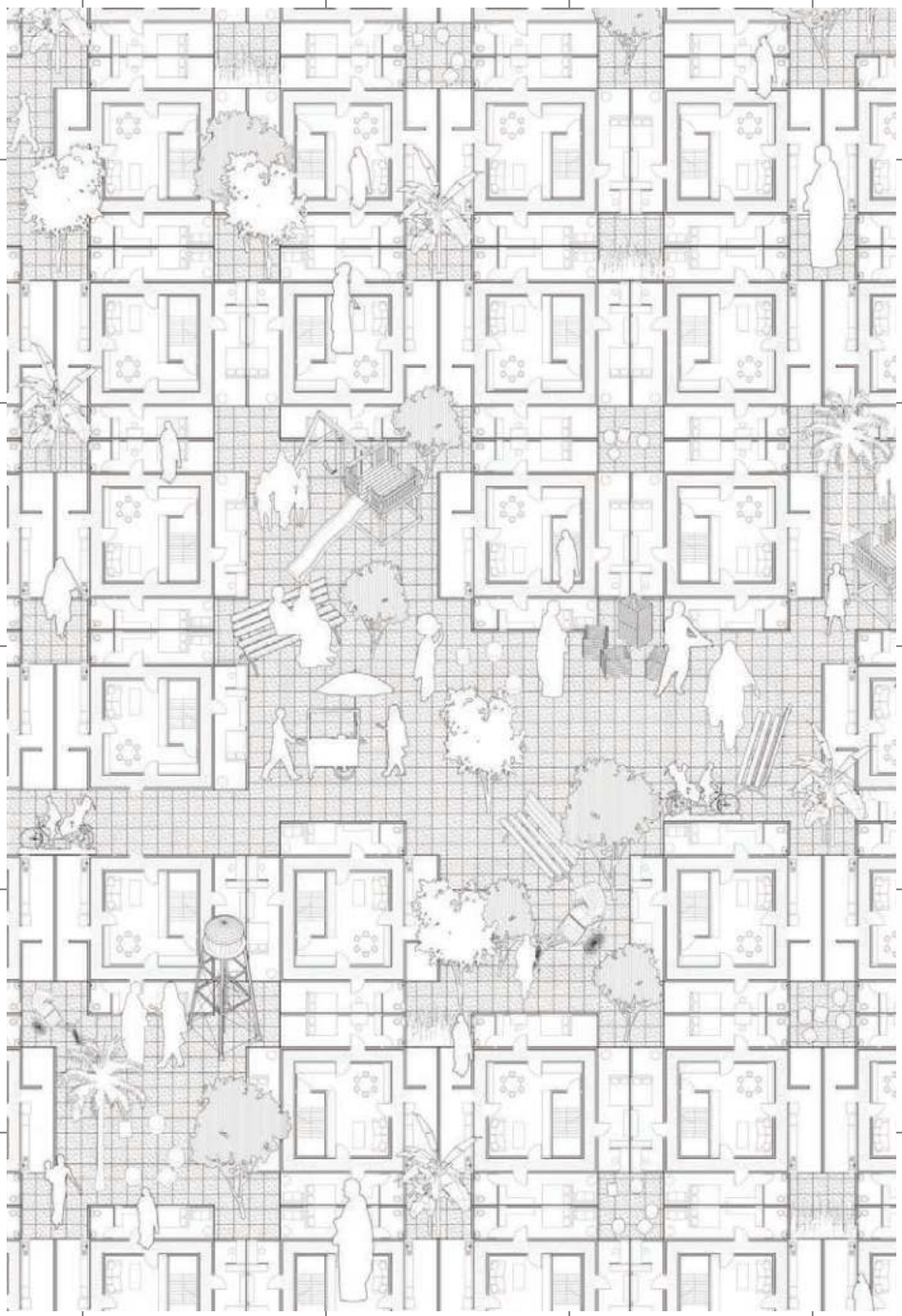
Bridge of No Return, Bridge of Reunion, Bridge of Equality

Subaltern Virtuality: Virtual Hegemony and Domestic Architecture in the Postcolonial World

Antonio Gramsci coined the term "subaltern" to reveal the presence of small social groups of people on the fringes of history. Subaltern can be understood as negative space or a position of disempowerment, a position without social or political agency, or access to power or hegemony. Today, the emergence of ubiquitous computing, virtual social networks, and globalized image culture have created a new group of subalterns in the virtual world. Numbers of tweets, likes, views, shares etc., now determine the "status" of a person in the virtual world and hence, have created a virtual hegemony, where the new subalterns do not have any voice/control over any kind of virtual standardization (mostly westernized). Moreover, to become a part of the virtual community, they often feel forced to make changes in their physical life and space, sometimes even losing their cultural identities.

This thesis explores, questions, and reimagines such virtual subaltern scenarios in a form of architectural experimentation. As the context, the mushroomed middle-income apartment housing of Dhaka city (the capital of Bangladesh) has been chosen for its history of postcolonial struggle, existing resource constraints, and dense active participation in virtual social media (two million active Facebook users in 2017). To project a certain "standard" image of their living space in the virtual world, the apartment dwellers are changing the way they occupy their homes. Instead of having home (single/multifamily) as a unified architectural entity, now there is a "front stage," where documentation for social media takes place and a "backstage"—the real home. Based on four scenarios/cases from the context, this thesis develops a series of speculative visual representations of apartment spaces/complexes, revealing conflicts between the cultural identity of the subalterns and the dichotomy of front- and backstage. Rather than trying to solve such conflicts as an architectural problem, the speculations offer radical alternatives to provoke response from the subalterns and to inspire critical thought around such virtual domination.

NUSRAT JAHAN MIM



Speculative Visualization: Housing Genetics and Postcolonial Agency of Privacy

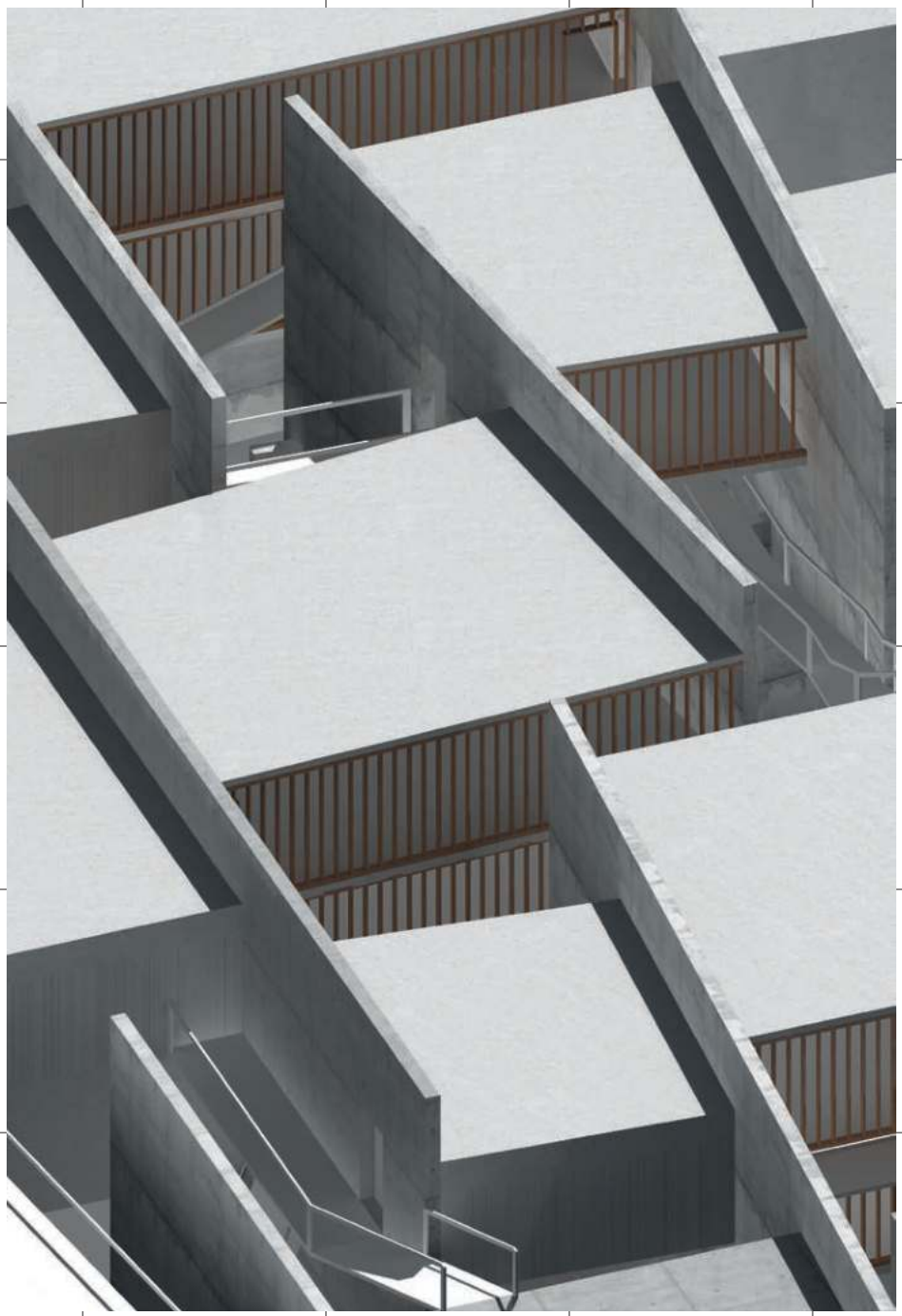
Traditional Village: From Primitive Society to Land of Idyllic Beauty

The Chinese traditional village is a kind of rural humanistic landscape dominated by village residential architecture, which usually preserves the architecture and landscape appearance of a certain historical period in a relatively complete way, has a strong folk flavor and rich humanistic connotation, and is loaded with profound historical, geographical, architectural, cultural, and other values.

However, according to a report by the Chinese government, China has more than 2,600,000 villages, and only 4157 were registered as traditional villages in 2016. According to the report, 1.6 traditional villages are disappearing every day, which means the loss of not only many villages, but also of traditional culture, lifestyles, architectures—and the memories of a whole generation.

In ancient Chinese villages, people often built their houses close together. They would discuss how to separate the land; the yards and roads were defined by the buildings. This became an important logic in planning the village. Instead of the road network creating the location of the buildings, the buildings created the road network. Often the villagers were all related to each other, with the same last name. The village was like a big family whose members supported one another. For example, if someone got sick, they would seek help from someone who had healed from the same sickness. Many villages did not have a hospital, schools, or banks.

Compared with villages, cities always attract more young people. In urban areas, you can meet many different people, and there are all the conveniences of modern life. With more and more young people moving to cities from villages, more and more villages are lost. This thesis aims to prevent this kind of village culture from disappearing.



Reshaping Reality: From Disneyland to Dismaland

This thesis deals with hyperreality as a key concept to reassess contemporary socio-cultural conditions. Jean Baudrillard once described Disneyland as one of the main examples of hyperreality. By presenting imaginary as more realistic than reality itself, Disneyland draws visitors into the world of escapism and happiness achieved through simulation; it makes the troubles of the real world less relatable. If we wear glasses to view Disneyland more closely, however, we might see many issues behind it.

Dismaland is an important reference in this thesis. When asked about the idea and inspiration for his Dismaland project, Banksy stated, "theme parks should have bigger themes." This obscure and cryptic statement can be read as a critique of consumerism, and a society oriented towards spectacle and entertainment, careless about the big political and social issues of our age. Dismaland is a wasteland, a graphic and abrupt visual depiction of what we are already doing to our planet, and what might happen if we don't collectively change our behavior. It is hopeless and depressive, but our social surroundings are not so different if we decide to take off our Disney glasses and take a real look at the world we live in.

This thesis proposes using the fame of Disneyland and what it presents to us, to create a new Disneyland in New York City, but with a "dark program" that will show the opposite of Disneyland, drawing people's attention to those dark issues. The project introduces five issues in the dark program: politics, climate, sustainable/energy, education, global environment. Each of the attractions relates to one of the dark issues.

As architects, we might not be able to change everything, but architecture can affect society, and we have the responsibility to use architectural language to draw people's attention, to let them rethink the world we live in.

DISRUPTIVE ADAPTATIONS
ADVISORS: MARCOS PARGA
& BESS KRIETEMEYER

LINA WANG

ON THESIS: JENNIFER BONNER

FAVORITE ARCHITECT, ALIVE

I am always super impressed by the work of Herzog and de Meuron because they're always inventing, whether it's materiality or form or facades.

FAVORITE ARCHITECT, DEAD

That would probably be John Portman, who I mentioned in the Practice Discussion earlier today. Because he's a southern architect who invented a typology in Atlanta: Super Atrium.

WHAT DID YOU DO FOR YOUR THESIS?

My Thesis was a building pavilion for a community at the Rural studio in a public park. I had three classmates and the four of us designed and built it together, but I'm not sure it was a Thesis. I think it was a project, and I think Samuel Mockbee set up the Thesis, which was to take students out of Auburn University—out of the campus setting—and into a rural setting and then work on experimental architecture. The methodology was a Thesis in a way. I think I was just contributing a project, but I wouldn't call it a Thesis.

DEGREE PROJECT VS. THESIS

A degree project (probably) has an instructor setting the content and setting the position of the argument for the studio and the methodology. And then students each play out a different version. The Thesis could also be set up by a single instructor and framed, and then each Thesis student plug into it, but I would say that if you're trying to do a real Thesis you are plugging into a larger position in architecture. You become an expert at something, you develop a personal methodology, you develop a personal text, and you are able to name that Thesis—it's a contribution to the larger field.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I would say I do a Thesis in my own work and my own practice now—so each project that I set up, the ambition is that I can say that it has a Thesis, a clear intentionality, and it's plugging into a larger lineage and contributing to the field.

ON THESIS: JONATHAN JACKSON

FAVORITE ARCHITECT, ALIVE

I'm just going to say OMA—but there are younger studios that I enjoy too. But OMA, Herzog de Meuron, I just put them in another category. And if you just get past that, I really like the work of MOS, Duggin Morris, and Adjaye. I look forward to seeing their work.

FAVORITE ARCHITECT, DEAD

Scarpa.

WHAT DID YOU DO FOR YOUR THESIS?

No Thesis project—I can talk about our last big project, but it wasn't considered a Thesis. It was an urban study just off the lake in Cleveland, Ohio—Downtown. It had to be mixed-use apartments, commercial, and you had to partner with someone. It's been some years, but yeah, an urban study—we looked at things from a big-picture point of view and then we had to dial it into one building and develop that a little further. I will say that the exercise of focusing in on a subject matter, and how you relate it to architecture or a certain style or what have you, could only be a good thing as an exercise and a study. So . . . I do like the premise of a Thesis.

DEGREE PROJECT VS. THESIS

Yeah, major difference. The time that you're given to research for a Thesis is extraordinary compared to your everyday semester type of assignments where you have a little bit of time and research, but then you have to dive in just because you have deadlines so fast. The major difference I see is that you get more of an opportunity and more time to really investigate what you're trying to discover.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I've always been attracted to arena design, for sports events, and I would love to investigate how we can have an arena host two different sports at the same time in the same night. That's something I was always interested in. If I could do a Thesis now, I would go to a hundred schools in the country and do an analysis of both the architecture and graphic design schools. So, it wouldn't be a physical manifestation—this Thesis would just be written text to understand how we can get that relationship to happen more (between architecture and graphic design).

Let's start with matter as a way of reconsidering the material imaginary of architecture in ways that question economic logics. Architecture's semantic field remains burdened by the phenomenological legacy of the moral ways of working with the stuff of building—from Ruskin to Kahn to Frampton, we've been following an elitist map of tectonic propriety that guides us to pre-ordained elegance and prefigured poetics, all while pretending that the market plays little role in our designs. A focus on matter swerves around the comforting disingenuity of good practice and instead insists on an approach that looks not at the quantitative "performance" of materials but the behavior and misbehavior of an assemblage, a practice or a machine. Matter eschews nature/culture oppositions, insofar as matter (both the material and immaterial) can be simulated, projected and invented in ways that create new feedback loops with environmental systems and networks. Animal, vegetable, mineral—you can design them all. We accept that the Earth and earth are already de-natured and inauthentic. We embrace the uncanny effects of engineering a world—or many worlds—for a cynical society that is post-original, post-truth, post-fact . . . a society that long ago jettisoned its anxieties about substance and instead turned to questions of effects and affects. Today dissimulations surround us: material and aesthetic simulations that preserve the reality principle. They are simulations so artfully engineered and executed that we consider them part of the quotidian and the found because they enjoy an uninterrupted synchrony with their surroundings, which is what imbues them with critical and political potential. Tectonics reaffirm, but matter satisfies desires, weaponizes fears and plays with memory. Matter absorbs pain and pleasure. Matter releases placebos, toxins, hallucinogens and curatives. Matter is already encoded with politics, economy, geology, geography, genetics and (deep) history. Matter is always already covered in blood.

We aspire to bad tectonics, alt-materiality, corrupted aesthetics, fuzzy connections and unethical assemblages. We look for flaccid strength, weak structures, dirty ecologies, and low-brow logics. We delineate forces, image substances, project failures, and design for cyborgs (you're already a cyborg, btw). We aim for unprofessional practice, to engineer the organic and to faithfully falsify. Reject the binary opposition, get over your fake honesty, and get with a real that's better than reality. Matter is what you make of it.

DISSIMULATING MATTER

Advisors:

Brit Eversole
Julie Larsen
Sinead Mac Namara

Territorial Matter: Revealing the Economies and Ecologies of Aluminum

This thesis contends that architecture is a waypoint for the circulation of matter and energy in a larger territory. A single material implies a vast global network, fraught with toxic ecologies and economic disparities. Architects rarely consider the geographies involved in the extraction, production, and disposal of the materials of architecture.

This global geography is particularly present with aluminum. Surface mining of bauxite, or aluminum ore, stretches over dozens of miles in a single site, destroying tropical rainforests. Refining bauxite creates massive pools of caustic red mud, ruining soil and threatening groundwater supplies. Millions of tons of recycled scrap aluminum are dumped into landfills because of China's trash import ban.

This project seeks to rectify the damages and reveal aluminum's hidden realities, and the scales of intervention must match the enormous scales of current environmental destruction. The thesis addresses three sites throughout aluminum's territory for intervention, and two waste materials to repurpose as didactic devices.

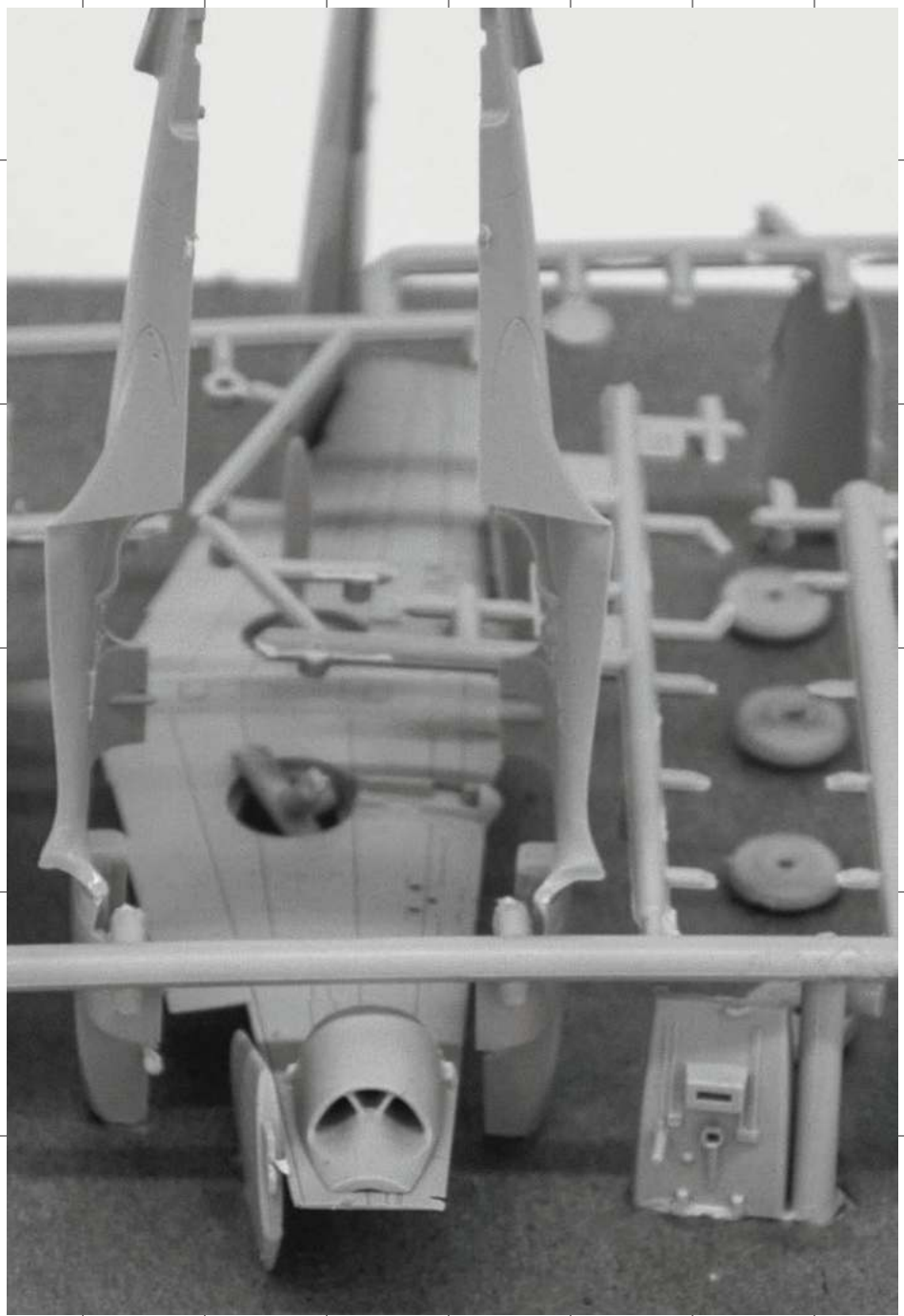
Site 1, the Great Barrier Reef, presents an opportunity. Due to recent bleaching events, over half of the reef has died out. One of the only ways it can recover is with concrete artificial reefs. Concrete encapsulates bauxite tailings, giving it a red hue. The modules use a friction-based aggregate structure, allowing the random piling of modules over different seabeds. Occasionally, these piles will extend over the ocean's surface, making storage towers for people to climb and explore.

Site 2, the Weipa bauxite mine in Australia, contains a scarred landscape after over 50 years of operation. The site can be remediated with dried, neutralized bauxite tailings topped with organic matter and compost. The design does not act as a means of preservation or conservation, but rather as a distinctly artificial sculpting of the landscape.

Site 3, in San Francisco, is one of many sites for a national reserve of scrap aluminum. Using prefabricated modules for containment and structure, the scrap can be stacked and arranged into occupiable enclosures. The sheer quantity of scrap aluminum forces the site to extend over several urban blocks, acting as a constant reminder of the overuse and waste of aluminum.

DISSIMULATING MATTER
ADVISORS: JULIE LARSEN,
BRITT EVERSOLE,
& SINEAD MAC NAMARA

NOAH ANDERSON



Aluminum Cycles of Matter

Now You See Me: A Reciprocal View between Observer and Performer

This thesis contends that fashion is the first scale of architecture. Garments as self-expression act as a layer on one's body, evoking identity, desire, and shelter. Architecture creates a space for desire, an atmosphere or field in which a body will act. As Bradley Quinn states in The Fashion of Architecture, "Like architects, conceptual fashion designers experience space as one act. By interpreting space as perceptual, intellectual, and physical phenomena, they integrate fashion and form with principles of architecture and spatiality. As space is enclosed by garments, enveloped by architecture and occupied by bodies, it is made tangible in constructed forms." Thus an architecture that expresses one's vision and identity through its form relates to an expression of a garment on a human's body. A garment can—over time—overlay memory through use and occasion. The garment acts as a catalyst for an event where people can exchange experiences relating to the garment, culminating into a relationship between space, place and memory. Consequently, this thesis intends to study a fashion designed by the discipline of architecture, to analyze its elements in detail, its structure, and its joints. The fashion will hence translate its elements back into architectural language through moments of transition and hybridized space.

The formal manipulation of a sequence, its behavior and its received reaction can satisfy desires; hence, it can blur the line between fantasy and reality. Connectivity between architecture and fashion will be created, curated or enhanced, to construct a form as an element of connected scales. As explained by Manuel Delanda, actors within this environment "perceive not the properties of its material environment, but the potential for action that those properties supply it with: a piece of ground is perceived not as horizontal, flat, and rigid, but as affording the opportunity to walk." On the runway, space, moments, and events are independent but affect each other. Through fashion joints, this project aims to connect and create a haptic experience between the observer and performer, enhancing the environment on the runway.

DISSIMULATING MATTER
ADVISORS: JULIE LARSEN,
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& SINEAD MAC NAMARA

GEORGE BADDOUR

The Observer/The Performer

But Soft!: Fabricating Adaptive Urbanism

This thesis contends that a performative fabric combining strategies of comfort and adaptation and deployed as large-scale soft architecture can challenge the approach to urban infrastructural issues currently only managed by hard architecture. The project investigates both soft and hard architecture through the human scale and experience, the urban scale, materiality, adaptability, and temporality. Soft architecture produces comfort and ergonomic design for both physical and mental benefit and affects the built environment through its tactile materiality, its ephemeral temporality, and its swift adaptability. Hard architecture resists environmental and human adaptation through its rigid materiality, its lasting temporality, and its reluctant adaptability.

In his *Ten Books on Architecture*, Vitruvius defines the three elements of architecture as *firmitas* (firmness), *utilitas* (function), and *venustas* (delight). When speaking of *firmitas*, Vitruvius describes durable materials selected according to their strong qualities. This description exemplifies our definition of hard architecture—skyscrapers, pavement, and urban furniture such as metro entrances, which are made to last. Soft architecture—temporary, flexible and material-driven design such as photovoltaics and inflatables—poses a different way to approach Vitruvius's latter two elements, which describe dynamic phenomena. Soft architecture has the ability to accommodate these urban changes. Furthermore, Marc-Antoine Laugier, in *An Essay on Architecture*, explains the origins of architecture as emerging from the primitive hut: a construction of natural materials developed for security. With technological enhancement, soft architecture can address an adaptive sense of security that Laugier was intending.

This project proposes an intervention that negotiates with static city structures located in areas affected by dynamic events, such as extreme weather. Their effects on societal and urban infrastructures would be better suited to soft qualities. Performative fabric that combines strategies of safety and technology will positively affect the human experience with its flexibility. This agile fabric can also address the lag that exists between design and implementation, which leaves the city susceptible to ever-changing human, built, and climatic environments. The thesis questions whether only hard architecture can address perpetually developing urban needs, and will explore the activation of fabric in the form of soft architecture as a means to address urban infrastructural issues.

DISSIMULATING MATTER
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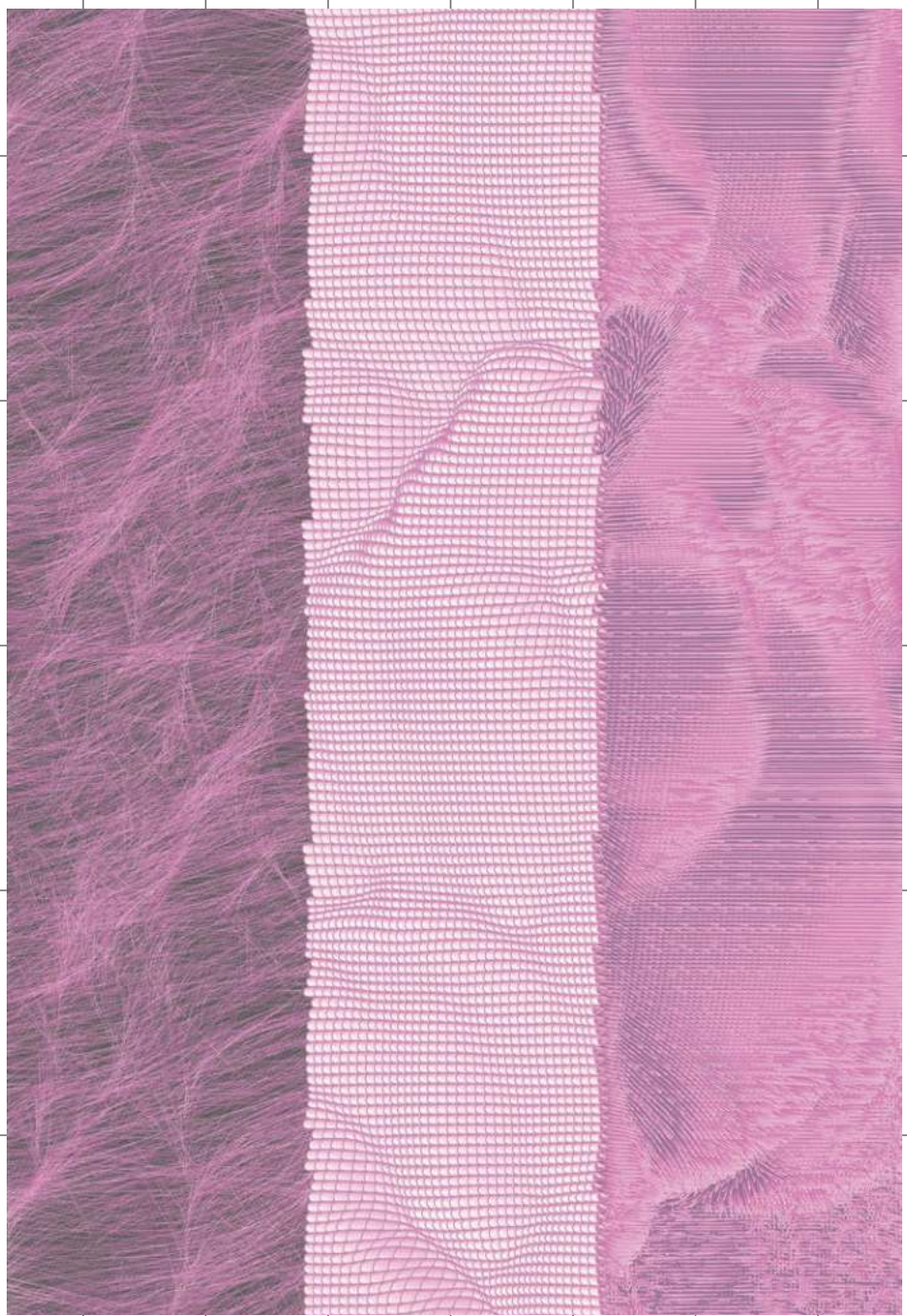
CAROLINE BARRICK, AREZO HAKEMY, & SABRINA LOGROÑO



Death of a Posthuman: Re-thinking Disaster Relief Housing

Some of the first marks humans left on the world were the architectures of death and remembrance. From the pyramids of Ancient Egypt and the catacombs of Ancient Rome, to the burial landscapes of the 20th century, today's architecture of death manifests itself mainly as cemeteries and crematoriums. However, this thesis contends that the culture of death in the 21st century has evolved to demand an architecture that acknowledges changes in humanity and its impact on the natural and technological environment.

Humans are no longer just human. Our recent evolution has presented two realities that need a response from the discipline of architecture. First, we take note of the split presence of the digital and physical identity. Second, advancements in science and biotechnology facilitate augmented humanity, from well-established medical devices of today, such as insulin pumps and artificial organs, to more speculative designs such as smart prosthetics. We define this merging of human and technology, of physical and mental, as post-human, and further argue that Object Oriented Ontology negates traditional binaries regarding the human subject and the environment. When a person dies, the techno-logical parts of them remain alive through the digital extension of the self, thus making it more plausi-ble to memorialize and perhaps mourn the human in the absence of the body.

According to 19th century French sociologist Emile Durkheim, "The way in which we bury our dead and mourn them is a reflection of the way we live." Thus, it is time that the architecture we use to bury, mourn, and remember our dead reflects our preoccupation with mortality and the places we accord to memorial and mourning in our urban environments. This thesis argues that the architecture of death in the emerging posthuman society can achieve a reconciliation among our changed bodies, our ever-densifying urban condition, and the legacy of our digital identities.

DISSIMULATING MATTER
ADVISORS: JULIE LARSEN,
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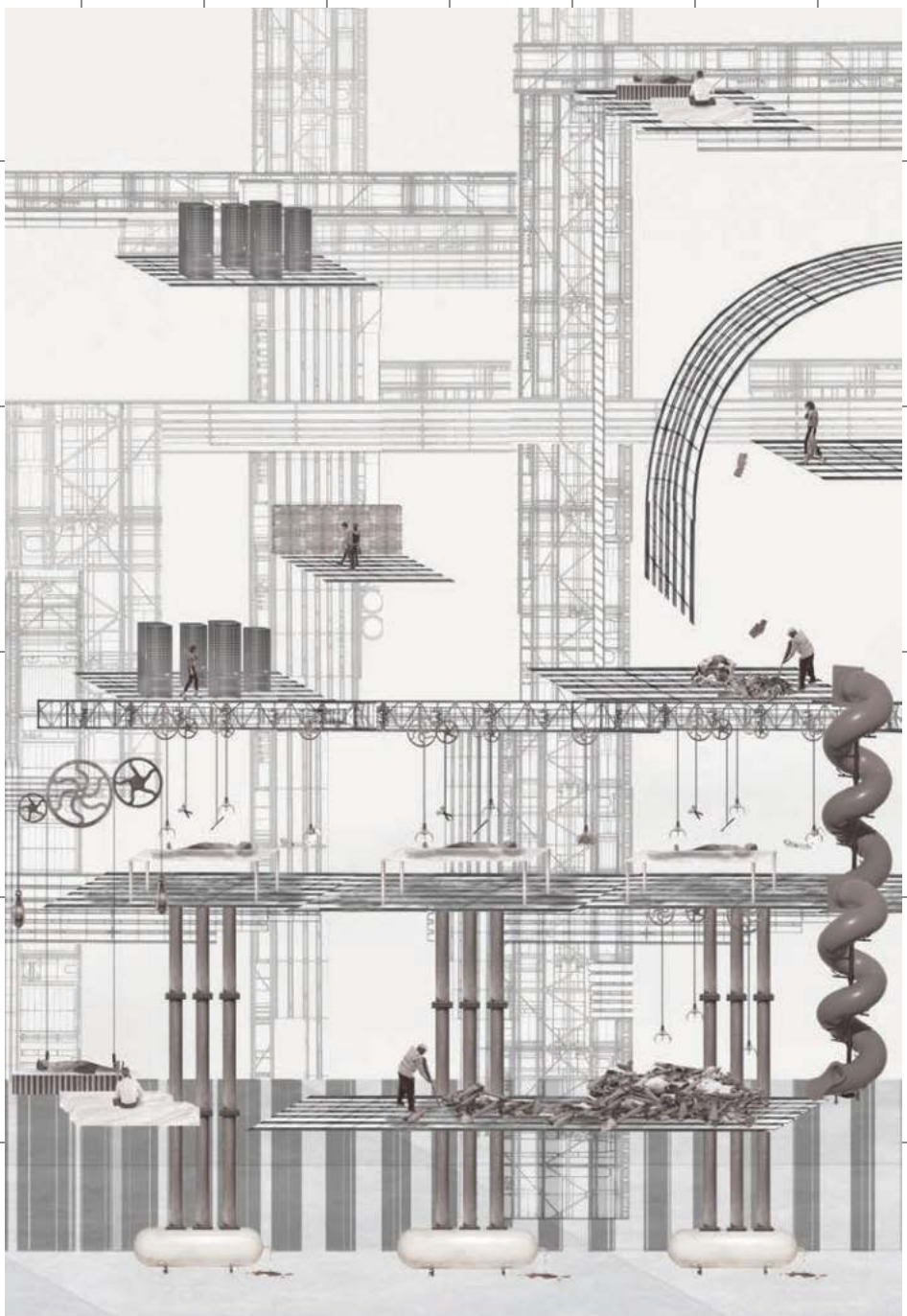
DAVID BULLARD & CAROLINA HASBUN ELIAS



Re* Presenting Dharavi: Activism and Agency of Architecture in Informal Settlements

Plastic recycling is a critical informal economy in Dharavi, one of Asia's largest slums in the heart of Mumbai. Waste from dumping grounds is collected, sorted and prepared by recyclers who transform trash into a commodity to be sold back into the city. As part of top-down efforts to redevelop Dharavi's valuable land, the Mumbai government has tarnished the industry's image, labelling it as "polluting," and has increased the cost of utilities such as electricity in an effort to drive it out of the community. As it becomes more expensive for recyclers to operate, the labor unions that organize the industry have devised a plan to build a recycling industrial park outside of Mumbai on cheaper and more open land. As the community is destabilized by the pressures of development, an important urban and architectural question arises: what happens to Dharavi and its people when one of its most important industries is driven out?

This thesis examines the material and human geography of Dharavi's informal recycling economy. Extensive on-site investigations documented the recycling processes in detail. Plastic samples were collected, more than 1,200 individual spaces in the community's fabric were mapped, and aerial surveys were conducted. Dharavi's complex social and economic network was explored through interviews with a cross section of actors who traverse its dense streets: residents, ragpickers, business owners, politicians, police, union leaders, and local academics and researchers. The study revealed their pride in the industries, entrepreneurial spirit and strong community ties that bind Dharavi together, and uncovered the community's fear of misrepresentation through social media, poverty tourism, cinema and public perception. Two crucial challenges facing architects working in an informal community are how to represent a people and how to address their community identity when speculating on new construction in the voids created by inevitable change. This project grapples with the difficulty of documenting and portraying the Dharavi slum and its people through architectural representation. The goal is to propose a flexible design that allows for an array of bottom-up usages that might stabilize and reinforce Dharavi's economy amidst increasing pressure from the government and developers.

DISSIMULATING MATTER
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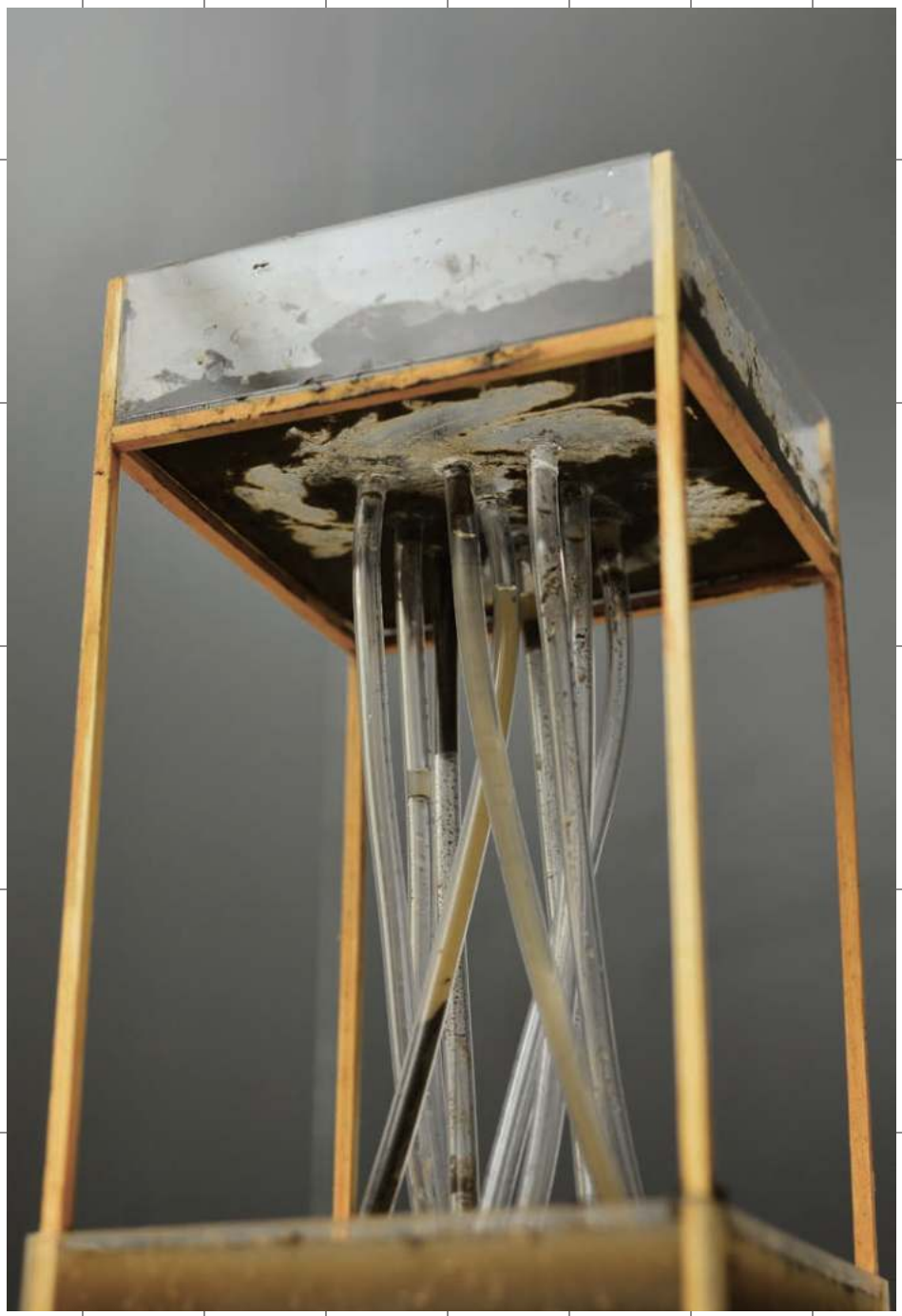
BRITT EVERSOLE,
& SINEAD MAC NAMARA

AHNAF CHOWDHURY & ANURADHA DESAI



Episodic Drawing

On Nothing

In southeast Asian philosophy, *artha*, *kama*, *dharma* and *moksha* are said to be the four major goals in a Hindu's life. While *artha* (monetary) and *kama* (sensory) are physical and psychological, *moksha* is the ultimate destination. In this worldview, the soul goes through endless cycles of existence on various planes, until it grows spiritually; *moksha* is the release of the soul from the cycle of birth, life and death to the ultimate reunion with "god." The entity being released from this "binding," the soul, is said to work symbiotically with the human body to engage in worldly learning and experience. *Moksha* can be reached when, after recognizing the presence of consciousness, all understanding of self is lost, the complete loss of duality. The release of the soul is divided into seven stages, each being a wheel of energy, called a *chakra*. Each *chakra* is attributed with behaviors, characteristics and properties that dictate personality, life trends and preferences.

We understand the world and our situations based on the *chakra* in which we feel most comfortable. It is how we learn to identify with self and our relationship with the rest of the world. This project explores tracing these energy fields and translating these immaterial aspects to tangible, reactive, performative and sensory garments.

The thesis argues that the emotions, behavior and personality of these *chakras* can be translated/ made tangible by creating objects that incite the aforementioned qualities as feelings within the viewer. *Chakra*, which translates to wheel, embodies the very notion of continual rotation, indicating (a) the existence of time and (b) its repetition—ritual. The pieces are therefore made in ritual, developed to perform, and can achieve a physical/ tangible understanding of non-being entities.

DISSIMULATING MATTER
ADVISORS: JULIE LARSEN,
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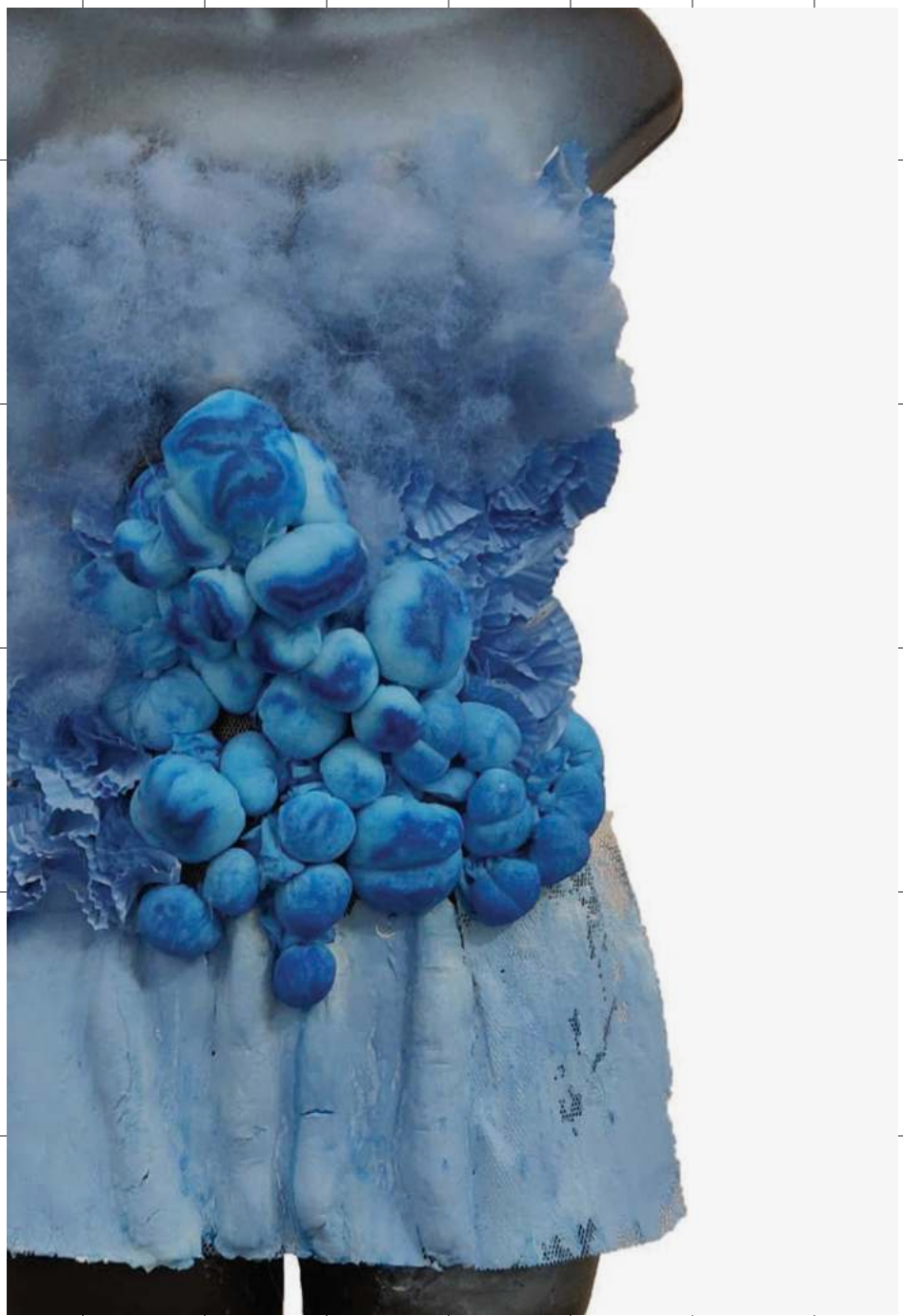
RUTUJA GANOO



The Second Chakra, Captured by the Element Water

A Material Affair: The Intimacy between Materials and Affective Space

This thesis argues that an architecture embracing innate material qualities, deployed for choreographed sensory experiences, will open a more intimate dialogue between humans and their environment. This thesis is rooted in the idea that the most powerful experiences are those that stimulate all the senses at once. This is illustrated by architect Lisa Heschong, who explains that fire fascinates humans because it glows, crackles, smells of smoke, and gives off heat. This intimate sensory experience provides an archetype for the way users may be seduced into engaging affective environments through haptic materials.

In an investigation of material qualities (density, hardness, porosity, roughness, color, and reflectivity), wood and concrete were selected as common building materials to re-fabricate through techniques of deformation and deterioration such as burning, drilling, embedding and incorporating. Uncanny materials were of particular interest as they compel users to exploit multiple senses in order to understand them; such unfamiliarity frees users to savor visceral, affective experiences in their full complexity.

The designs were developed through a repetitious process of material experimentation, photography, and collage. Each cycle of studies furthered the understanding of innate material qualities as they are manipulated through lighting, spatial complexities, moisture, cleanliness, and time. Such an exhaustive understanding of materials enables the creation of captivating spaces that titillate and enthrall users through immersive environments.

REX HUGHES &
JOHN MIKESH

Material Qualities That Evoke Affect through an Intimate Exploration by Eyes, Hands, Feet and Body

Mediating Propagated Consumption: Integrated Shielding for a Wireless World

Manifesting architecture in the physical realm and using simulation technologies that can model specific spatial or programmatic adjacencies will both influence the way we design material performance in response to electromagnetic radiation (EMR). The project intention is threefold: to measure, shield, and visualize, mediating propagated consumption. Design and data-visualization strategies used by architects can convey social, medical, and environmental messages about the impact of how information is stored and accessed. These messages inform both the occupant and designer. The college campus is becoming a breeding ground for wireless devices, from academic buildings to residence halls. Growth in residential and academic wireless connectivity as it relates to the explosion in Internet of Things (IoT) devices is catalogued to provide context. This thesis contends that:

There are unseen effects of digital materiality on consumers that come from prolonged exposure to the wireless spread of information—its propagation and consumption—at home, work, and school, which can usefully be modeled in a college campus;

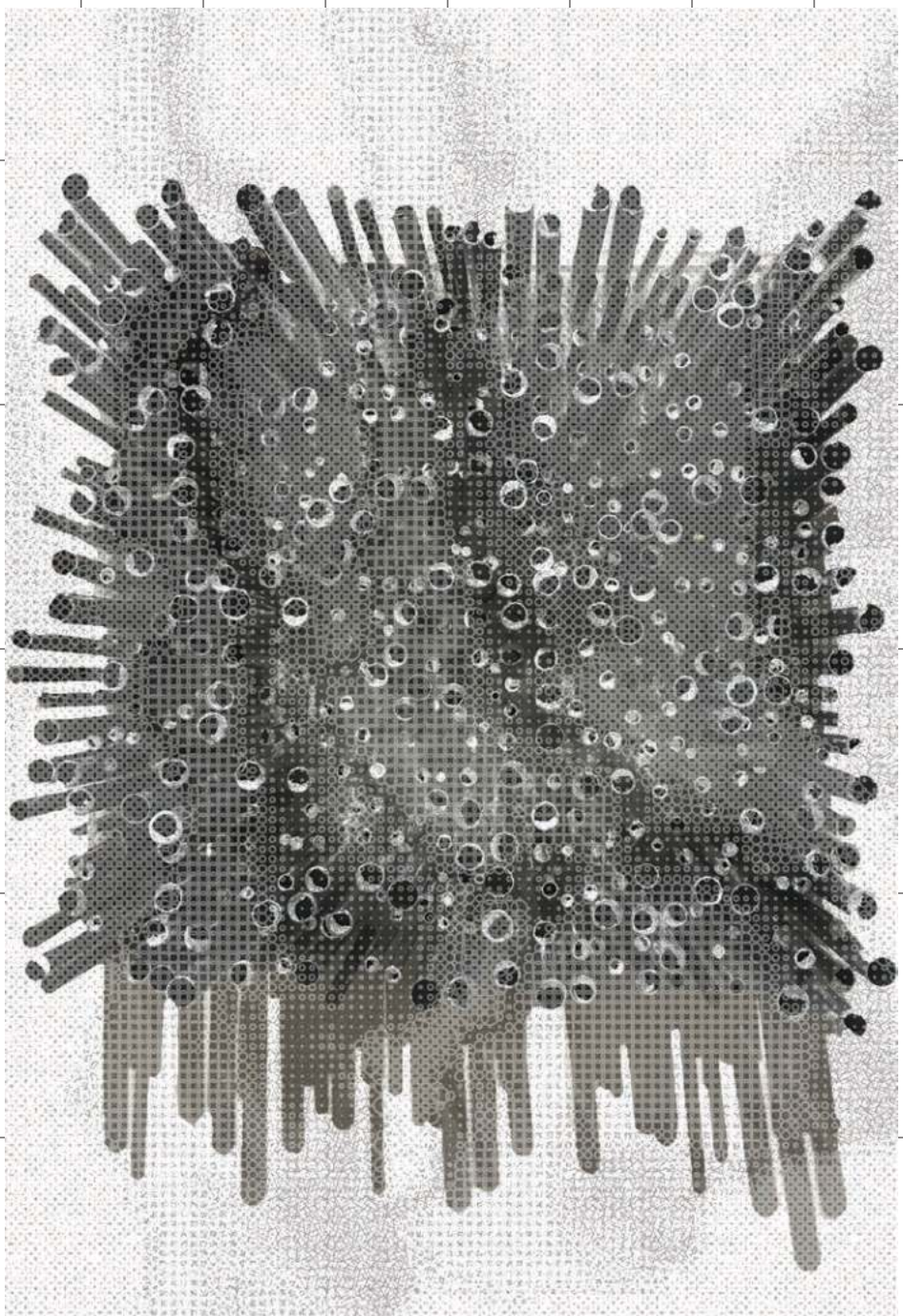
Software can measure wireless transmissions and produce data that drives healthy building design;

Architecture can be used as both a physical and representational barrier that acts as a preventative measure: shielding, interfering with, controlling, and mediating these waves by amplifying or attenuating them through surface, material, and form;

Tools can be created to visualize digital transmissions to inform the user and act as a lens for people to understand the imperceptible fields all around us.

DISSIMULATING MATTER
ADVISORS: JULIE LARSEN,
BRITT EVERSOLE,
& SINEAD MAC NAMARA

OLIVIA HUMPHREY



Metamorphosis: The Treachery of Architectural Matter

Besides giving objects a physical form, material qualities contribute to and codify the way we understand architecture. From the pictorial aesthetics of the picturesque and the sublime expressed in Henry Hobson Richardson's rusticated stone, to the purity of whiteness declared by Le Corbusier in "The Law of Ripolin," to the brutalist roughness expressed in Alison & Peter Smithson's raw concrete surfaces—materiality is delivered through imitation or dissimulation in the semantic field of architecture.

Beginning in the late 18th century, Carlo Lodoli's doctrine of truth in materials launched a rebellion against imitated materiality and decorated wallpaper. While this polemic sought to return architecture to fundamentals, it undermined Vitruvian notions of the timber origins of decorated details. In the mid-19th century, the cultural and formal implications of material transformation were revisited by Gottfried Semper in his theory of style. This phenomenon of transformation is also prominent in the early modern movement. When materials such as iron, steel, and concrete were first introduced into architecture, they were assembled with methods derived from stone and timber construction. Alongside the imitation of material qualities, surfacing techniques that dissimulate load-bearing forces were also a popular modernist operation. The surface manifests the architect's ideology by rendering the desired image, even though a different material supporting the weight remains invisible. Although the doctrine of truth in materials and the phenomena of imitation and dissimulation seem contrary, they share a fundamental similarity that aligns materials with preconceived qualities.

Today, materiality often arises as a simulacrum, due to economic and manufacturing logics. The durability once symbolized by stone has been abandoned in favor of its image transmitted through thin façade cladding, whereas the nostalgia for wood's organic warmth is now communicated as image or texture on a layer of plastic. Expanding on this irony, this thesis challenges the connection between materiality and its corresponding mental concept, undermines moral approaches to material semantics, and sidesteps outdated oppositions between real and fake, authentic and simulated.

WEIQIAO LIN

Rusted & Rough

False, Actually: Constructing the False-Hyper-Real in the Quotidian American Landscape

This thesis contends that imagery deployed through the deliberate staging of an architectural scene can misrepresent actuality, for the creation of cinematic illusion. Through the consideration of matter as imagery, this project strives to emulate a falsified reality, seemingly intact. When an image is created starting with the cataloging of found conditions, the process of manipulation inherent in the creation of that image transforms that image into an entirely new system; the artefact becomes an archaeology of fiction. The composition of a photograph is a deliberate act that produces an artifice. By treating the image as a composed artefact, one can disrupt the equilibrium and inject it with new matter that images decay. In the dissection of one form of matter, a new matter is created with unique relationships, perceptions and effects; it exists as a falsified reality, intact. A photograph is anonymous and ontological; it is expressive of the way of being. An image, however, whose matter is contingent on a process of manufacturing, is an illustration of abject artificiality.

The thesis deploys cinematic techniques from Jacques Tati's and Wim Wenders' films as a mode of departure for image creation. Expressive through framed views, vast stills, and narratives of everyday life, Wenders is a master of subtlety, while Tati creates a sterile city filled with interventions of misuse and misrepresentation. The images created in this project will manufacture the theatricality and simplicity of everyday life, similarly to how these filmmakers have created scenes of their own. The creation of a methodology constitutes a formula by which to compose images of aberrant realism. The semiotics of Erie Boulevard, documentative of the quotidian American landscape, will be used as a vehicle to choreograph the limits of realism. The operation of combining place, narrative, and occupation will result in a set of operatic images that differ from photographs that are singularly catalogs. The capacity of an image to display the everyday requires a critical lens of the banal. Observing the American quotidien landscape and the ways in which people interact in it allows for the creation of a new landscape, one of subtle falsehood. Injecting a scene with new matter, one creates an archeology of fiction for viewership.

ROSE MAALOUF

Odd pLots will develop powerful project-vehicles for community members to strengthen existing capacities and use extant resources in new ways. Multisided partnerships involving stakeholders from across the community, state and municipal agencies, local institutions, and non-profit organizations will respond to community concerns and desires. These kinds of community development initiatives have proven successful at fostering innovation, leadership, and the further growth of social capital at the local level—key components for effective efforts at revitalization. The ambition of this project is to serve as a model for development in Syracuse and to reframe prevalent economic and logistical obstacles as opportunities for innovative thinking.

Students will develop urban strategies for new commercial corridors and design adaptable structures for individual, entrepreneurial use that will produce urban, architectural, and economic synergies among existing and new development.

Advisors:

Elizabeth Kamell
Richard Rosa
Tim Stenson

ODD PLOTS

Contextualized Kit-of-Parts: A Deeper Investigation into the Kit-of-Parts

What does it really mean for an urban architecture to be assembled by a kit-of-parts and what about its form makes it relate to its context? Is it the systems of organization or is it the parts that make up the forms? To what degree should an architecture's parts relate to its context? How would its organization relate to its context?

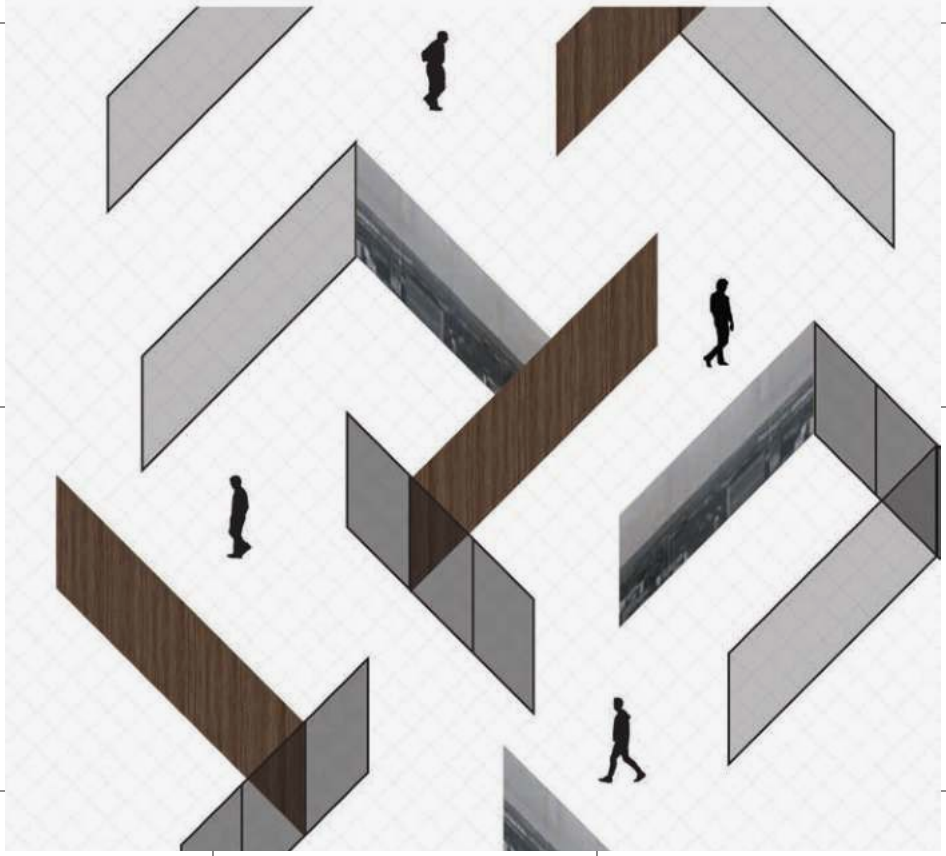
To explore these questions, this thesis proposes to use an architecture closely related to an infrastructure system that runs through the city of Syracuse and touches the various sites that make up the city. Stops and stations for public transportation have to respond to various contexts while still maintaining a united language. This is the best means of exploration because a station designed through a kit-of-parts will have to incorporate aspects of different contexts that deliver various results. In order to create an infrastructure that blends into the city's various contexts, this thesis first proposes to use the materiality that makes up the context; next, synthesize these materials to properties that more closely align to components of transit stops; and finally, synthesis these components to enable them create spaces with various levels of enclosure.

This thesis was derived from an analysis of Mies van der Rohe—an architect who can be interpreted in a multitude of ways. From this analysis, a design method was extracted that could be useful in pursuit of an infrastructure with an identity that runs parallel to the context of Syracuse.

The program of transit stops is one of significant importance to the city. The diversified transportation will reduce the negative effects of automobiles on cities by providing modes of transport to those city dwellers least able to afford automobiles. This increases the density of mid-sized cities, reducing commuting time and cost. City centers will be renewed, the current spread of cities will ease as will social divisions and environmental damage.

ODD PLOTS
ADVISORS: TIM STENTON,
ELIZABETH KAMELL, & RICHARD ROSA

DANTE COSENTINO



Kit-of-parts of Mies

The Cultural Mosaic: Knowledge, Conflict and the Power of Place

This thesis explores how contemporary architecture can recreate an authentic experience of a historical site by intervening in a historical context such that both historical continuity and contemporary additions manifest in a symbiotic and didactic way.

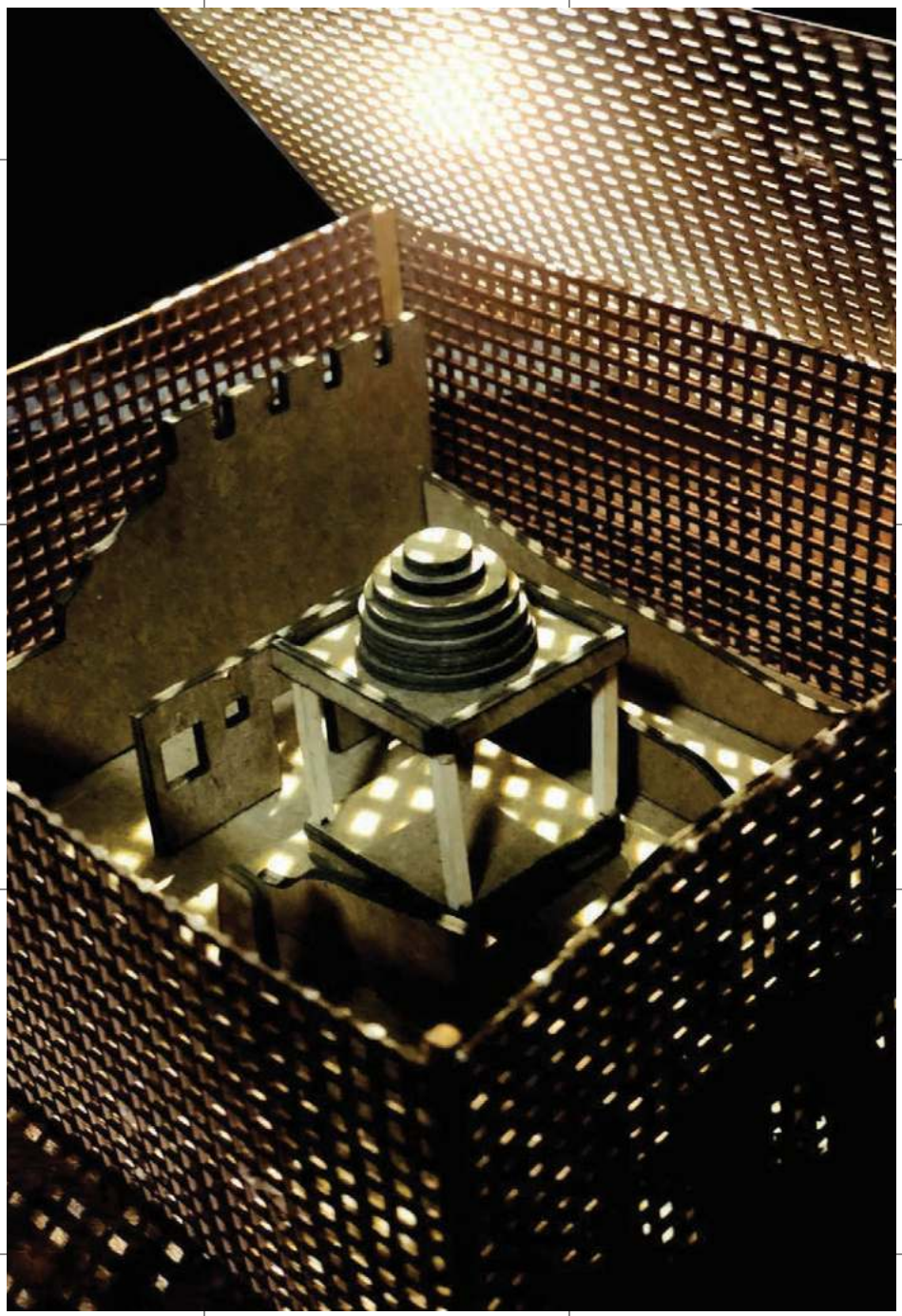
The project examines how the history of a place is represented and reflected logistically, and how it materially manifests in its built form. In the context of Rajasthan, identification means to acknowledge the ruling past, to embrace its traditions, crafts and architecture, and to create a contemporary language for the site based on past evidence. The thesis tries to establish a historical continuum using an abandoned fort in Rajasthan as its host, merging historic and contemporary elements and materials on the site. Moreover, the new addition must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence or adulterate history.

The site acts as a museum of history of place where existing architectural elements play an active role in laying the foundation for the history of place and objects of display. The ceremonial path around the complex changes and adapts to the pre-existing programs on site and argues for history as an instrument of projecting futures.

The museum of history of place does not act as a neutral box for artistic and cultural display, but becomes a device to interact with and view the historical ruins of the palace as they were when built. The addition tries to highlight the history of the site without interfering with the old and creates a mosaic with the new (temporal).

ODD PLOTS
ADVISOR: RICHARD ROSA

SHANAYA GIRDHARLAL



Getting There: The Return of a Public Infrastructure

The Greek *agora* was a crossroad, a civic center, a marketplace. The colonnade stoa lining the Agora of Athens was, as John Camp has written, "a true public building, designed for no specific magistrate, group or function . . . anyone could pass the time of day there. It was therefore a popular meeting place. . . ." An *agora* was a social space, a place to meet or a stop while *en route* to other destinations. Such public space naturally formed at the intersection of social, political and commercial activities and promoted a diversity of constituents.

Public space is where society is shaped and where collective will is expressed. Like an *agora*, it is a place of commercial activity and of leisure; its design has, above all, cultural and political importance to the citizenry. Public, open spaces and streets are the infrastructural glue of urban society and carry broad, political and philosophical meaning.

Public transportation grew with the development of modern technology, threading through streets and open areas in all cities. It is a public good; it connects neighborhoods, provides market and labor access, and is essential to most economies. In the case of Syracuse, the center of roadway infrastructure meets at Clinton Square. The Erie Canal, railroads and local electric railways then brought businesses and people, making Clinton Square the equivalent of an *agora* in the 19th century.

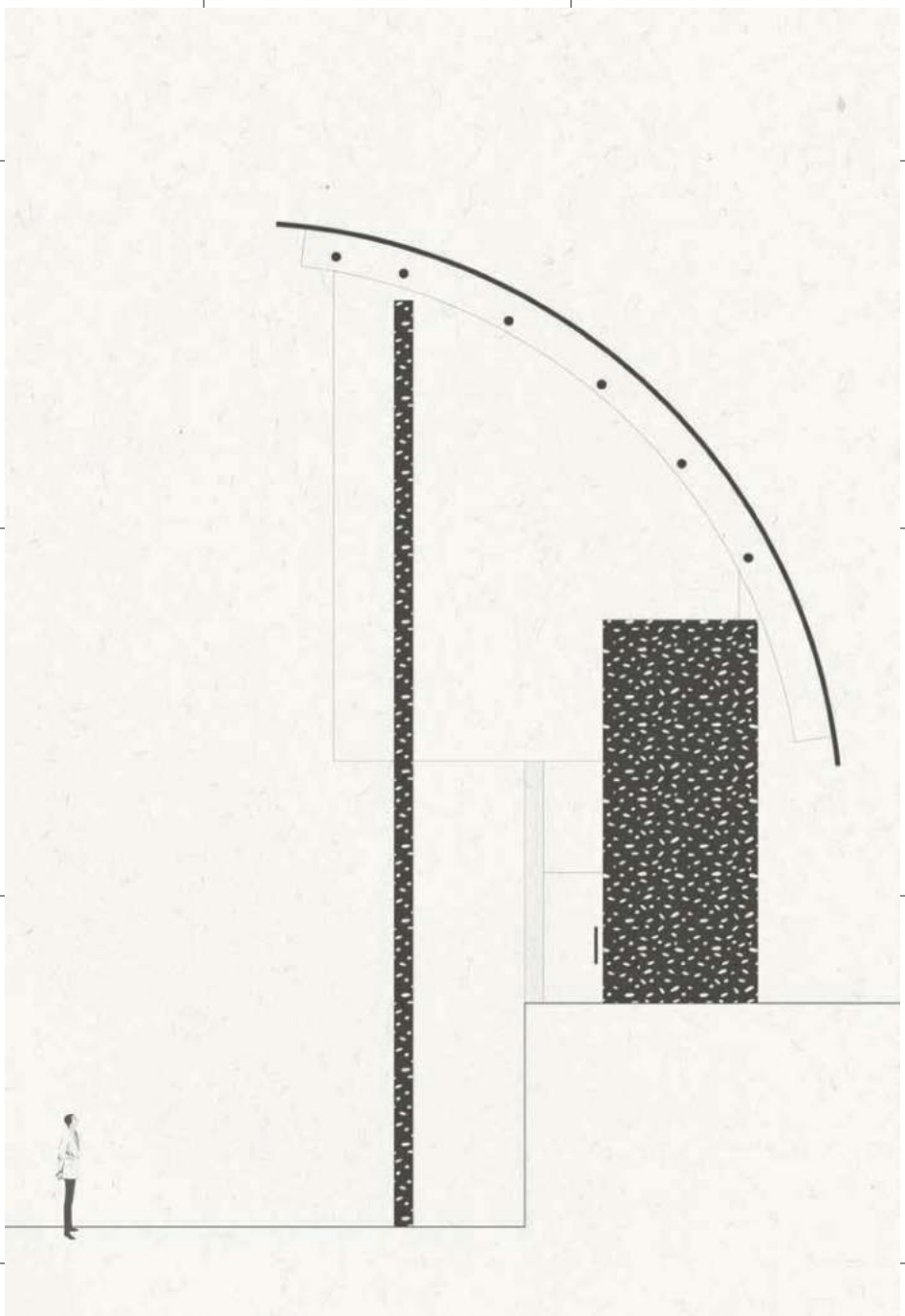
As the popularization of buses and private cars led to the phaseout of the Erie Canal and trains, public infrastructure no longer connected diverse neighborhoods, commercial activity dispersed, and access to labor shifted.

Architecture of the public realm also deviated; architects of buildings that composed public, open space no longer aspired to represent collective ambition, but rather to fulfill individual benefit and expression.

This thesis envisions Clinton Square as the new *agora* of Syracuse, a ready-made public square serving as both a transit exchange center and a marketplace. New public transportation systems of four tram lines, numerous bus lines and shared bikes meet here and mark the return of infrastructure as a necessary instrument to pursue maximum collective benefit and access to all points of labor.

ODD PLOTS
ADVISOR: ELIZABETH KAMELL

YUN QING HU & SIZHE WANG



Building Industry:
Relinking Tangible and Intangible

Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes two spectrums of identity: tangible and intangible. Tangible culture includes buildings, monuments, landscapes, books, works of art, and artifacts. Intangible culture includes folklore, traditions, language and knowledge, atmospheric conditions, etc.

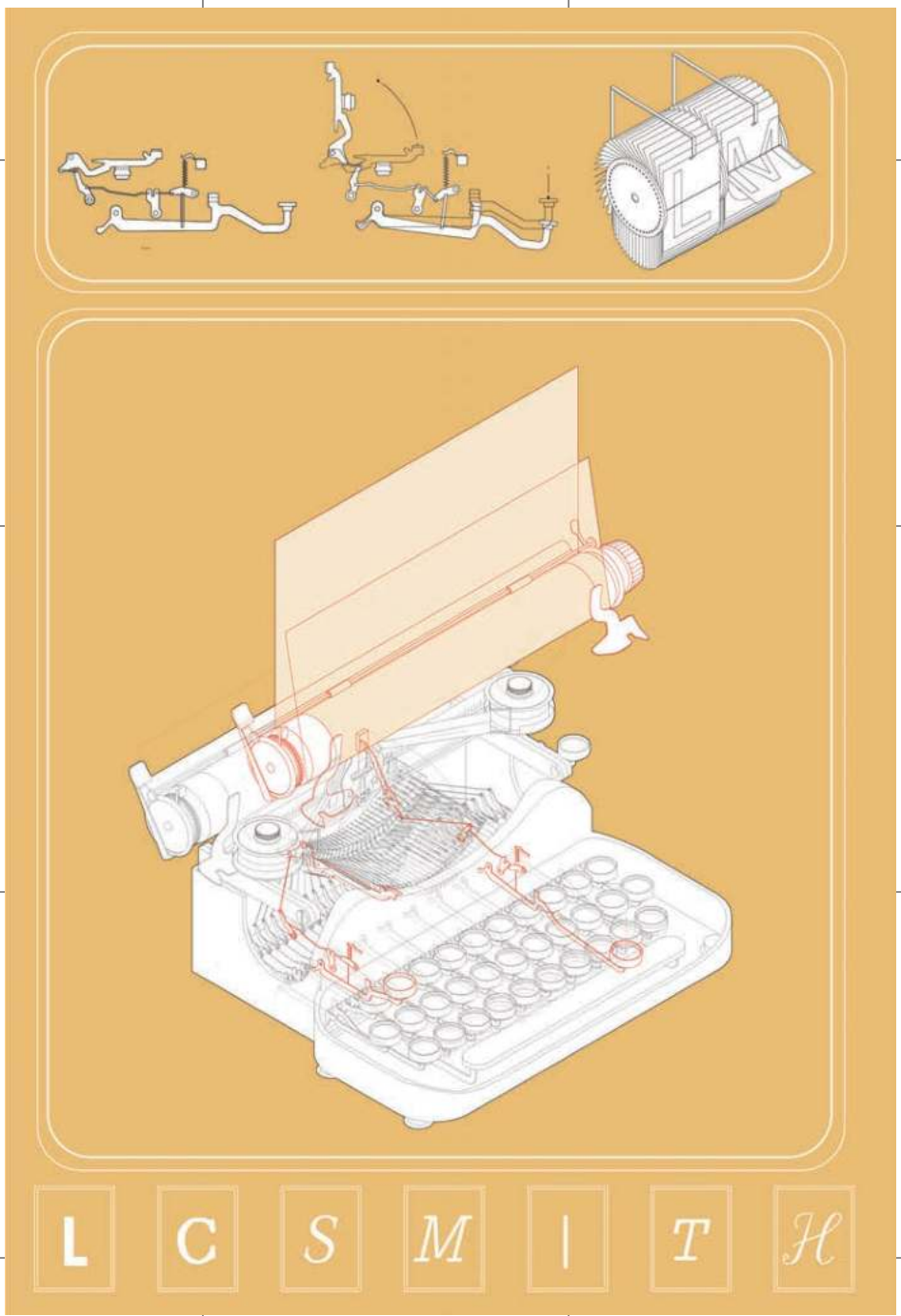
Syracuse, as part of Upstate New York, used to be an essential economic center of the United States. This resulted not only from its once-influential salt industry and its easily accessed canal infrastructure, but also from industrial innovation. Without trained engineers, the people of Syracuse designed machines for excavating the earth and building the Erie Canal. With easy transportation, goods and industrial products created and produced in Syracuse were shipped out, bringing prosperity and wealth to Syracuse.

With the development of new transportation technologies, the Erie Canal lost its competitive advantage. As a result, industrial goods from Syracuse could no longer find a market to consume these products. A great number of factories were either relocated to other parts of the country or permanently shut down. The Erie Canal was transformed to a city road. The image of industrial prosperity had been lost and left behind, becoming only traces of history.

These tangible ruins and intangible images of prosperity are waiting to be reconnected, revitalized, reestablished. The role of architecture, as a device that can both protect and revitalize such cultural heritage, is to mediate and to link the tangible and intangible parts of history. An industrial memorial that is composed of a spatial translation of such an industrial image can be a great way to memorialize, revitalize, and relink the tangible and intangible elements of industrial culture heritage.

ODD PLOTS
ADVISOR: TIM STENSON

WEIBIN LAO &
XIAOBAI ZHAO



Press to Communicate

Vimana: A Crisis of Translation

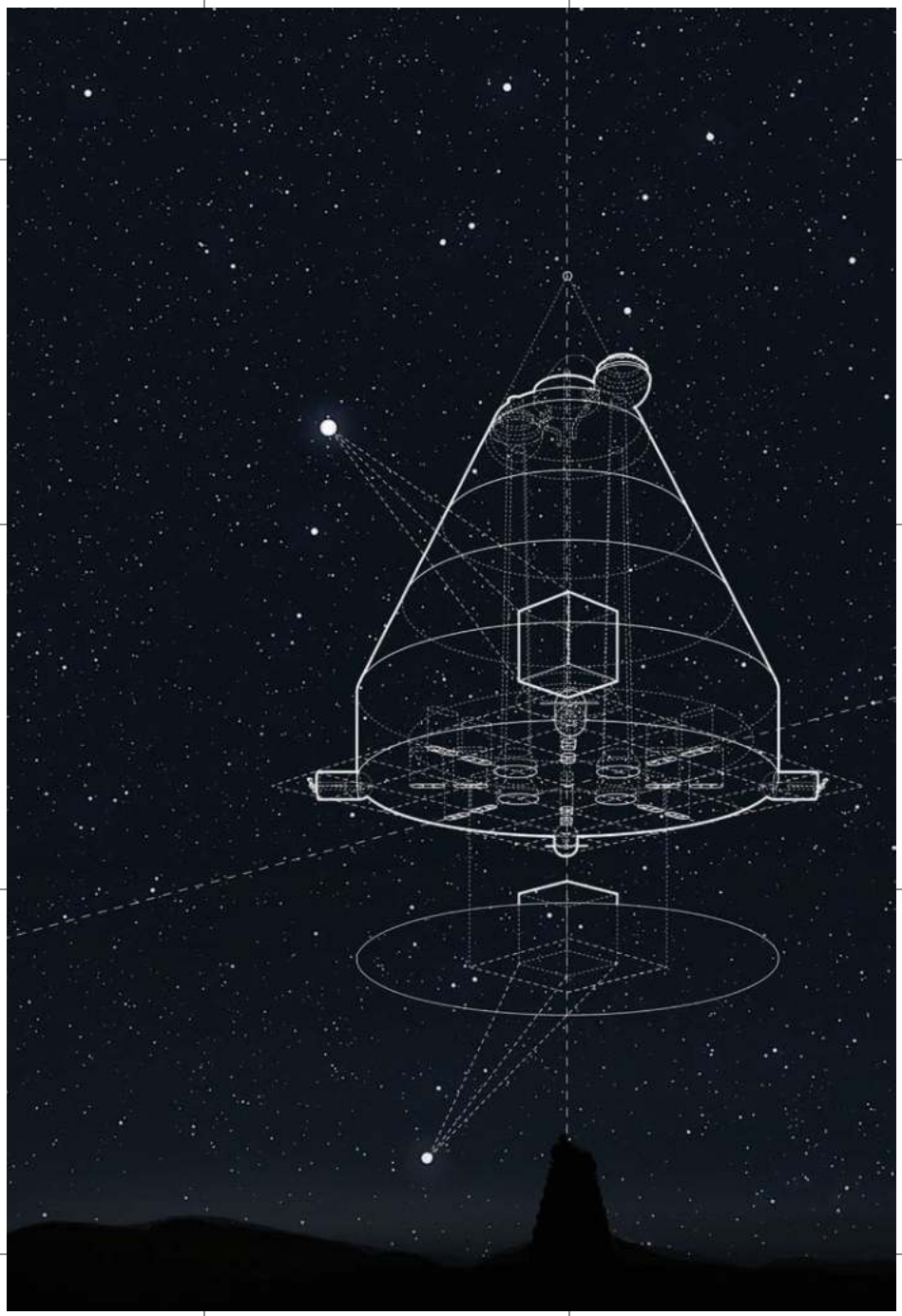
The architecture of the American Hindu temple, as we know it today, has become a caricature of applied style and a theater for rituals, rather than the symbolic representation of the core concepts of Hinduism. This typology is slowly losing its ability to function as it was originally intended—a place for spiritual cleansing reflected in the architecture's ability to facilitate energy through its core elements. There is a disconnect between the beliefs and their translation into architecture, resulting in a dissolution and erosion of the temple as a representation of the universe's two core qualities: *paravidhya* and *aparavidhya*, physical space and contained space.

The Hindu temple is defined by its literal and conceptual framework of the core essential elements: the *Garbha Grha* (sanctum sanctorum) and the *Vimana* (roof structure), through which flows the highest concentration of spiritual energy and which can metaphorically transport people into a non-corporeal existence. This thesis proposes to design a prototype/evolution of the Hindu temple through the identification, extraction, and redefinition of Hindu mythology, *Vaastu* (philosophy of space), ritual, tectonics, and the history of the *vimana* as a machine. The word *vimana* first refers to an ancient aircraft, extensively documented in ancient Indian scriptures predating Hindu temples, translated through history to mean mythological flying palace/chariot, and then phased into architectural vocabulary to mean the monumental roof structure over the sanctum. The injection of the *vimana*'s mechanistic origins back into the temple typology will result in what can be interpreted as a pre-historic future architecture.

The ambition for the architecture is to create a meaningful translation of the Hindu temple, which may set the groundwork for the temporal continuity of this typology. The temple should have the ability to communicate its place on earth regardless of context or site. This thesis may or may not operate as a prototypical framework that sees the site as a profane radical landscape superimposed with a sacred grid geometry to create the temple complex, which will then let the temple itself float in a series of vertical thresholds.

ODD PLOTS
ADVISOR: RICHARD ROSA

APOORVA RAO



Vimana, Temple in the Earth Navigating the Sky

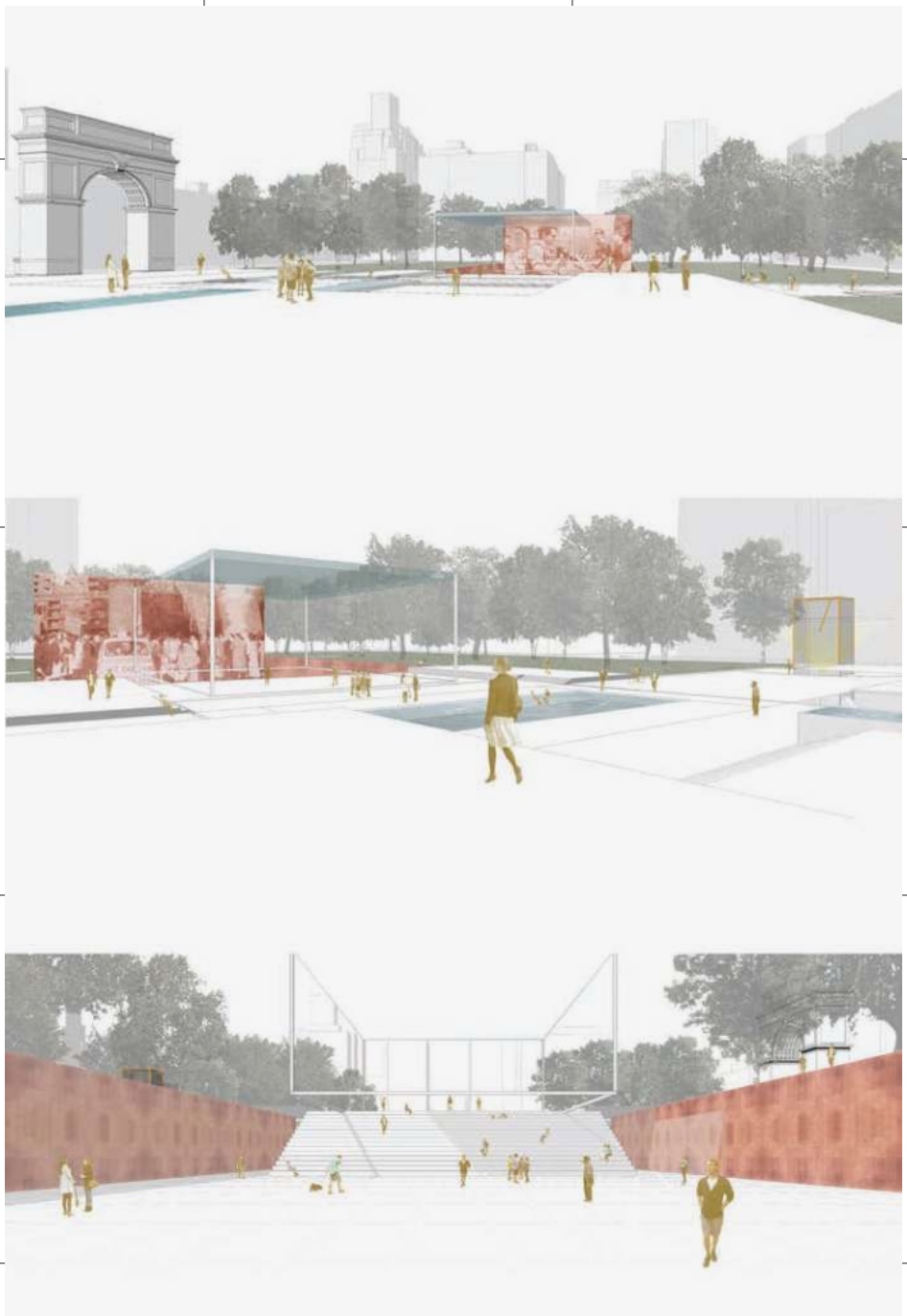
Reconsidering the Urban Artifact

This is a study of the architectural and historical construct of the *Urban Artifact*. For the purposes of this exploration, an *Urban Artifact* is understood as the physical manifestation of the city and its collective memory. It is the product of the history and character of its place and the embodiment of an idea of its type and the memory of its lineage. In contrast to the fixed intention and permanence of a monument, an *Urban Artifact* has its own autonomy and value gained over time until it ultimately becomes also identified as a monument. These concepts, defined by Lévi-Strauss, Maurice Halbwachs, and especially Aldo Rossi, assume the position that while the definition of these terms used may be at times ambiguous, that there is no singular explicit simple answer to the question of what an *Urban Artifact* is. Throughout history, the *Urban Artifact* has operated through a multiplicity of functions, defined in their time and society, that take place in their building type: theater, palace, museum, library, etc.

Relative to the shifts in urbanism, the 'city', and the changing sociological values from religious beliefs to science, this thesis operates as a critique of the *Urban Artifact* as a historical piece that can no longer constitute the city and achieve its individuality persistently. Because of its possible eradication, the *Urban Artifact* must not be placed within the blocks of the changing urban fabric, which is ruled by the modern grid, and it cannot be designed without a proper form that embodies both the preservation and presentation of its own cultural content. Thus, this thesis proposes a new *Urban Artifact* that emerges from the public domain and embeds itself in the foundation of the city, literally and figuratively, in order to enclose its cultural content within the layers of archaeology and open its knowledge through the surface of the place. Ultimately, the *Urban Artifact* is transformed to construct and benefit from the conditions of public space.

ODD PLOTS
ADVISOR: RICHARD ROSA

RICARDO RODRIGUEZ HUERTA



Growing Syracuse: The Architect's Role in Improving Syracuse's Food Environment

Urbanism requires community, and community requires a platform of public space. Underutilized spaces within the urban fabric can be activated by small-scale architectural interventions to create formal spaces for community gathering, interaction, and commerce. The positioning and connectivity of these interventions can lead to the creation of new urban corridors that encourage growth within and between underdeveloped parts of the city.

The role of the architect is to develop an architecture contextually relevant to a community, while addressing larger-scale urban issues, in order to create an accessible and beneficial built environment and lifestyle for users. Within the socio-economic context of Syracuse, people are underserved nutritionally and do not have sufficient access to good food. This provides an opportunity to intervene within and expand upon the current network of Syracuse Grows community gardens in the city, supplementing their network to increase food access in currently underserved zones of people.

A micro-architectural module can be developed on selected sites to serve a community-oriented program such as a shared garden, co-kitchen, food preparation, or food purchasing space. This module can adapt to site variations throughout the urban fabric. The adaptability of a single intervention can allow it to take on different programmatic qualities while maintaining its identity as part of a series, and multiply throughout the fabric to become a series of urban interventions rather than a singular plug-in.

These interventions develop an architecture of accessibility, constructability, and community identity that combines with Syracuse's urban issues of food access networks in order to facilitate access to good food, with the goal of providing the community with a platform to kickstart a larger change in the urban and socio-economic fabrics of the city.

ODD PLOTS
ADVISOR: TIM STENSON

STEPHANIE WAGNER

Growing Syracuse Network

Expectation in Reality's Clothing: The Woven Heterotopia as Cradle of the Future

The population of foreign-born residents in Syracuse has grown significantly in recent decades, contributing to 4.9% of the metro area's total spending power. During 2000–2014, the foreign-born population grew by a robust 42.5%, including a sizeable number of resettled refugees. A housing program that holds immigrants of different classes in one building could possibly become the soil for the growth of mutual understanding. Unfortunately, great expectations for the future cannot cope with cold realities. Sharp conflicts between different strata are always the elephant in the room.

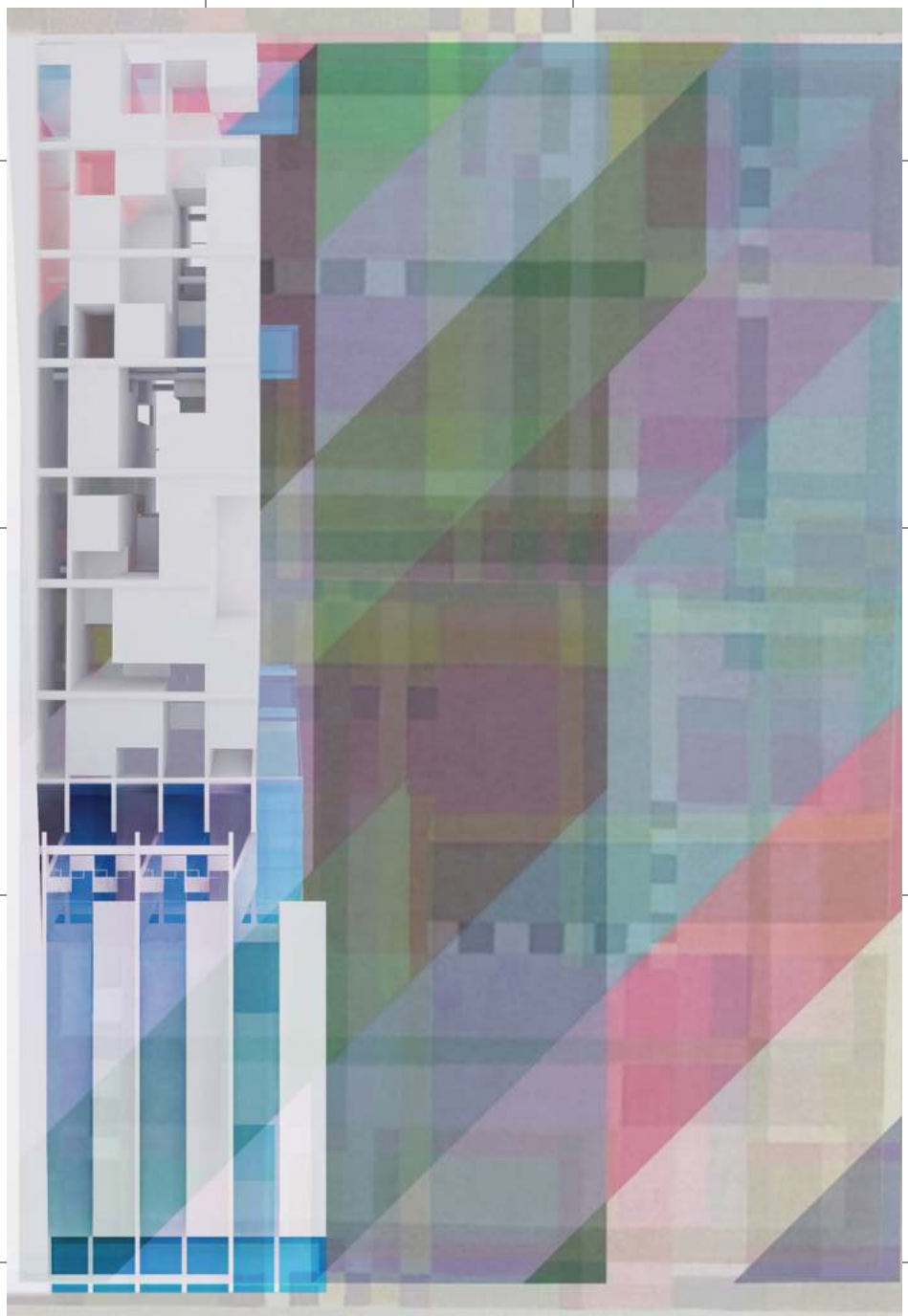
The site is in downtown Syracuse, NY, next to the Regency Tower Apartments and close to several apartments for the elderly. It also sits close to neighborhoods with different incomes. The project reflects the radical reality of class conflict, but tries to provide a transcendental solution, to create a new lifestyle for a more equal future. Community life not only cures the inner trauma of adults and soothes superficial conflicts, but also enables social contact among children from different social strata. The public community space could activate the senior population in the surrounding area to create events like Tuesdays with Morrie.

Therapeutic space in the community provides people psychological therapy and the ability to take the burden of liberty. As Walter Benjamin believed, artistic creation can stimulate the collective liberation of humanity. Space for art creation and appreciation is indispensable in the future community.

In this housing project, the individual operates at the scale of unit through the frame in a larger context of collective cultural identity. The project starts with the odd plots, or small intersections in a big housing project. The intersections of different parts of the housing reflect the segregation and fusion of different classes. The thresholds and interfaces create community space. They poke into the building in certain ways as public space for communication between races, or as part of one mass which is physically separated but virtually connected with another mass. The plots work as the bridge between different worlds, either reflecting the segregation, or showing the possibility of communication.

ODD PLOTS
ADVISOR: ELIZABETH KAMELL

HANGER (HEATHER) WANG



Scale Transformation: Recomposing the City at a Human Scale

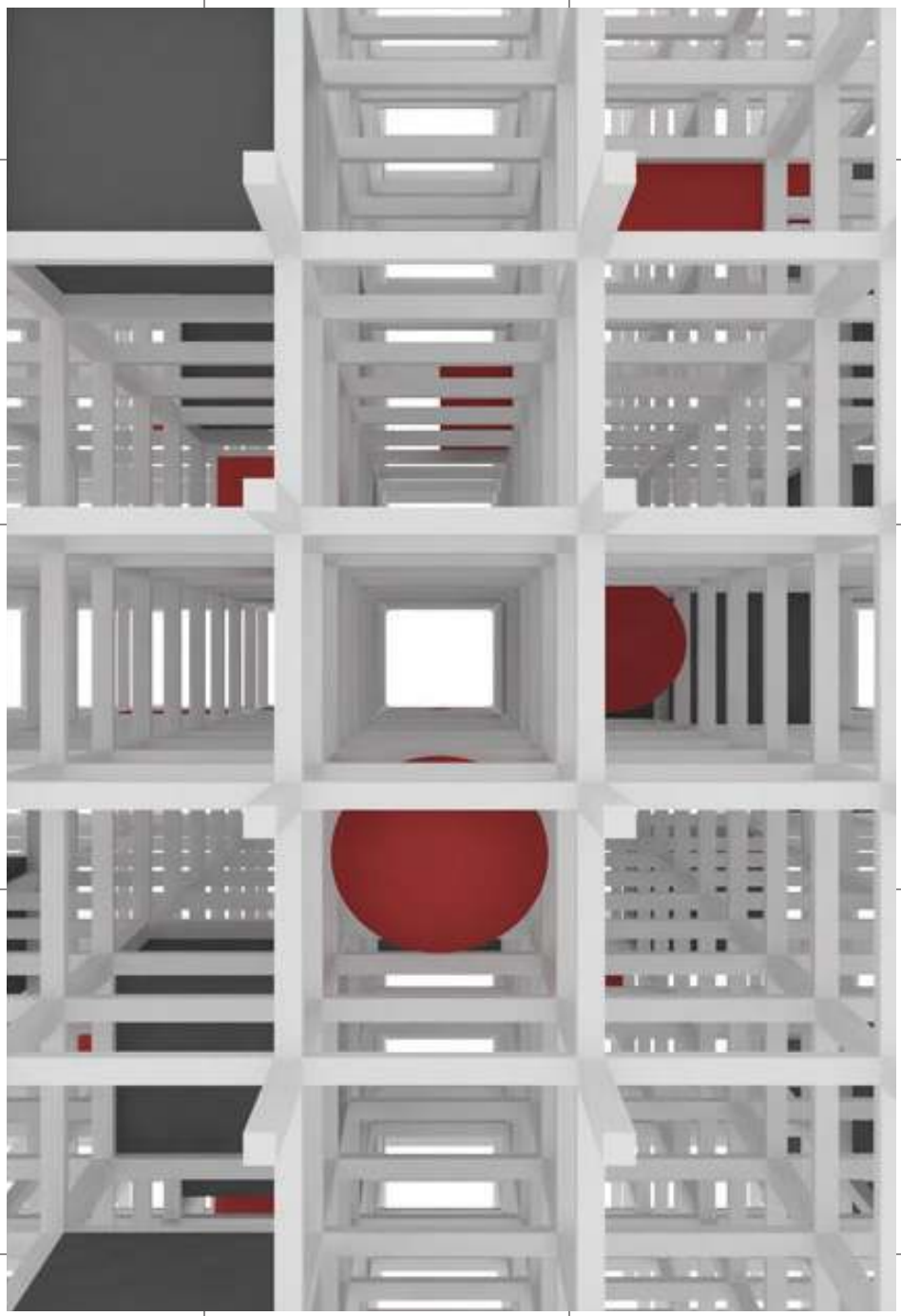
Urbanization causes the explosion of skyscrapers and leads to cities with high densities. Urban spaces are developed and concerned with the scale of metropolis, leaving increasingly less room for individuals.

How can we develop a hybrid architectural type that can accommodate the dual ambitions of public space and individual-scaled space of refuge with a particular urban condition? This thesis intends to develop an alternative spatial entity that recomposes the land at both the scale of the city and the scale of the individual.

In this project, a piece of Manhattan or a fragment of the metropolis will be detached, then extended and infinitely repeated on Roosevelt Island. With a blurred boundary between the building and city, the building will not stand erect in the city, but will mingle with the ground, the city, the water. The building itself will have the quality of a city but decentralized. This project is supposed to be a frame, a grid or a system filled with homogenous elements adapted to a variety of uses. It offers a repetitive pattern so that neutral or equal structures can be continuously added. This will subtract the massive amounts of information and the mega scale of a city and offer a large degree of freedom and personal involvement for individuals.

ODD PLOTS
ADVISOR: RICHARD ROSA

XIANRUI WANG



Higher Level: An Exploration of a New Public Housing Typology

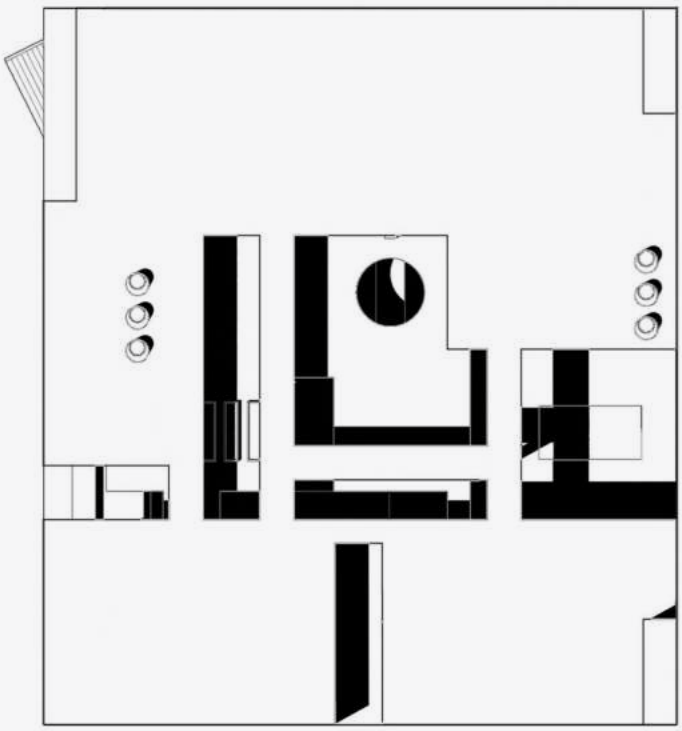
For some, public housing is a stack of boxes. For others, it is the symbol of community and home.

The key is to create a unified feeling that is bound to the project. Why is it my home? Because there is something unique that I'm so familiar with. The people living there, the activities happening there, the stories within each project—these are the most important. The responsibility of the architect is to create spaces that make such stories possible.

Housing should not be merely a stack of unit boxes, but a combination of private and public spaces as well as programs that enhance social interaction and community life.

Thus, the goal of this thesis is to develop a housing typology for Medellin that focuses on various scales of social life creation. Urban ambition is the language of this typology, which can be copied and applied to different spots within the city. These buildings can then form a system that gives different areas a unified identity, thus diminishing the disparities within the city and finding a new way to think about urbanism.

LE YANG



ON THESIS: MICHAEL MEREDITH

FAVORITE ARCHITECT, ALIVE

Frank Gehry

FAVORITE ARCHITECT, DEAD

Louis Kahn, maybe. Or Venturi, maybe. I think Kahn's better—Kahn is better.

WHAT DID YOU DO FOR YOUR THESIS?

I did it here—it ended up being a film museum in New York. It was about the representation of space through film and it was a prototype about repetition. It was really based on (Bernard) Tschumi and Manhattan Transcripts—things like this and kind of about techniques and representation using film, montage, etc.

DEGREE PROJECT VS. THESIS

I think it's more and more important nowadays to be able to construct your own argument and your own context for your work. The institutions don't provide it as well or as readily as they used to. It's really up to individuals or small groups of collectives. I think it would be interesting if all the students got together and decided to have A Thesis. That'd be cool. You could share a Thesis and have different projects. If you did that I think it would be pretty radical. I think it would be very hard because inevitably, not everybody gets along with each other, or they all want to be individuals.

I always say this to my students: It doesn't take much to change the field of architecture. Literally if 10 or 11 people got together and made an argument and said this is what architecture should be—people would pay attention because it would be pretty weird to have like 10 people come together and have a position on it. Everybody in every school would be paying attention to them.

Liz did—last year—something on "The Normal"; she does this one-word thing when she runs Thesis. She does things that I would consider an avant-garde-ist attitude where you can't really figure out what it is, non-architecture, so she'll say something like "air." They often struggle with it and try to figure it out. She'll propose a word or a theme and people have to find a Thesis inside of that.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I really don't want to do a Thesis. I feel like I'm over that point in my life. I don't really want to be a student anymore—I mean I feel like I am perpetually a student, but I am free of the institution. I'm on the other side of the institution, now. Yeah, I don't really want to do a Thesis.

ON THESIS: SARA LOPERGOLO

FAVORITE ARCHITECT, ALIVE

I would have to say Annabelle Selldoff. I also very much like Herzog and de Meuron.

FAVORITE ARCHITECT, DEAD

Le Corbusier and Mies van der Rohe

WHAT DID YOU DO FOR YOUR THESIS?

My Thesis was studying a modern ruin on the island of Alcatraz and asking what we do with existing buildings. Do we knock them all down? Do we repurpose them? That's what it was in 1989 and I think nowadays that's really being looked at quite a bit.

DEGREE PROJECT VS. THESIS

I guess what's interesting about doing a Thesis is that it's all you. It's really you formulating that and setting your own schedule and parameters and questioning your own thoughts about architecture. So, I think there's some validity to that, and I know that there's a lot of discussion about getting rid of Thesis and just doing a big project. I think a Thesis is the way to go—or to continue with Thesis, because I think it's the first time you're really challenged to think for yourself, really, and try to narrow down your interests in architecture. It doesn't mean, necessarily, that it'll define you for the rest of your career, but I think it is a good moment to stop and reflect. And I think that if you're just doing another project, I don't think it'll have the same impact.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I think that probably I might consider doing something that was more socially responsible. At the time, we had come out of the 60s where architects were very involved in social issues and there was a little bit of a backlash to that in the 80s, so that kind of got put aside. I think that if I were doing a Thesis today, I would probably want to do a Thesis on housing, on homelessness, on repurposing buildings for those reasons. So, practical—but I think really addressing a lot of the issues we see around us today.

Can everyday objects or situations shift our understanding of the world and our discipline within it? Architecture has an ongoing and assorted relationship with the phenomenon of the "ordinary." From notions of "Ugly and Ordinary" to "Architecture without Architects," designers, writers, and thinkers have engaged different conceptions of the same idea, producing work or analysis with a significant breadth of implications. Ultimately, the latent and idiosyncratic character of everyday phenomena is appropriated and projected forward to pursue novel architectural considerations. For example: Scott Brown, Venturi, and Izenour reposition the Las Vegas Strip; Reyner Banham organizes Los Angeles into Four Ecologies; Le Corbusier and Auguste Perret argue about window proportions, or Alison and Peter Smithson collect pop advertisement to infuse architecture with the immediacy of modern media. This thesis committee intends to unpack distinct and different manifestations of this rhetoric, and through research, analysis, and speculation, explore the qualities and characteristics of the strange, unorthodox, and eccentric nature of the "ordinary."

As designers and educators, the advisors are excited to be working with students who think beyond the obvious, as well as those who love to make, model, and draw stuff as a means of reflecting on their thesis. We are looking for students who are interested in analyzing and projecting upon the conditions of the everyday to develop an architectural proposal of significance to the discourse. This committee will approach thesis with the goal of developing building or design proposals. In light of this, notions of site, place, program, context, and representation will be aspects of the initial research. We expect research to coincide with production that will communicate the intent of the project through both text and images.

ORDINARY CONDITIONS

Advisors:

Gregory Corso
Jonathan Louie
Nicole McIntosh

Building Reconfigurations

In a contemporary society saturated with images, photographs of physical artifacts are intermixed with inaccurate drawings and low-res copies. These new images challenge the associations between buildings and their representations. While Robin Evans writes about the translation of drawings to buildings in the past, this thesis extends this exploration to include the reconfiguration of images using several current digital formats. This aligns to Joselit's statement in *After Art*, which argues that "an image is a visual byte, vulnerable to virtually infinite remediation." This thesis contends that the reconfiguration of active images into static material can be exploited as a design method that fosters new proposals which engage historical architecture.

This project leverages the image documentation of La Calahorra's renaissance courtyard, producing new building assemblies that subvert the order, composition, and material of the original building. The *Codex Escurialensis* acted as a pattern book of drawings for the construction of the courtyard, taken from Rome in the early 16th century by the owner of La Calahorra for its drawings of Italian antiquity. The courtyard is an early example of the abstraction that can occur during the transmission from drawing to building. Since then, La Calahorra's image has been reconfigured through many formats, such as film, travel photos, sketches, and physical changes over time.

Speculating on how digital images and software influence the design process, the thesis proposes three example narratives that use these formats in conjunction with one another, oscillating between image, drawing, animation, and model:

I. Staging La Calahorra: Speculating on the future collapse of the courtyard, a film crew deploys scenic props to temporarily recreate and conceal elements, enabling them to shoot three sequences.

II. Expanding La Calahorra: The building is passed down through the generations, each new owner making new additions to the courtyard, the layers slowly accumulating to make a wholly new composition.

III. Editing La Calahorra: A new buyer comes to La Calahorra to find the courtyard has been removed and relocated by a previous owner. He decides to rebuild the courtyard based on several distorted scans, low res photographs, and warped drawings that he finds of the original structure.

ORDINARY CONDITIONS
ADVISOR: JONATHAN LOUIE

ALEXANDRA ALLEN & SCOTT KRABATH

Renaissance Courtyard, La Calahorra

Casting Contradictive Landscapes: The Objects of an Obsolescent Future

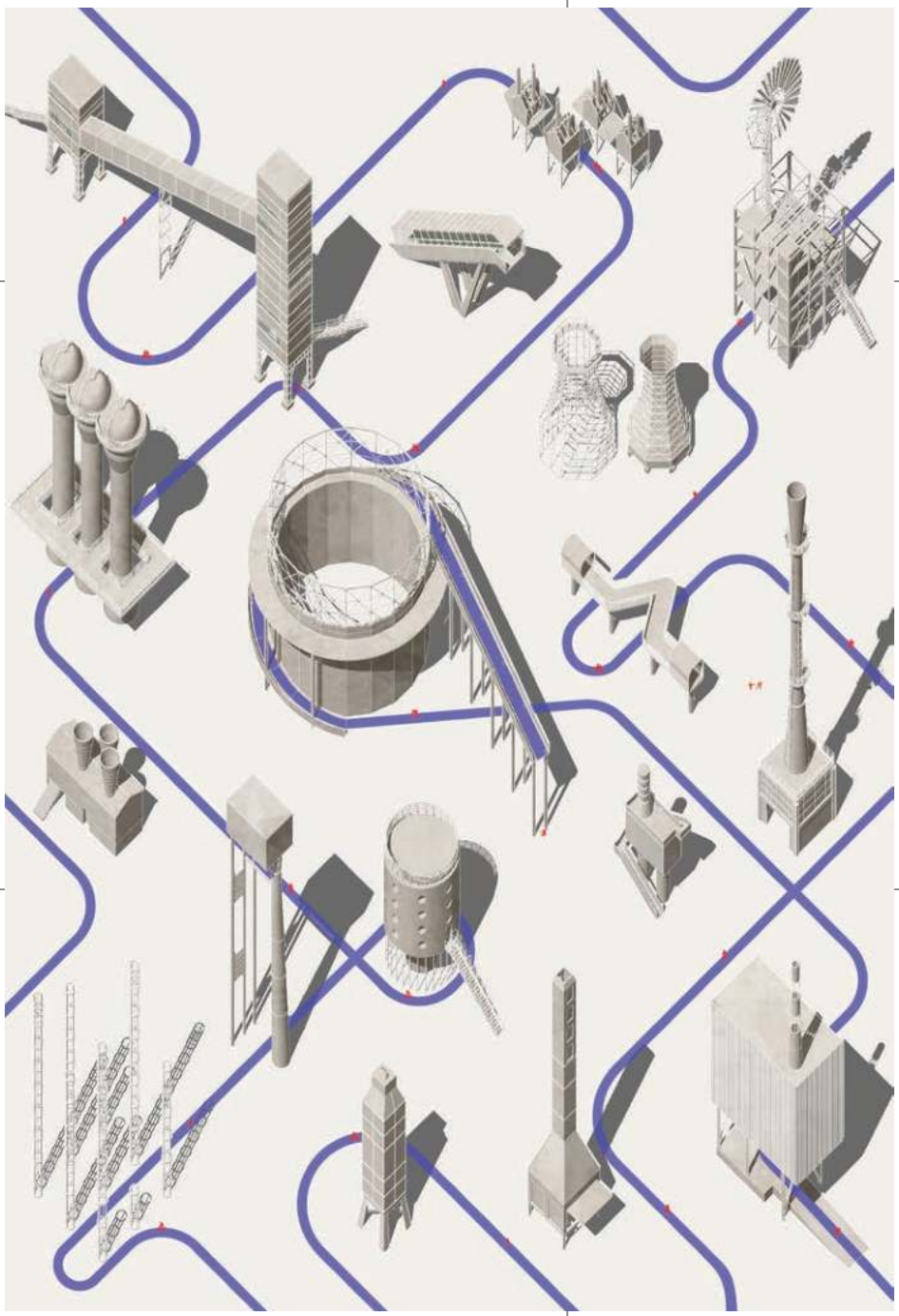
This thesis pays homage to the longevity of the ordinary yet iconic elements of the German Ruhr Valley, aiming to bring its functionally obsolescent architectural characters to the forefront of design analysis. The investigation catalogs, dissects, and speculates on a series of conditions that arise from the mixed array of economic, geographic, and cultural pressures of the contemporary Ruhr Valley. Rather than merely describing and critiquing the found industrial objects, a series of paradigms visualize a fictitious world in which a family of could-be-architectures can take the stage. They act as prototypes for unspecified places while still exploring the consequences of their previous cultural actions and uses. In this, the thesis contention becomes just as interested in the visual as in the formal, capable of creating new realities and artificial natures through architectural motifs. It packages a set of formal objects ready to enter the canon of the architectural discourse, with projective character as their strongest weapon.

Projective character is understood to be achieved through the precise miscalibration of everyday objects, be it through scale, copies, or image. These techniques de-familiarize the everyday as a means to remove it far enough to see it anew. The process is culturally specific while its outcome often bears an illogical relationship to use. With the mass exit of industry from the Ruhr, the industrial objects of the region become a vehicle for formal and spatial miscalibrations: a stage for contemporary projective character.

The Ruhr is investigated via a series of smaller paradigms. It is not an exhaustive list, but rather a confined visual series. Together, the visuals straddle the line between real and unreal through precise and specific miscalibrations of scale and image. Depending on the model at stake, the miscalibrated objects at hand are moved, tilted, gathered, disoriented, magnified, hidden, and/or crutched in order to cast new smaller narratives on their surroundings. Together, they present a cross-section of examples to prove the benefit of projective character and the specific circumstances, techniques, and cultural requirements for producing it.

ORDINARY CONDITIONS
ADVISOR: NICOLE MCINTOSH

SARAH BEAUDOIN



Learning from Wes Anderson: On Artificial Memory and Detail

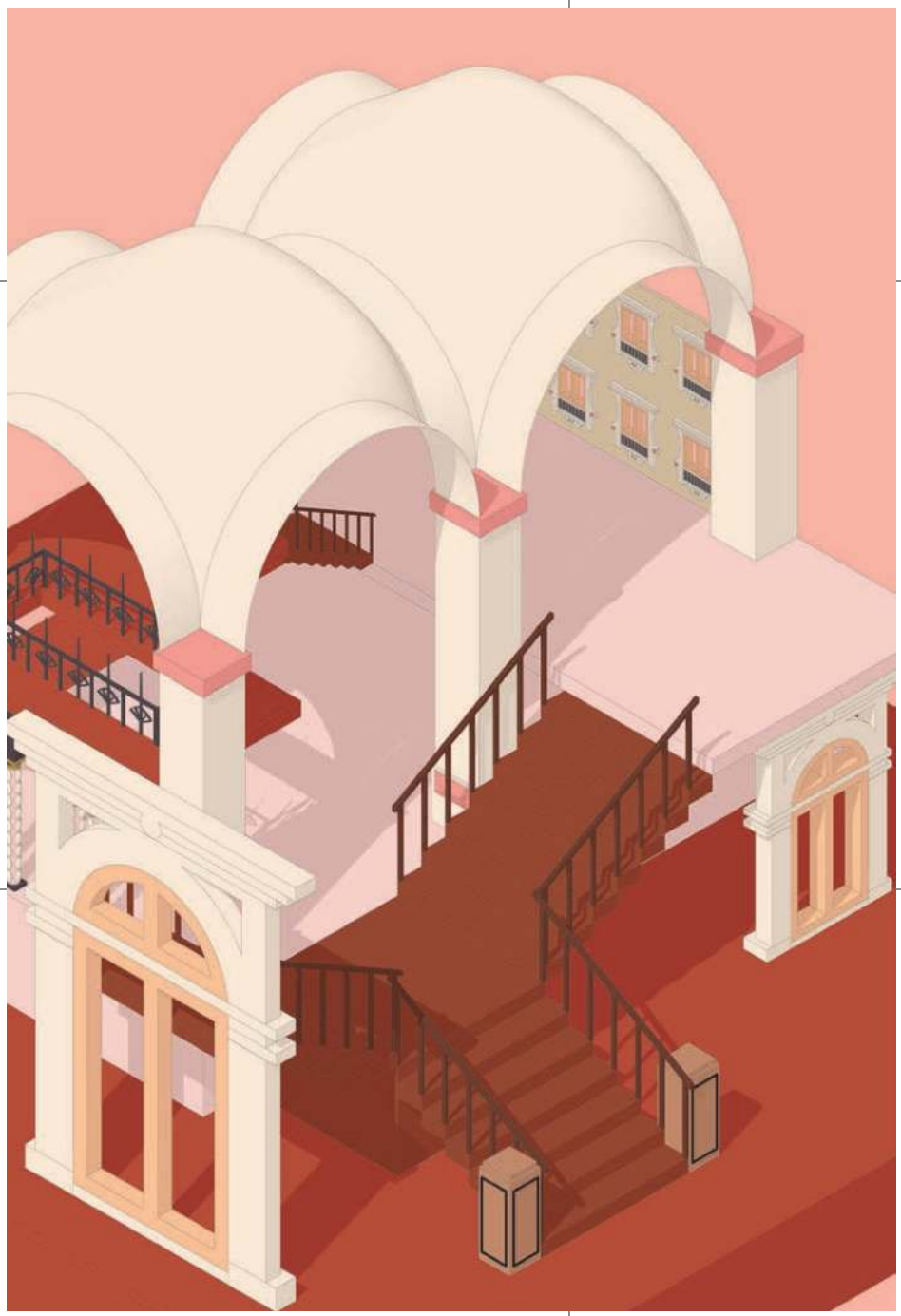
This thesis focuses on the reproduction of detail, through compression and misarticulation, an artificial memory of its reference. The project centers on three Wes Anderson films: *The Royal Tenenbaums*, *Moonrise Kingdom*, and *The Grand Budapest Hotel*, all chosen due to their cult following within the Anderson canon. Wes Anderson articulates his cinematic universes meticulously, and uses unique methods to capture certain emotions in his films. A huge part of Anderson's film worlds is his attention to detail, and all parts of his films are deeply invested in maintaining the illusion of the film world he has created. Anderson often forfeits practicality for aestheticism, making it easier to dissect the film sets.

The architectural detail is a map for construction, ensuring the building is built to a certain standard. It is often dimensional, implying a set of rules, followed to reach one goal. Set detail, however, is quite different. Although ultimately it serves the overall, it does so for the sake of the image, not the construction. Often constructed from thin pieces of plywood built up, set details are hugely different from the physicality of construction details. The details are not reproduced accurately in size or place but are different in scale and projection.

The details come from a kit assembled of exterior and interior elements taken directly from film stills themselves, giving them scale and depth where before they were only image. The accumulation and redistribution of these film details ultimately create and reference the film in an indirect way. Misplacing these details means they aren't exactly matched in the film, yet are recognizable. The objects' recall of the film—sincere yet contained—is much like the way Anderson treats his films. They aren't meant to be faithful in reproduction, but instead an idealized conglomeration reminiscent of the films themselves, an artificial memory.

ORDINARY CONDITIONS
ADVISOR: NICOLE MCINTOSH

ABIGAIL CAMPION



Grand Budapest Hotel

Amazon City: The Fulfillment Center of the Future

This thesis looks at the projection of Amazon's patent drawings for vertical fulfillment centers and speculates on their design to evolve into a significant typology in the present day.

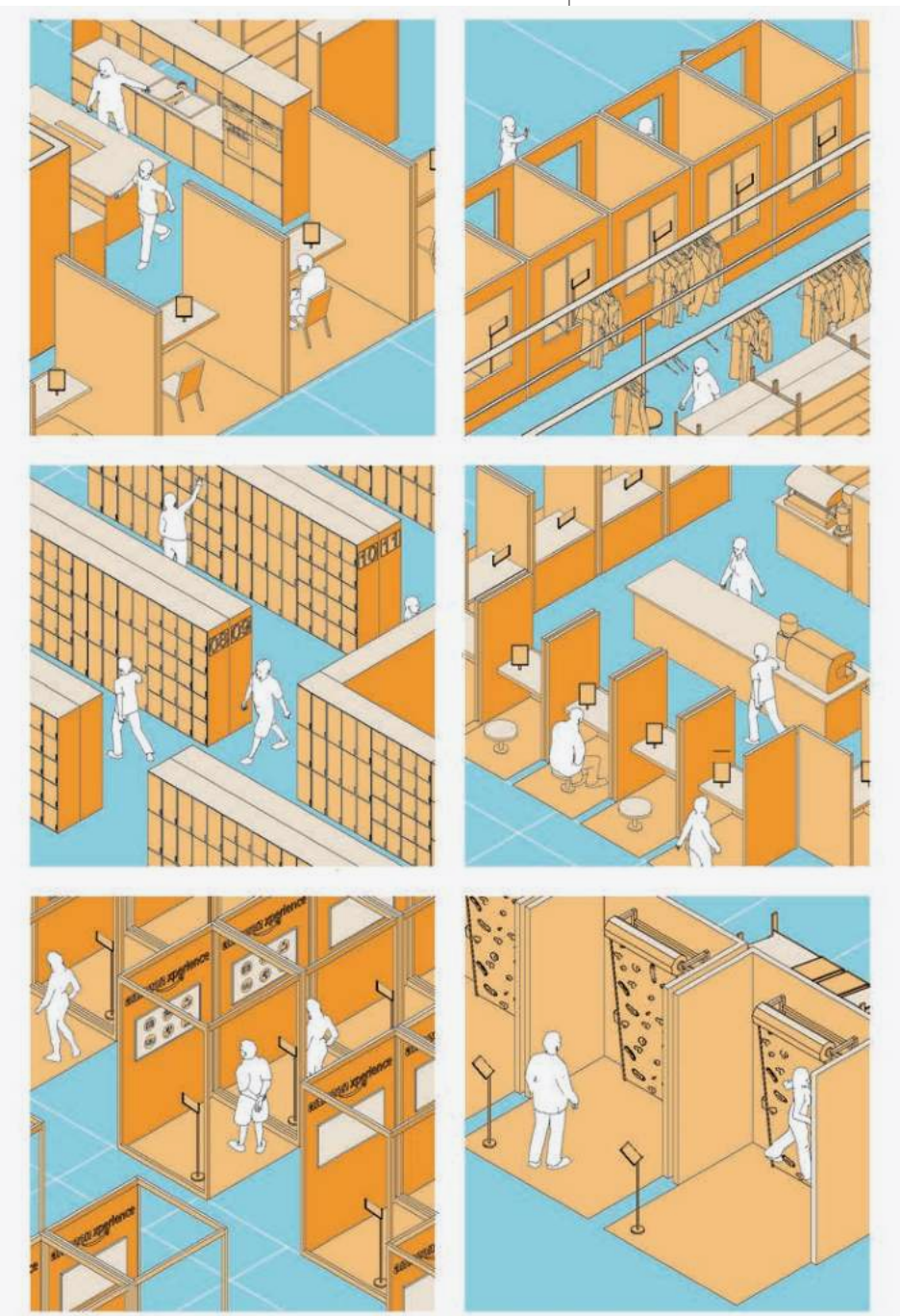
Amazon is the world's largest online retailer. In June of 2017, Amazon released one of their most compelling patents, a multi-level fulfillment center with a beehive structure for Unmanned Aerial Vehicles. The release of the drawings made international news. These could change the way distribution centers are perceived and designed. In 2017, Amazon had 300 million users worldwide. Rapid growth has enabled Amazon to expand to different continents and forced them to open new fulfillment centers globally. In North America, there are more than 75 fulfillment centers, with plans to open more. Amazon has also developed new ideas and patents for technology that can be implemented in their fulfillment centers.

Warehouses as distribution centers have complex operations. Most recently, there have been proposals to incorporate them into the urban environment. The development of these types of buildings within larger cities creates an opportunity for architects to become part of their design. Logistics has grown along with technological advances and could be implemented in the urban environment.

This thesis takes Amazon patent drawings as a starting point to speculate about a future in which distribution centers take the typology of a skyscraper and become part of a city. The new fulfillment center will aim to bring public programs that will interact spatially with the different logistics of the company to create unique relations among them. People will be able to experience the new Amazon tower and its logistics away from the computer and in a physical way. The vertical fulfillment center, as a city within a city, will become an icon of current times.

ORDINARY CONDITIONS
ADVISOR: NICOLE MCINTOSH

JESSICA CASERO LOPEZ



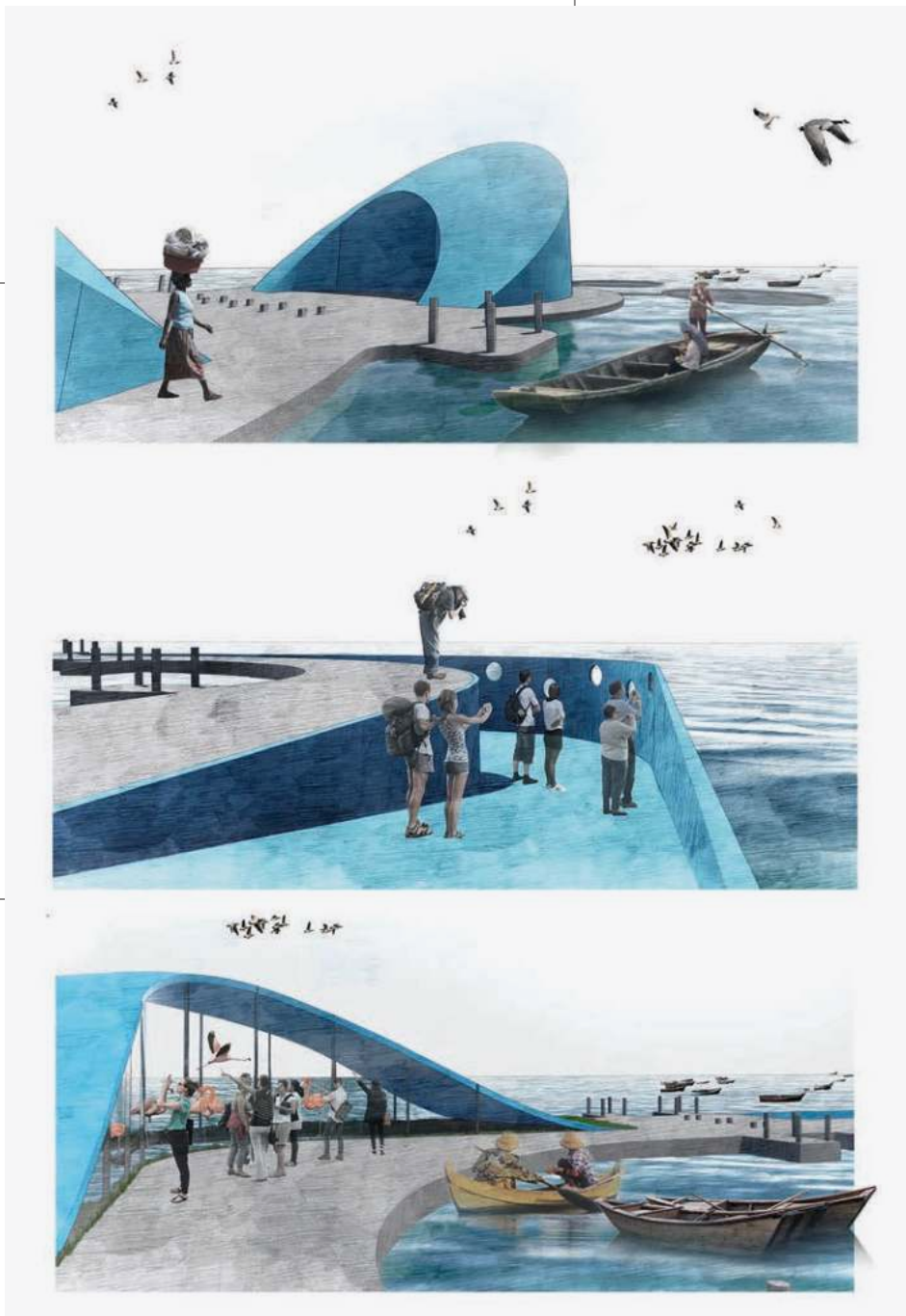
No Man's Water: For Both, By Both

The Dominican-Haitian border does not exist as a fixed line of division; it is instead a series of territories that are constantly redefined as a consequence of the fuzziness present on it. The issues of territoriality are generated by the numerous mediators of and disputes surrounding control. The generators of these issues of territoriality are human—such as the CESFRONT on the border—and non-human—such as the flooding caused by the growth of the saltwater lakes on the southern borderlands. This unique border condition cannot be negotiated with predominant border typologies such as a wall of division or a gate for transition. The thesis argues for an architectural vehicle that is able to harvest a productive fuzziness created by both sides and for both sides.

The project focuses on designing a hybrid for the Lakes Corridor, a site where border relationships have been highly shaped by a rupture on the border, and where predominant border typologies have failed. The Lakes Corridor border crack is created mainly by the growth of Lake Azuei. This lake was originally used to establish the border between the two countries, but as it has been growing into Dominican territory, the official border has become indistinct. The indistinctness of the border can be observed in the existing "no man's land" along the Lake. This border crack has not only affected the jurisdiction of the grounds near the lake but has also caused issues on the water. The thesis responds to this unique border rupture by proposing on-water modules that address issues of individual identity and shared jurisdiction. These modules also offer specific site-related experiences by offering moments of connection to either the water or the landscape.

ORDINARY CONDITIONS
ADVISOR: GREGORY CORSO

STEPHANIE MANUELA CUEVAS BÁEZ



Hybrid Proposals on Lake Azuei on the Dominican-Haitian Border

playingGround: Towards a Seriously Playful Architecture

“playingGround” is a study of the fundamental rules and organizational logics seen in popular board games and an exploration of their potential applications towards the manifestation of utopian ideals of the built. This thesis is interested in the restoration of user freedom in the built environment by reintroducing the concept of “play” as the fundamental principle of design, giving equal agency to all users in utilizing and modifying transitional and extended-use circulation space. Play in this thesis acts as the antithesis to the normative systems of order and regulation from which contemporary architecture is derived.

“playingGround” posits that every ground condition holds inherent potential for play and delight in its use, and these qualities, when achieved, lead to a reorganization of social dynamics. Games are seen as tools of projection of architectural possibilities in the built environment. The thesis uses gaming logics, rules and frameworks to create a design system in which play, fun, delight and entertainment are prioritized as paramount to formal and spatial development. The intention of “playingGround” is the development of a new utopian game world that manifests as a composite of elements of play from multiple games appropriated to the built environment.

ORDINARY CONDITIONS
ADVISOR: JONATHAN LOUIE

ANITA LAMISI KARIMU

The Denuded Image: A Critique of the After-Image

The Denuded Image aims to create a conversation between a photograph and its viewer by adding back the third dimension. It is not a proposal of how architects should design space, but a model for observation and study of how to create new ways of seeing. The dioramas at 1:8, 1:4, and 1:2 scales expose the reality of the forced perspective and the denuded photograph's distorted characters. As scale increases, the observer is invited to engage with the in-visible parts of the image that differ in materiality. The final spectacle includes all models and their respective images, to expose the truth and reality of what lies behind the image material.

We begin to understand things through the images we see of them. The photograph translates reality to the human eye, capturing principles that help us understand our own optics, such as perspective, materiality, and relativity. A photograph functions alone and is a flattened translation of a space; this thesis aims to reconstruct the third dimension of a photograph using methodologies such as perspective to develop a series of dioramas. The photographs are denuded, stripped of the preconceived materials in order to focus on formal explorations. Each diorama is fixed to one favored view, where we see the denuded image. It isn't until the observer's viewpoint is shifted into an unidealized station point, that they can begin to understand that what they thought was a normal space is actually physically distorted to distinguish it from its reality. The parts of the original image that the camera couldn't capture have been translated into framework that supports the material of the denuded image. Without the in-visible areas, the reconstructed image would not exist.

This thesis is a study of images, perspective and human perception. This tension between the spectacle and the viewer creates new ways of seeing and understanding space.

ORDINARY CONDITIONS
ADVISOR: NICOLE MCINTOSH

DANYA LI

Falling Ground:
Replica and Representation

Highly urbanized areas over the world must prepare for another huge population inflow. According to the UN, around 70 percent of the world population will likely live in urban areas by 2050. Big cities such as New York City, Tokyo, and London already face land scarcity and high property costs in their main urban regions.

This thesis explores a new underground typology, adapting into existing urban contexts as a potential solution for these growing issues. Existing infrastructure elements such as parks, subways, and water tanks or sewage systems, which are omnipresent in urban regions, become part of the underground space by merging their forms into a new subterranean architectural language. These infrastructures will help create a wider and denser underground network, not only to connect one place to another, but also to create a whole underground landscape that juxtaposes with the architecture above ground. By applying an osmosis effect as a strategy, this underground utilization of space will balance and connect ground to underground and underground to underground.

BYUNGRYOUNG LEE

Projection of Subterranean Network

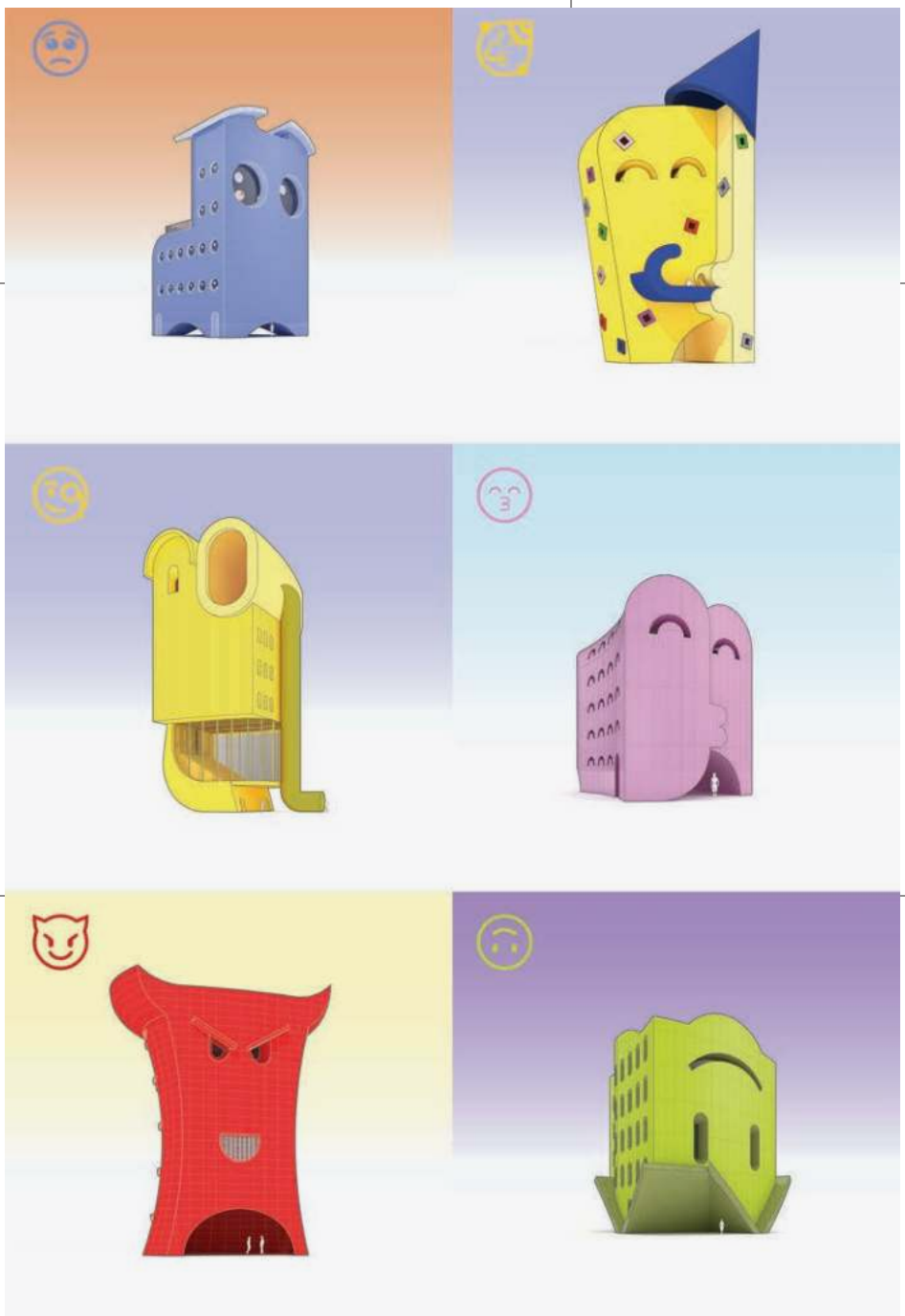
Emoji Disorder: Using a Digital Dialect to Enhance Architectural Communication

The introduction of emoji to language creates a universal form of communication through expression. This progressing visual language calls for an update to architectural language. The duck, based on form, and the decorated shed, based on signage, are no longer adequate to project meaning onto architecture. The symbolic language of emojis calls for a new model: *the duckerated shed*. Applying emoji to architecture allows for a graphic immediacy of understanding. This quick reading of faces is explored through pareidolia, which the Oxford Dictionary defines as "the perception of apparently significant patterns or recognizable images, especially faces, in random or accidental arrangements of shapes and lines." Initially associated with mannerist paintings, which depicted realistically proportionate faces of alternate objects, pareidolia viewed through the lens of emojis allows objects to be read as simplified faces.

The thesis applies this new digital and visual language onto architecture through a process of translation. Emojis are projected onto built forms. The designed composition of emoji elements is abstracted and translated into architectural elements. The profile of the forms is designed to enhance the emotion of the emoticon. The Emoticonstructs are placed on Roosevelt Island for the location's high visibility from both the Manhattan and Queens sides.

As New York City is a city of trends, impressionable young professionals are the target audience. As the duck and the decorated shed showcased commercial programs, this project includes the detailed design of many public programs and a master plan of the proposed testing ground. The emoticon of the building informs the public program within.

DORIA MILLER & IRVING SHEN



P. E. T. S.: Personal. Empathic. Topological. Series.

Within the current conditions of our globalized society, market structures and logics have come to organize culture, economy, and politics in an increasingly interrelated manner. Contingent to this triangulation, architecture needs to be critical about its turn towards the market and the commercialization of its production. By performing as a brand that expands and evolves serially, architectural practice can maneuver commercial systems of exchange and act as a cultural agent that promotes deeper engagement with design. Corporeal forms that induce empathic relationships can serve as the architectural products necessary to fuel consumption practices that craft individualized disciplinary interaction. The empathic branding of serial bodily objects provides a viable means for building consumer audiences and nourishing design agency while critiquing and capitalizing off of architecture's commodification.

Characterized in part by a valorization of the free market and the birth of entrepreneurial self, advanced capitalist orders have reformatted the structure of civic and social practices such as architecture. With the rise of consumerism, exercises in identity and engagement have conformed to commodity flows, soliciting commercially-defined subjectivity. In turn, culture at large is now facilitated by the production-consumption binary derived from modern business practices, adhering to strategies such as marketing and manufacturing. Validated by this consumerist paradigm, the branded consumption and serial production of commercial products present a potential model for design practice that can operate within market ecologies as means of establishing a dialogic relationship with consumers within a curated cultural setting.

Detached from strict marriages to scale and material, forms serve as appropriate architectural commodities as they allow for design to navigate throughout market economies freely. The forms apt for positive consumer relationships are bodies, or corporeal objects that invite viewing subjects to engage and create companionable relationships through their topological surfaces infused with biomorphic characteristics and autonomous vitality. These relationships are fueled by empathic tendencies that satisfies the emotional desires of consumption and encourages lasting commitment to product-forms. Satisfying commercial concerns of loyalty and architectural concerns of engagement, empathic bodily products serve as a keystone in the creation of architectural brand aimed at expanding the scope and depth design agency.

ORDINARY CONDITIONS
ADVISOR: GREGORY CORSO

IAN MULICH & JOSÉ RICARDO SÁNCHEZ CRUZALEGUI

Toy Line—Handle with Care

Sunset.zip: An Inquiry into Memory, Compression, Cars, and Architecture

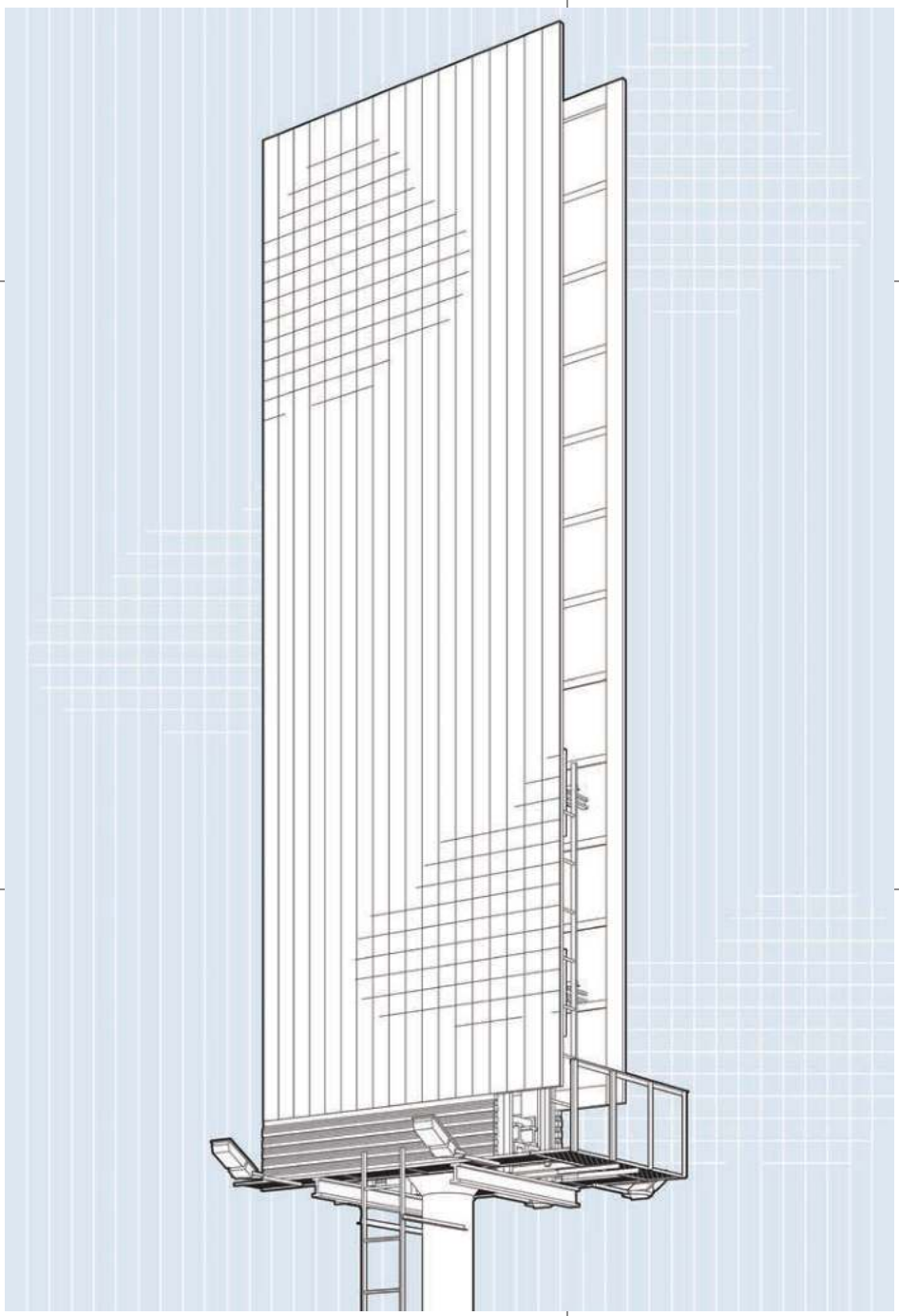
More often than not, architecture is in the background, rather than in the foreground. Architecture is a stage set for life, and much of it we only get to look at from the outside. Non-architects do not remember buildings by their plans, sections, and details—instead people remember fragments, pieces, and generalized characters. Architecture is compressed in our memory in ways that often differ substantially from reality. The automobile further exacerbates this phenomenon. The automotive tourist experiences the landscape in fleeting glimpses, and buildings are reduced to their most essential elements, figures, signs, colors, and materials in the mind of the tourist. Architecture is flattened, abstracted, disassociated, re-configured, and misremembered.

This phenomenon occurs even with iconic sites. The Sunset Strip in West Hollywood, Los Angeles is an iconic stretch of road made famous by the gangsters, rockers, comedians, and movie stars who frequented its establish-ments. These people and events transformed the mostly banal and grungy architecture of the strip into an iconic tourist destination with masses of tour buses and rental cars passing by all year long. This banal architecture was a backdrop for many historical moments in pop culture and now stands as monu-ments to that history.

This thesis will use these banal pop cultural monuments of the Sunset Strip to represent and foreground the peculiarities of how we experience and remember this background architecture as mediated through the car window. Sunset.zip is a built representation of this memory of a moment, a physical backup file preserving and transmitting this imperfect image of a place in its smallest possible form.

ORDINARY CONDITIONS
ADVISOR: JONATHAN LOUIE

ETHAN RUSSELL-BENOIT & WILSON SLAGLE



Our advisory group collectively engages concepts related to substance and situation. Our approach explores formal and atmospheric conditions concurrently, and the resulting architecture exists as material and intangible simultaneously. It is a physical entity with a recognized virtual overlay that is both situated and siteless—part representation, part realization.

The work we pursue collectively has definitive texture, color, weight, and tactility. It is a product of objective considerations, like fabrication and assembly, but it also recognizes the transformative power of perception via light, season, or mood. It leverages the power of the virtual on the physical. This architecture embraces new design mediums and methods, via mapping, scripting, virtual and augmented reality etc., without sacrificing or forgetting the critical value of the physical materials and environments in which they may be housed. It invents, hypothesizes and tests notion of representation in recognition of new modes of practice. It asks, how does representation accurately communicate elements of our built environment and what is the potential for new ways of seeing and thinking for design realization? And finally, it deeply invests itself in the multiplicitous possibilities of site—binding itself to circumstance by recognizing the dialectic between autonomy and context, both geographical and disciplinary.

SUBSTANCE & SITUATION

Advisors:

Maya Alam
Amber Bartosh
Molly Hunker
Anne Munly

Surfaces of Exchange: Connecting Physical and Digital Landscapes

The means and modes through which people and places have connected have drastically altered within the recent past. At the global scale, as recently as the mid 1800s, the cross-cultural exchange of information was rare and occurred only through person-to-person connections. Expositions such as London's Great Exhibition in 1851 exemplify how cultures communicated in our recent past. Information, machines, animals, plants—all the above—were removed from their natural habitats and placed on display in front of an audience, a one-point perspective through which one culture would understand another.

Locations of dense humanity were nodes on the globe that rarely overlapped. Today, however, these nodes are far from separate. With the invention of modern transportation and digital technology, people and cultures on opposite ends of the globe have never been closer—so close in fact that conditions of high cultural overlap have caused spaces of connection to become spaces of non-identity. Locations such as airports and train stations—transportation hubs—are spaces where the layering of diverse elements and people is high, but the understanding of individual cultures and places is low.

This thesis proposes that the non-places of transportation hubs can be altered to become these "thickened surfaces" containing moments of high intensity where the digital is utilized to more accurately create and spread healthy intercultural relationships. Furthermore, these beacons for human activity will be places that appeal to the various senses of the commuter, immersing them in a unique environment. These environments will attempt to blend the natural with the unnatural and will work to foster new activity rather than serve as an in-between zone. The thesis aims to conceptualize spaces, previously deemed non-places, that mediate between the activity of their immediate surroundings and the activity occurring within these points of access.

The commuter transitions through these spaces aided by digital technology and experiences an artificial environment that will enhance the perception and overall experience of the space. Through these interactions, occupants will be better informed about the area or region they are entering and will be guided by these surfaces of exchange.

SUBSTANCE & SITUATION
ADVISOR: AMBER BARTOSH

BROOKE CALHOUN & ROSS HANSON

Multiplicitous Realities: Hybridizing the Virtual and the Physical

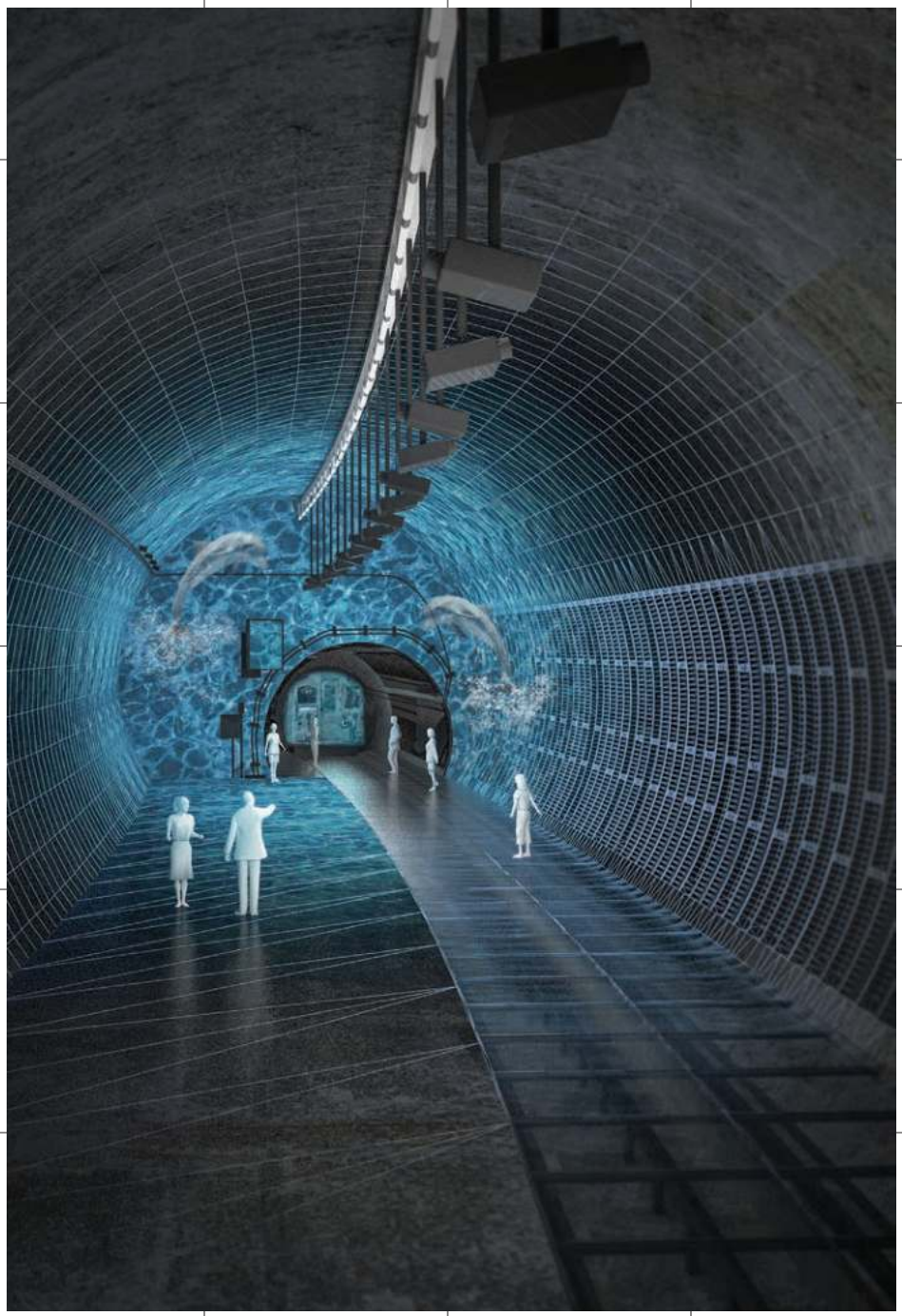
User spatial experience is no longer solely determined by objective physical realities in today's architecture. A new set of tools allowing for seamless virtual overlay and a new architectural disciplinary and industry interest in creating "virtual" environments are changing the way users understand and experience physical space. These tools include elements such as projection mapping, augmented reality, holograms, and digital display systems. These tools are able transform static physical spaces into dynamic spaces creating multiplicitous realities that transcend spatial experience beyond spatial physicality. Researching nightclubs and discotheques as a precedent has revealed the many scales, programs, and possibilities of virtual materials to transform user experience beyond spatial physicality. By utilizing these tools while also designing physical elements that encourage this fresh relationship between physical and virtual elements, spaces can take on new spatial, temporal, and user-conscious realities.

> **We can only live in the real insofar as it is continually (re)inhabited, reinvested, and reinvented by virtuality.**
> **—Elizabeth Grosz, *Essays on Virtual and Real Space* (2001)**

This thesis uses the abandoned Aldwych Tube Station in London to apply and test its contention.

The project acts as a digital curator to create a range of sensory and spatial experiences to expand users' sense of space. By utilizing projective mapping and digital display systems managed through a curated spatial narrative, this new hybridized space will be resilient to the static nature of architecture's physicality. The visitors' experience in the space is further enhanced as the architecture reveals its multiple existences across time, again transcending their users' experience beyond the architecture of the space by dissolving its physicality. This not only creates an immense range of possibilities for creating spaces we can never construct, but also can be applied in ways to reactivate places that have outlived their physicality, therefore giving us the gift of recreating experiences of the past, and creating new experiences for the present and future.

JOHN CARINO



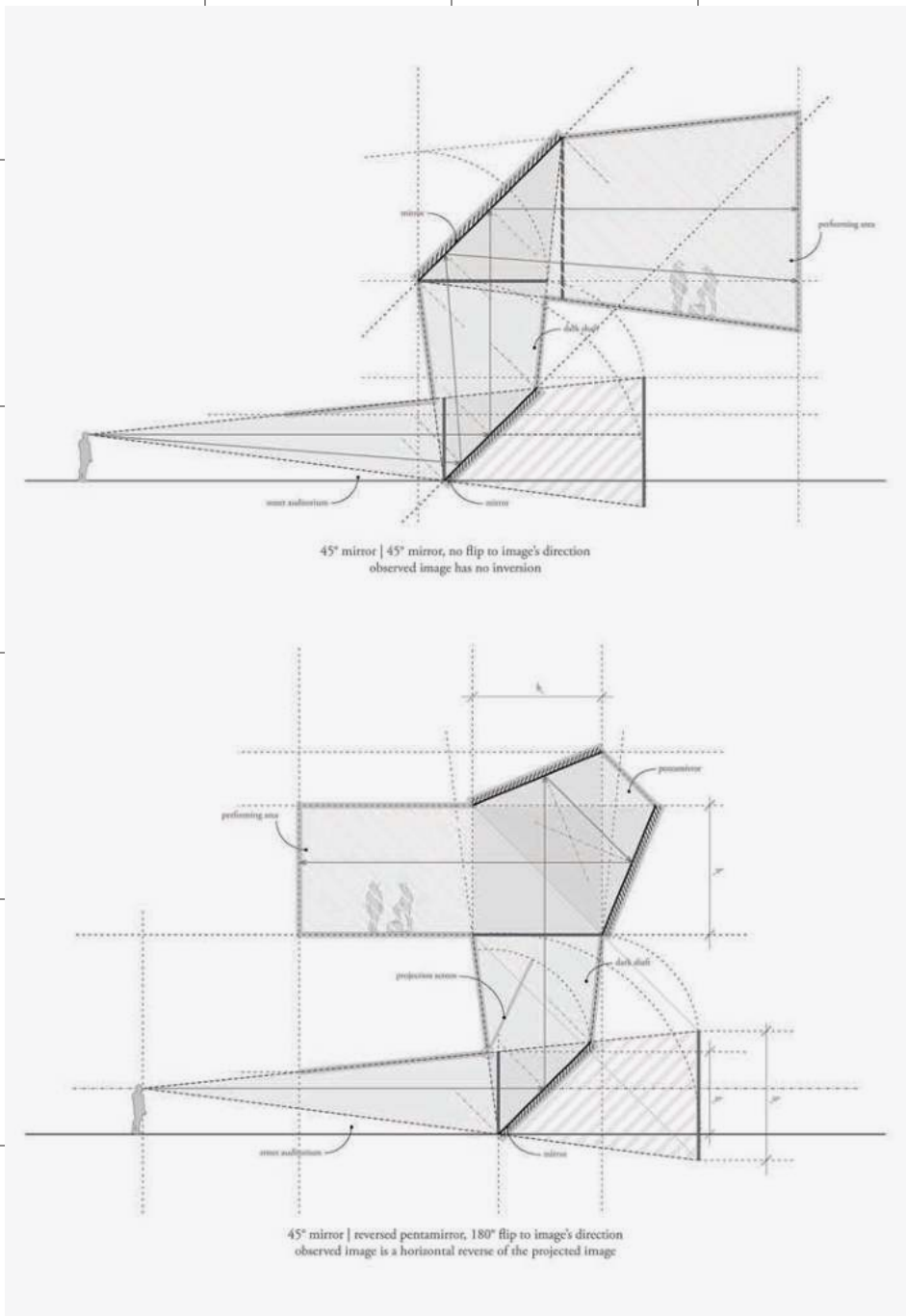
Multiplicitous Realities of Aldwych Station

Inhabiting the Fourth Wall: From Hybrid Media to New Types of Social Encounters

This thesis explores the apparatus of illusion construction in the performance space. From site strategy to the relationship between form and function, to the relationship between the venue and the public, performance space not only houses content that responds to social reality but also acts as the incubator for the new social psyche. Architecture, as the spatial container of the performance, assists in the delivery of the performance, enhances the appeal of the performance, and inspires new forms of performance.

In theatre practice, the fourth wall constructs an illusion that the performance stage is isolated from the outside space, where social norms apply. The architecture of the fourth wall enhances this illusionary feature. Inhabiting the fourth wall, however, is not about setting up a clean-cut edge between the stage and the auditorium, but more about merging the stage events into daily social events with the reconfiguration of the apparatus of illusion. The imaginary boundary is altered to provide a more engaged experience to the audience, mostly visually.

This thesis emphasizes the role of performance space as a social platform, as an amendment to other social media tools that overly rely on flat screens. The new performance space uses image and video archives on social media as the building material serves for making events. By extracting the information and replacing the media of the original package of "online performance," the project reassembles the parts into a spatial form of hybrid media, which serves as a new carrier for projecting people's desire for communication. The architecture, as a whole, becomes the stage for new social events.



45° mirror | 45° mirror, no flip to image's direction
observed image has no inversion

45° mirror | reversed pentamirror, 180° flip to image's direction
observed image is a horizontal reverse of the projected image

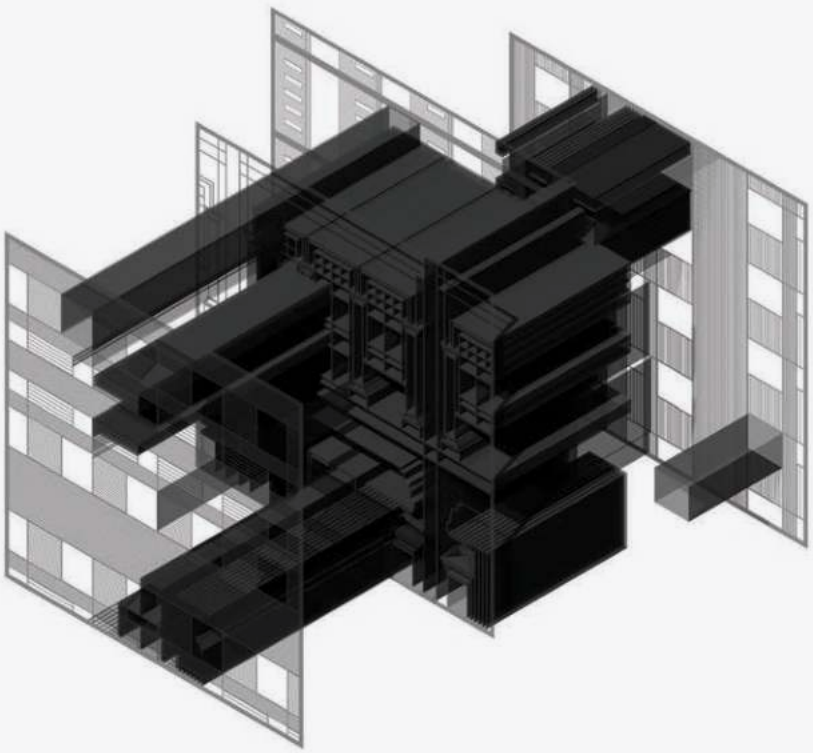
Adaptive Layers

With a population density of 20, 191.5 people per square mile and 279 square miles of land, Singapore is the world's third densest country. One hundred percent of the population lives in an urban area. Every year, the population increases by an average of 100,000 people, while land shrinks due to rising sea levels. For Singapore, the only option is densification. Singapore's historical identity is often secondary to the pragmatic need for densification.

In a city built in 30 years, the rapid rate of modernization has created a disconnect between our historical background and architecture today. Buildings in Singapore have an incredibly short lifespan and many buildings that are only 30 years old are torn down despite their cultural significance. Jane Jacobs believes in preserving not just the building but also the streets, the community and the self-organization within neighborhoods. In this young country, many of these sites for preservation are still very much in use, retaining the characteristics of the community that will be lost if destroyed. The loss of a tangible built history has led to many feeling that Singapore lacks a cultural identity.

This thesis proposes an alternative that examines an intersection between urban densification and organic growth as a solution to the preservation of culture and identity in the future of high-speed urbanization. Using a system of layering, it speculates on a new building typology that overlaps and intermixes the past with the contemporary. A tangible history is important in preserving a culture and fostering an identity. In cities like Singapore, it gives citizens a tangible item to ground their heritage and cultural identity in a rapidly globalizing world. As an alternative to preservation, layering will be explored to study the multiplicity of identities in façade design, speculating upon these adaptive layers as a new way to preserve cultural identity via addition.

YUANYUE CHEN



Kinetic Realities: Synthesizing Digital and Physical Realities through User Agency

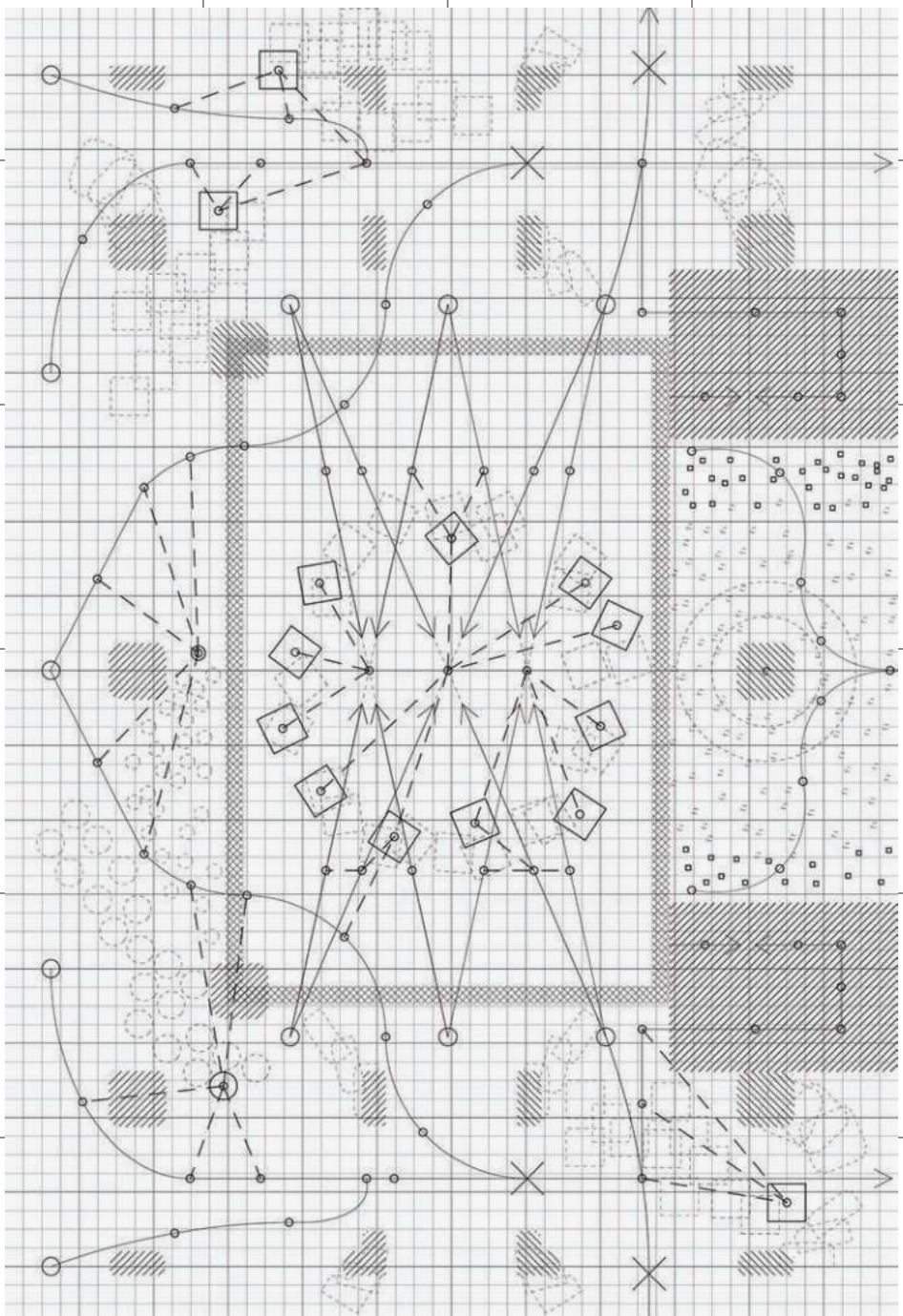
Kinetic elements within architectural design have historically been associated with performative functions and modes of adaptation. Design solutions explored in tandem with the integration of technology within architecture, can create "smart" environments capable of adapting to analyzed conditions, and responding to user agency. Kinetic architecture has become an experiment of sorts, seeking to create new spatial aesthetics and effects while encouraging user participation, with the aspiration of catalyzing new social interactions.

Technology has silently embedded itself within architecture as a promise of solving all functional problems from economic to environmental. Agency of design has been handed over to technological advancement and architecture now follows behind. However, kinetic adaptation is most successful in design when Marshall McLuhan's assessment of the three key pleasures in electronic media are met: immersion, rapture, and agency. With the synthesis of architecture and technology, these can be the metrics by which success is determined.

Insert here augmented reality, the integration of digital design situated within our actual reality. It serves as a medium capable of synthesizing two realities in ways limited only by imagination, returning agency to both the designer and the user, while recreating the mundane world around its occupant in a way sure to enrapture and captivate. The principles explored through kinetic architecture are grounded within physical limitations of structure, presenting unique design solutions, but limiting that sense of entrancement offered by digital reality. Kinetic elements as prescribed by augmented reality would only be limited by the imagination of the designer, and that of the user.

This project seeks to analyze the effects of kinematics within architecture, user agency and their perception, and the current applications of augmented reality, and to speculate upon a synthesis of these ideas that would assume the mantle held by kinetic architecture. Computerization will one day yield an accessible mixed reality for consumers, requiring responsible design application and an understanding of the implications this shift will bring. Speculation on the future will allow for a preparedness when dealing with these aspects and will re-situate architecture at the forefront of adaptable design in a technology-dominated reality.

ADAM FERRARI



Speculative Spoliation: Instrument of Locus Making & Identity Mediation

In this thesis, spolia is defined as the repurposing of found artifacts or material with ingrained place identities to new building matter in novel contexts. This includes architecture remnants or fragments from sites of historical ruins, urban derelicts and artifacts currently displayed in museums.

Architecture's impermanence results in demolishment, reconstruction, or exhibition of its fragments in museums or ruin parks. Attempts at preservation often only look at the surface-level significance of these artifacts without allowing for the addition of meanings over time. While displaying an artifact in a museum or turning ruins into tourist parks directly addresses the history of the artifacts, these sites only grant the passive observation of the artifacts and fail to address the value that can be derived when we allow more active engagement with the artifacts. Actively engaging with these objects in settings beyond museums and ruins, where they are integrated into current contexts, allows us to relate to them in both personal and collective ways and thereby derives and ascribes different layers of cultural value.

In addressing the topic of how to preserve, it is important to acknowledge the reason for preservation. This thesis takes the position that preservation of architecture is carried out in order to situate ourselves in history and to act as a physical manifestation of our cultural identity. Through the preservation of the building and its succession over time, the architecture becomes familiar and associative, allowing it to define the place it occupies.

This thesis proposes carrying out preservation through the employment of spolia. Through spolia, architecture remnants are integrated into a different context, putting forward a form of preservation without reconstruction. This thesis contends that, although not physically representative of the entirety of its original architecture, spolia will be able to act as an instrument of locus making and identity mediation through the memory that is ascribed to the object. Embedding and syncretizing the spoliated object into a new construction makes history relevant again. Spoliation allows for progressive architecture that is not limited by history in its form and use.

SUBSTANCE & SITUATION
ADVISORS: ANNE MUNLY
& MAYA ALAM

AMELIA GAN WEN JIUN

Speculative Spoliation

Situation Comedy, Domestic Situation: A Home for Living, A Home for Filming

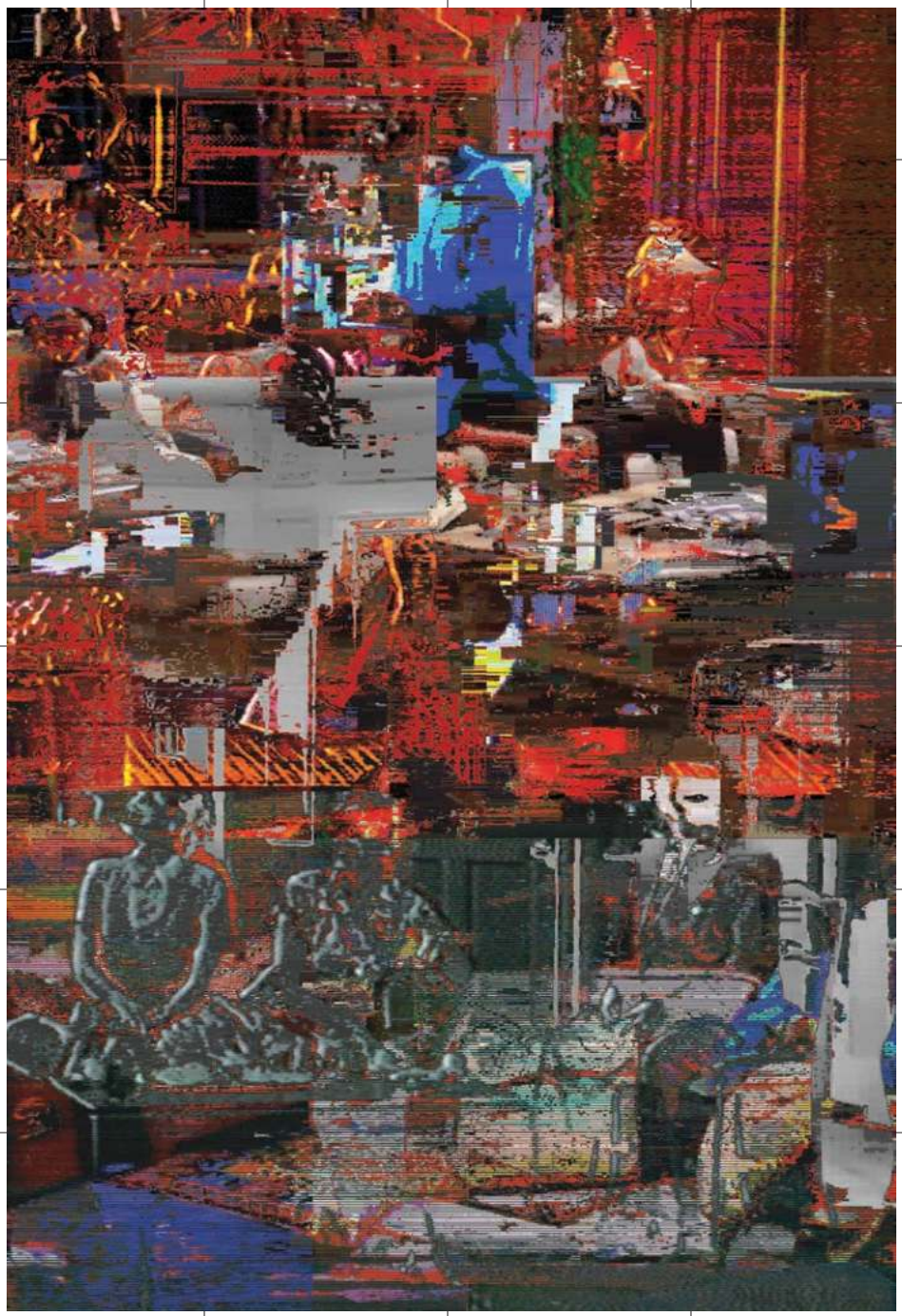
The television sitcom, as a genre, has been an important and influential display of American life since the 1950s. During this time, there have been varying depictions of different social, racial, sexual and economic groups and how they interact with the domestic environment constructed for them on their shows. However, these have always been constructed with the camera's eye and viewer's ideals in mind, and not as an actual realistic living space.

This project has examined the duality of a design that acts as both a set constructed for a performance as well as a representation of a home for a specific set of characters. Each show presents a different vision of domesticity, one constructed for a specific set of characters in a specific family structure and who belong to certain social groups. A design for domestic spaces can arise from what is learned from the sitcom, and as some of the most prominent cultural depictions of Americans at home, they merit study by architectural designers. These are not merely these characters' homes; they become domestic spaces in the American cultural consciousness, touchstones for what "home" means.

Ultimately, the argument of this project is that the sitcom set is designed both as a living space for a specific set of characters and for a televised performance, and thus as architects we must interrogate them simultaneously through both these lenses. The goal of this project is to design a real, livable domestic space that can also be used to present a falsified version of domesticity for the camera. Research on how sitcoms present domesticity forms the foundation of this design work.

This involves designing a new typology: the filmmaker's home studio. This program is the condensing of a television studio and an apartment or small home into one interwoven or combined space. The inhabitants would produce multi-camera sitcoms within their living environment. As the sitcom is a portrayal of domestic life, so these shows will be a reflection of the living environments in which they were created.

AARON GUTTENPLAN



Obscured Contemporary Sitcoms

Architectural Ecotone: The Edge Effect

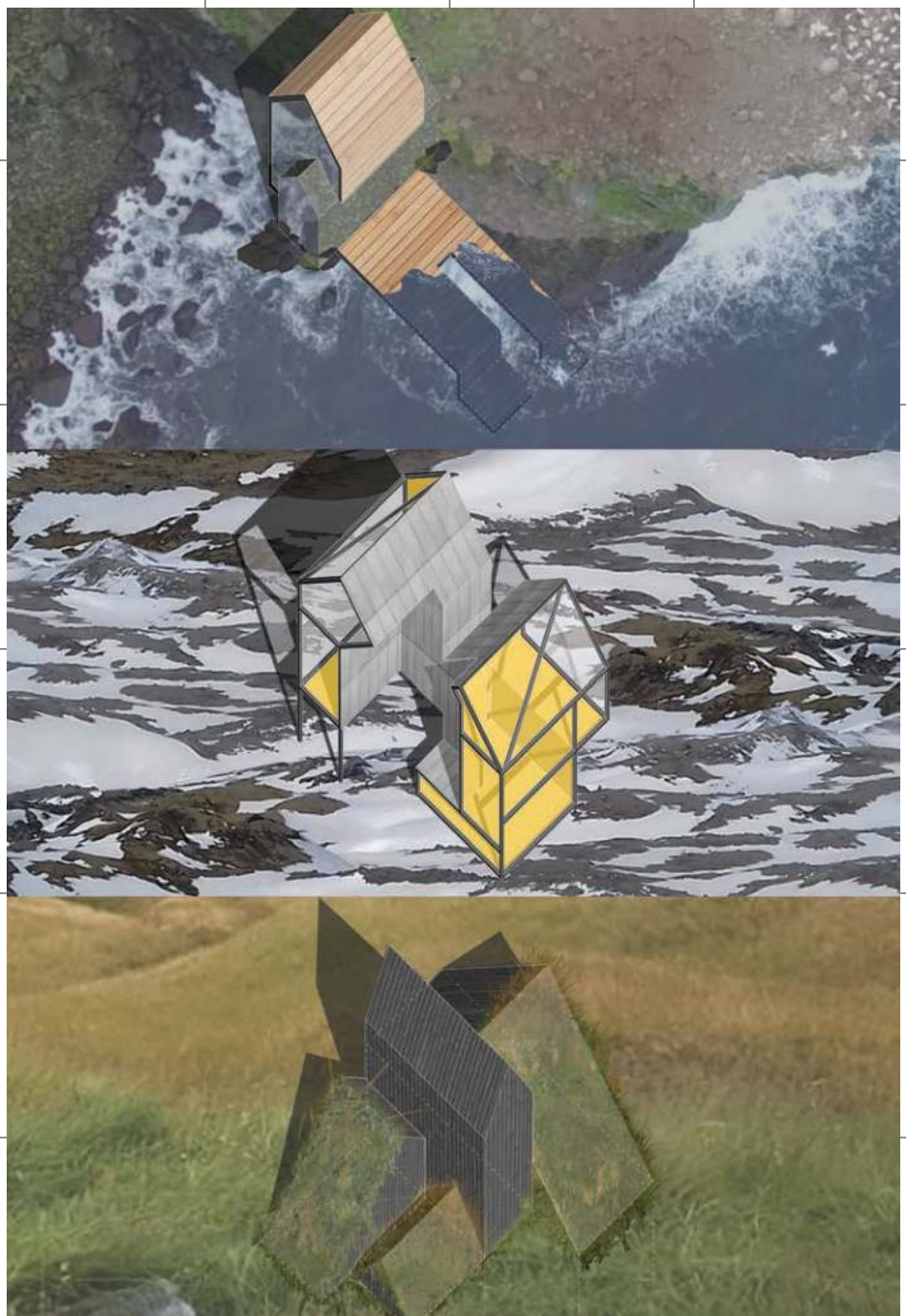
This thesis aims to study the relationship between architecture and its environment. Specifically, it will explore symbiotic relationships between architecture and surrounding ecosystems in extreme climates. The project will use Iceland as a case study for two reasons: 1) many ecosystems exist in Iceland, one being the tundra, which is imbued with phenomena such as avalanches, heavy snowfalls and strong winds; and 2) Iceland has developed intelligent systems of vernacular architecture throughout history to mediate this environment.

This thesis studies systems of domestic vernacular architecture by examining the qualities and characteristics of craft, materiality, structure, and a symbiotic relationship to its environment. More specifically, the thesis examines Icelandic turf housing, because it is adaptive and mediative to its natural environment and utilizes the landscape to its design benefits. Turf housing was built by Icelandic settlers, using the nutrient-poor sod from the grassland as a seven-foot layer of insulation covering birch frames forested in Iceland, providing shelter and warmth for people and animals. The vernacular is also of interest because of its ability to respond and adapt to the scarcity, inaccessibility, and unpredictability of the Icelandic environment.

Iceland is a hotbed of geological activity; it is a patchwork of desert, glaciers, geysers, lava fields and active volcanoes. There are no boundaries between the many ecosystems, rather overlaps or moments of displacement referred to as ecotones, defined as "a region of transition between two biological communities." We can apply the concept of ecotones to architecture to create a transitional area between two different environments: the built and the natural.

This thesis brings traditional vernacular methods of mediation into contemporary needs of ecosystems, by using the concept of ecotones to create a symbiotic relationship between object and terrain. The specific project through these ideas will be tested is a system of cabin lodges in Iceland. The lodges cater to hikers and campers seeking shelter in remote locations. Since climate change is causing an increase in unpredictable weather patterns, there is a need to study harsh environments. This project aims to offer a different approach to working in these extreme conditions.

HOLLY METZGER & TARA NUQUL



Public Space with Character:
A Late, Late, Entry—Chicago Library Competition

The city of Chicago has a complex relationship with the aesthetics of civic monuments and infrastructures. The city's most canonical projects validate its apparent biases: an oscillation between iconic modern and postmodern figures proliferates the urban fabric. The dynamic between these two paradigms creates a complex relationship among architecture, urban space, and the public, mirroring the city's longstanding and complex history of segregated urban space and peoples. This project draws precedent from the format of the 1980 Stanley Tigerman exhibition Late Entries to the Chicago Tribune Tower Competition, a then-radical competition intended to reinvigorate the discipline the way the original 1922 international competition had. The format of this "late entry competition" has a longstanding history in Chicago as a method of generating new theoretical forms, testing forthcoming design trends, and furthering a theoretical discourse on the city's architectural biases.

The winning entries in these competitions have crafted a certain legibility to the city's identity and current socio-political issues. Each iteration of the competition has explored specific formal languages and relevant architectural or societal issues. This investigation intends to prioritize the effects of character building (through contextualism and legibility) and public space on contemporary architectural and socio-political discourse. In 1987, Chicago held a design competition for the development of the city's new central public library. The resulting project thereafter became a civic monument—reflective of the city's socio-political investments and its response to its multiplicity of histories. In 2015, the Chicago architectural collaborative Design With Company would investigate the premise of the "late entry" format as a critique of the public library competition, a project that mirrors the effects of the Tribune Tower competition.

This thesis seeks to engage in a similar discourse, while engaging with present issues. It proposes a contemporary "late, late entry" into the inaugural competition, contending that developing character specificity, public interactions, and targeted experiences—rather than deploying historical forms and ornamentation—presents a system more capable of supporting an agonistic civic platform representative of Chicago's contemporary public matters.

KOKEITH PERRY II

Mirage: Architecture's Confounding Experiences

This thesis explores experiences created from mixing architectural elements with projections, in order to make projections melt into architecture as an inseparable element. By proposing an architecture that integrates the effects and infrastructures of digital displays at the starting point of the design process, the project seeks to explore the ability of digital displays to blur physical boundaries, to apply temporality on eternal structures, and to isolate the exterior from the interior.

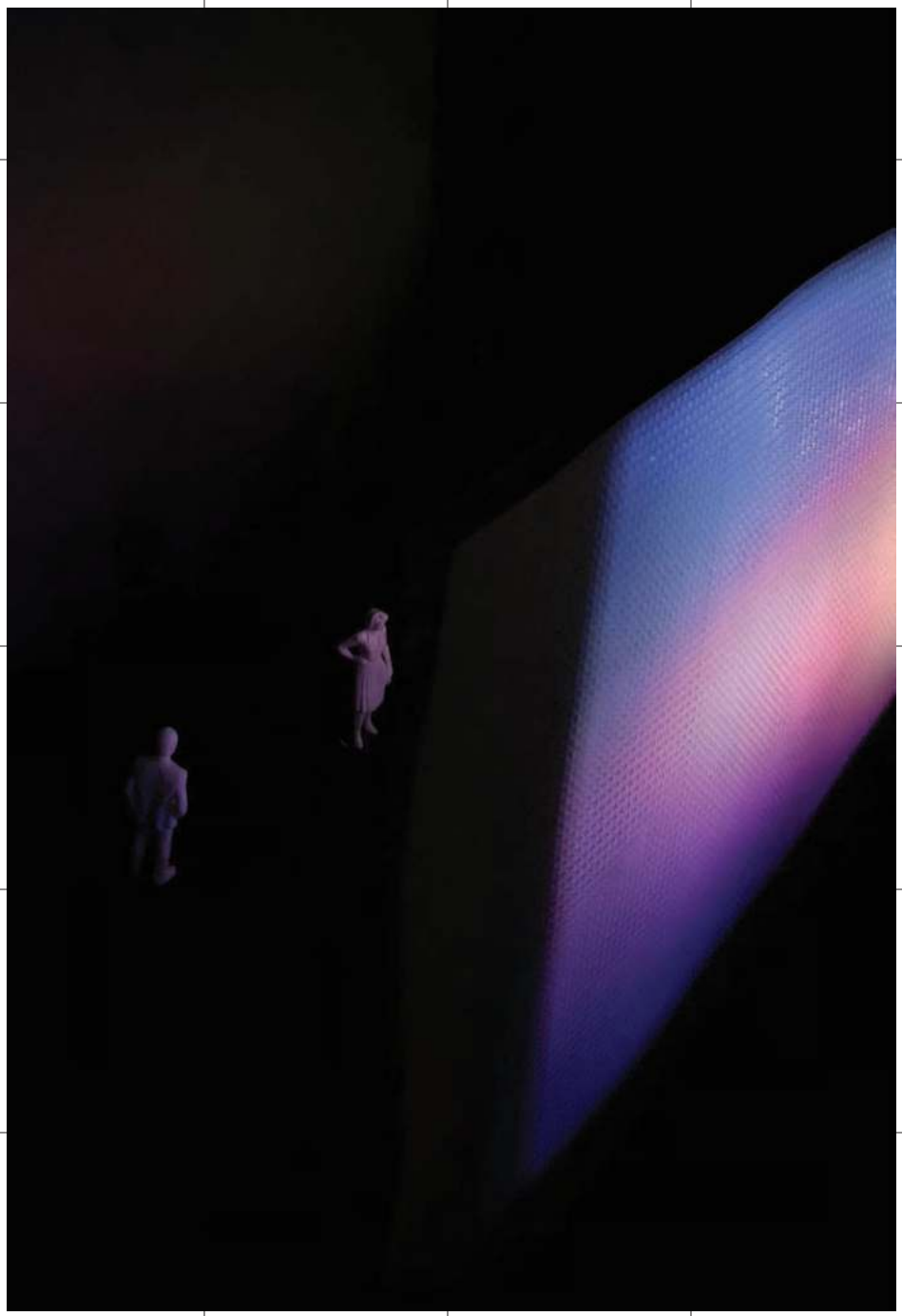
The project uses mirage, an optical phenomenon that produces illusory images of distant objects, as an analogy to speculate about digital displays in architecture. On the one hand, mirage shows an ordinary object in an alien setting, offering a distorted reality just as digital displays show images on architectural surfaces. On the other hand, the phenomenon requires concrete physicality to make it happen, just as digital displays require complicated infrastructures to work.

Thus, the project uses mirage as the starting point to consider what digital displays can offer to architecture. First, architectural mirage can impose, erase, blur and extend existing boundaries, to distort and manipulate spatial conditions. Second, it can alter architecture from inaction to temporality, making architecture's function and program change over time. Furthermore, architectural mirage is capable of enhancing the interactivity of architectural surfaces, to isolate the exterior from interior. If the interior and the exterior can be understood not simply as the consequence of an envelope or a passive result of building mass, the interior and the exterior can, in Sylvia Lavin's words, "assume enough identity of their own" and open up to new possibilities.

From these perspectives, the project proposes an architecture, a hybrid project that mixes digital displays with tectonics, to test and explore a wide range of sensual effects and intangible experiences that differ from traditional architectural space. The project aspires to provide an alternative to the masking process, to inspire and encourage people to think more about architecture plus media, instead of simply masking architecture with a huge screen.

SUBSTANCE & SITUATION
ADVISOR: MOLLY HUNKER

NUOFAN XU & ZIYAO ZHANG



ON THESIS: DAVID FREELAND & BRENNAN BUCK

FAVORITE ARCHITECT, ALIVE

F: Robert Erwin (artist)

B: I mean, Tatiana Bilbao has done some nice work.

FAVORITE ARCHITECT, DEAD

F: I would say Walter Netsch is probably my favorite dead architect.

B: I'll say Paul Rudolph—I teach in his building, it's great.

WHAT DID YOU DO FOR YOUR THESIS?

F: My Thesis was focused on surface and pattern.

B: My Thesis was creating a catalog of architectural techniques and processes. Both at UCLA.

DEGREE PROJECT VS. THESIS

B: That's terminology I've heard at multiple schools and I don't understand it.

F: It's like a capstone project that has a brief that is given to you versus an independent exploration where the student invents the problem.

B: I mean that's one reason that, at the time we were there, 15 years ago, we shifted from Thesis to what was called a "research studio" because the feeling was that Thesis too often is a purely personal exploration that can become kind of myopic. And not as relevant to a broader set of issues—having the role of the instructor can be useful to bracket the possibilities.

F: My feeling is that different students match up well with either. It's sometimes hard to know at the outset what that match would be, but that's the trick of the Thesis prep, to work out whether someone is interested in doing a Thesis if they have a Thesis to work on. Whether they want a Thesis—or whether they would work better in a degree project.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

B: Like 10—I would do something related to drawing and illusion, maybe something related to contemporary image culture. I've been reading about composition lately, that would be really interesting.

F: I wish I had done a better Thesis back when I did it. I just see myself revisiting things and seeing that same problem in different dimensions and wondering how I couldn't have seen that before. That's my experience.

ON THESIS: LAWRENCE SCARPA

FAVORITE ARCHITECT, ALIVE

I would say Ray Kappe—and he is 91 now and you know, he may not be a household name, but if you look him up and look at the work he's done—not only just some amazing work, but he also is the founder of Sci-Arc. And so he has kind of straddled academia and practice throughout his career. He's had an impact both in research / teaching, and in practice.

FAVORITE ARCHITECT, DEAD

It's a hard question—artists are really the people that I look at and the wide range of architects is pretty broad. It has to be another man who might not be so well known—his name is Gene Leedy and he practiced in Florida—he was Paul Rudolph's first employee and he did some really magical, regional work in an area of Florida that really had no design. What he was able to accomplish was amazing given his context. He built buildings that were bold and daring but also part of the environment. This will give people something to look up *laughs.*

WHAT DID YOU DO FOR YOUR THESIS?

My Thesis was on Carlo Scarpa—it was a research Thesis, not a design problem. And I wound up moving to Italy and doing research there where I became acquainted with Scarpa's widow, Nini. I spent the better part of a year talking to her and she introduced me to many people who worked on Scarpa's buildings—a pretty in-depth research for the Thesis.

DEGREE PROJECT VS. THESIS

There's definitely a difference between a degree project and a Thesis. Theses never fit neatly with architects because they're also visual artists. And you know, theses really have to meet a University-wide standard for documenting, footnoting, and carrying out the research, where visual art can be a bit more subjective and a lot harder to qualify. So, it may be that a degree or terminal project may even be better suited for architects.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I probably would do something in the realm of policy—policy/research, like how policy affects the built environment. Housing or energy policy, or something in the public realm that would fundamentally change how our built environment is shaped. It's really interesting, when I was younger—you think you can change everything with your design, and I think there is a lot more power in shaping our built environment when you deal with broader policy issues. So it would be really interesting to me to research around urban theory and policy of our built environment.

From environmental controls to surveillance systems to the internet of things to biomimicry to remote sensing to digital fabrication to imaging devices to artificial intelligence to networked collaboration to virtual simulation to human-machine-interaction to ecological infrastructure to big data to software that is updated constantly, architects today are expected to understand an overwhelming array of technologies and, with the help of techno-experts, to utilize their potential to generate innovative design solutions. The pace and scale of technological change is as much a promise as a threat. How wonderful it is that these advances in knowledge promise to make it possible for architects to solve any problem. How marvelous it is that architects can draw on expertise from all quarters to improve our daily lives, stimulate our imagination and save the planet. How frustrating it is to discover how difficult it is to harness these technologies without unintended consequences. How infuriating it is to realize that all these fantastic promises are almost impossible to actually achieve. How fascinating it is to learn that technological difficulties are not really a matter of skill or mastery, or even of keeping on keeping up. Instead, the challenge is to understand precisely how technological difficulties are themselves the real problems that architects actually need to master. Each of the theses in this group focuses on a challenging technological condition and attempts to come to terms with its difficulties as the precondition to exploring its design potential for architecture.

TECHNOLOGICAL DIFFICULTIES

Advisor:

Mark Linder

Change Climate

Climate change is irreversible, inevitable and ongoing. Meanwhile, architects are responding to this situation with technical approaches to sustainability that minimize architecture's adverse effects, from LEED-certified "green building" to infrastructures that purify the polluted air. While that is a noble project, it's also insufficient. This project focuses on a rhetorical approach as equally necessary: we need to understand what the climate change crisis means.

An architectural rhetoric of the "change" our planet is undergoing can build on the work of many thinkers in the humanities and the arts who have been debating the cultural meanings and political dimensions of "climate." Historian Dipesh Chakrabarty has argued that the distinction between natural and human histories has begun to collapse in our "anthropogenic" era. Similarly, Mike Hulme writes, "Climate change is not 'a problem' waiting for 'a solution' but an environmental, cultural, and political phenomenon that is reshaping the way we think about ourselves, about our societies, and about humanity's place on Earth ... Rather than catalyzing disagreements about how, when, and where to tackle climate change, we must approach the idea of climate change as an imaginative resource around which our collective and personal identities and projects can and should take shape."

This thesis presents a collection of anthropocenic stories and scenarios that explore the crisis of increasing natural disasters typically regarded as a byproduct of climate change. It proposes versions of architecture which, instead of reacting to the "problem" with managerial techno-fix frameworks, accept these adverse effects on the environment as new realities and propose narratives that imagine alternative realities for architects to pursue.

SANAT DANGOL

Anthropocene Hotel

“Erase Architecture” Learning: Case Study of Kengo Kuma’s Projects

Population growth and the development of industry has caused a growing demand for buildings, turning the building into a high-volume product. However, in pursuit of rapid construction, some buildings neglect the consideration of ecological concerns, leading to an incapability with the environment.

This thesis explores Kengo Kuma’s theory of “erase architecture” as applied in several of his projects, developing an index of case studies as means of understanding how Kuma’s theory is applied to environmental design concerns. Kuma’s buildings and theory provide an opportunity to study interactions between buildings and environment, connections to cultural backgrounds, and a sensitivity to construction materials and surroundings.

YING HONG

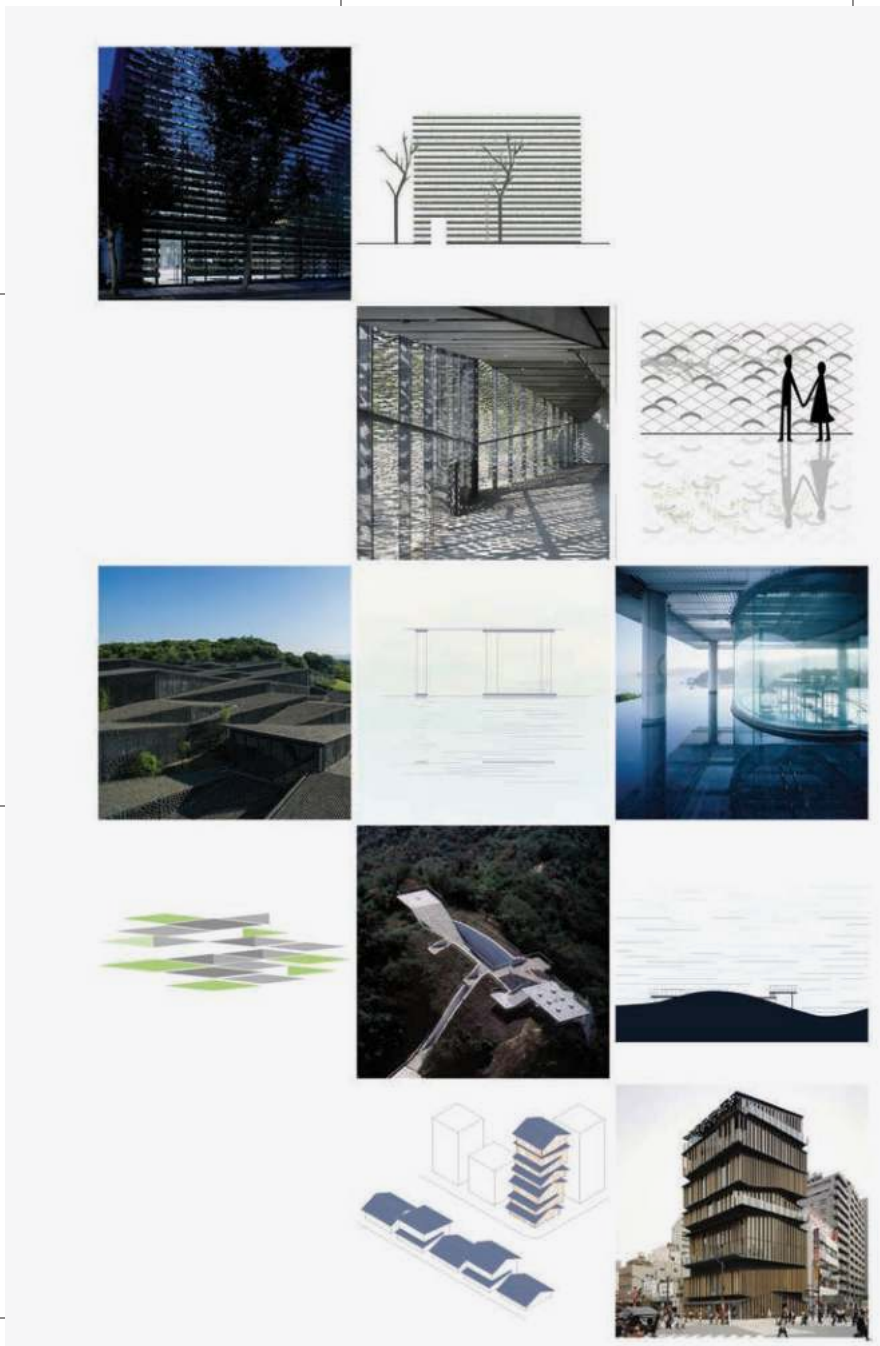


Diagram of Asakusa Culture and Tourism Center

Atmospheric Architecture: Virtual Possibility of the Picturesque

In the 18th century theory of the "picturesque," imagination is a substitute for reason. That strategy was profoundly captured in artists' use of the Claude Glass as a device to distort natural scenes and reproduce reality. A later and more "unreal" variation of this occurred in picturesque landscape drawings. The result was a recasting of the *perfection* of nature as the *aesthetic* of nature. The picturesque thus enacted a transition from reality to virtuality, and that alteration was then reflected back onto reality.

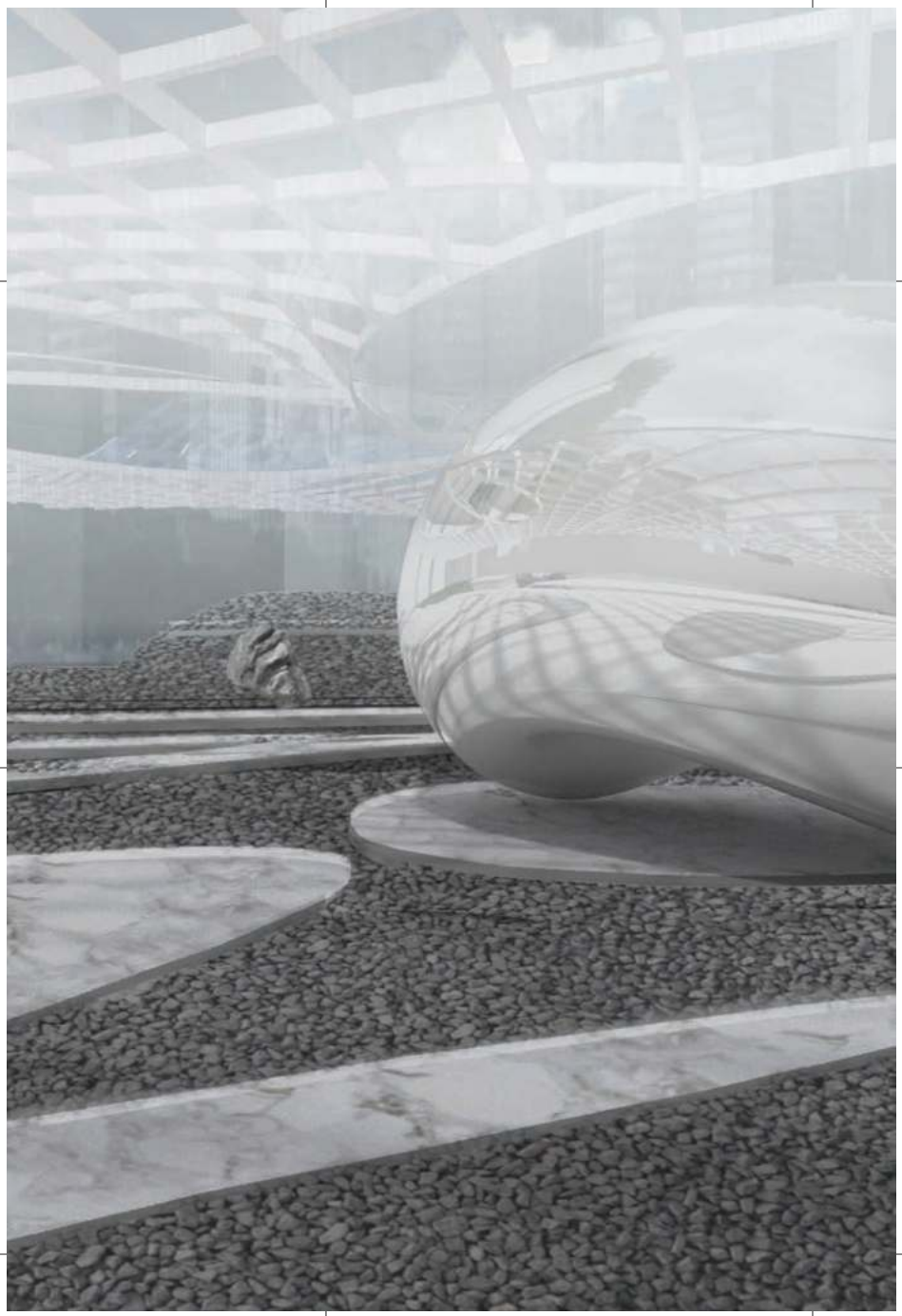
Today's "atmospheric" architecture pursues similar objectives by taking elements of nature, such as light and air, to produce a feeling or affect that evades rational explanation. Like the picturesque, the atmospheric is a space of imagination.

Both the picturesque and the atmospheric aim to collapse subject and object, and to oscillate between reality and virtuality. Both practices offer the same solution: the power of representation is that virtuality can become reality.

Might we assume that, within the context of today's media and aesthetics, atmospheric practices are another form of the picturesque? Or at least, after researching the affinities between picturesque and atmospheric aesthetics, tools and concepts, can we utilize the 18th century theories of the picturesque to inform research on today's atmospheric architecture and its imaging practices?

This project pursues research into that question by designing a new landscape for *Cloud Gate*, Anish Kapoor's sculpture in Millennium Park in Chicago. By incorporating distorted scenery reflected on the *Cloud Gate* into the design of the new landscape and further guiding the design by picturesque theories, the project is trying to create around *Cloud Gate* an atmospheric space informed by picturesque practices.

YUQI JIN



Atmospheric Captures of Cloud Gate

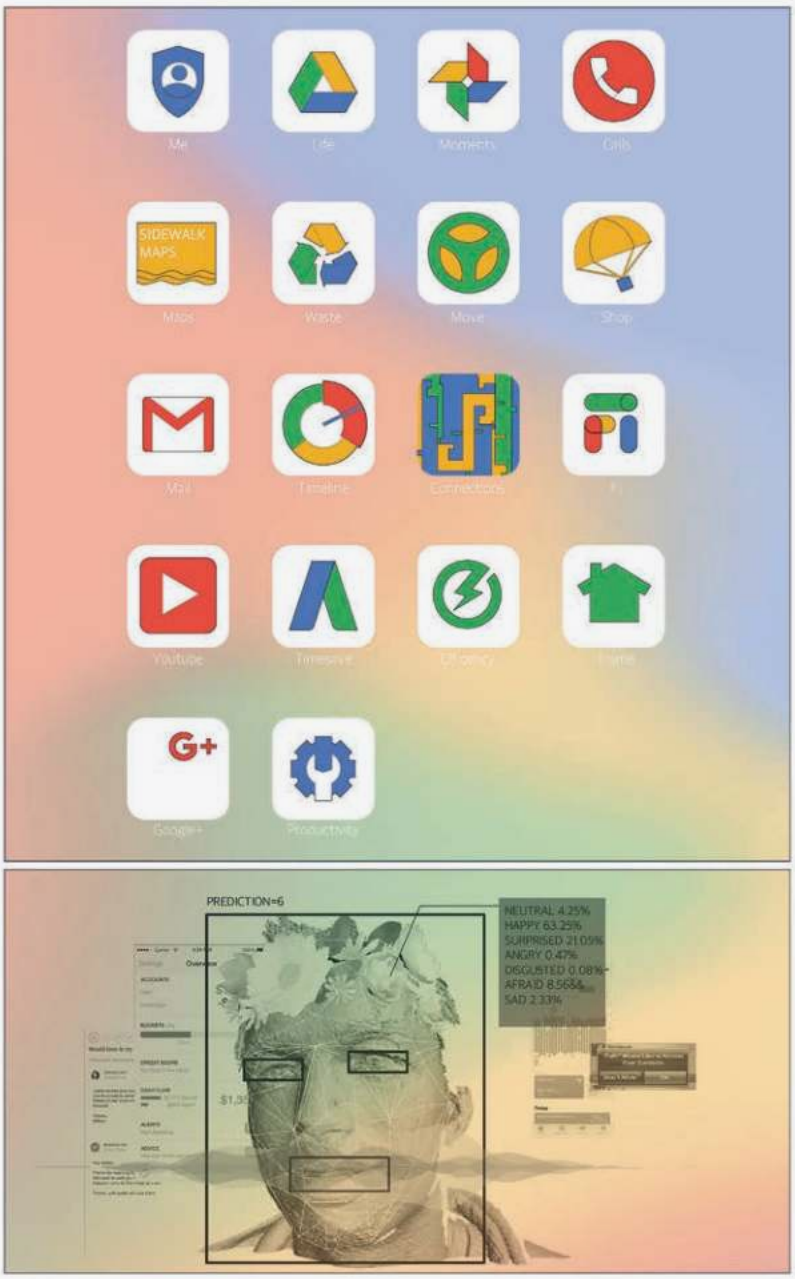
Encyc-lab-pedia: Confronting Devices in a Physical Digital Community

Google's Sidewalk Labs claims that its plans for Quayside in Toronto will result in the "most measurable community build from the Internet up" [Dan Doctoroff, CEO Sidewalk Labs]. How can we understand the realities and implications of an urbanism that so radically challenges the current physical and mental relationship between humans and digital devices, humans and architecture, and architecture and digital devices? This thesis examines the roles of architects when a city and its architecture are planned as a community of digital devices. It explores ways to disrupt and conceptualize Sidewalk Labs' strategy of a community where humans and non-human devices "live" among systems made for high-efficiency and performance, and the devices target the humans as subjects for data surveillance.

The digital community has become as important as the one with human bodies inhabiting actual physical space. In this case, the institution creating the community is a non-spatial network that allows inhabitants to connect socially and transactionally through devices. Apps have replaced architectural typologies.

If Diderot and d'Alembert's "Encyclopedia" can be considered a cornerstone of human enlightenment—what is the iPhone today? Both are created, collected and limited through human knowledge that sees the device as a physical and mental extension of the body. The tool has become a device. It captures the human and creates a digital reality. Architecture here is a blank space to facilitate that. In that world, good internet connections in virtual space are more valued than social interactions in physical space. Architecture now has to accommodate a new kind of equality among its human and non-human inhabitants. Since the collection of private data, the resource for the rendering of that space has shifted from mining raw material to human experience. Behavioral data becomes a quantifiable product that allows analysis, optimization and prediction. Architecture has to accommodate a community for physical digital bodies. How can architects still exist in this environment?

KATHARINA KÖRBER



An Intelligent Smart City: Some Ideas for Sidewalk Labs

How intelligent is the typical smart-city design approach? In an era when artificial intelligence and big data promise to improve urban life in unprecedented ways, are smart cities being imagined and designed in ways that are actually inspiring and truly innovative? This project examines the proposals and approaches of Sidewalk Labs' designs for Quayside, located in Toronto, Canada, and asks: how intelligent, really, is the city they propose? Sidewalk Labs (the city-building subsidiary of Alphabet, Google's parent company), in a partnership with Waterfront Toronto (a government-appointed nonprofit development corporation), claims to be reimagining cities "from the internet up." But is their project more than a corporate optimization of the usual "smart" themes of sustainability, data collection, efficiency, economic development, and technology?

An Intelligent Smart City speculates on how Google's AI & Machine Learning Products (i.e., Cloud Vision API, Cloud Video Intelligence API, etc.) could be utilized as a design tool and source of design material to enhance or alter the conventional design and planning process.

ERICK SANCHEZ

Active Architecture: A Reformation through Artificial Intelligence

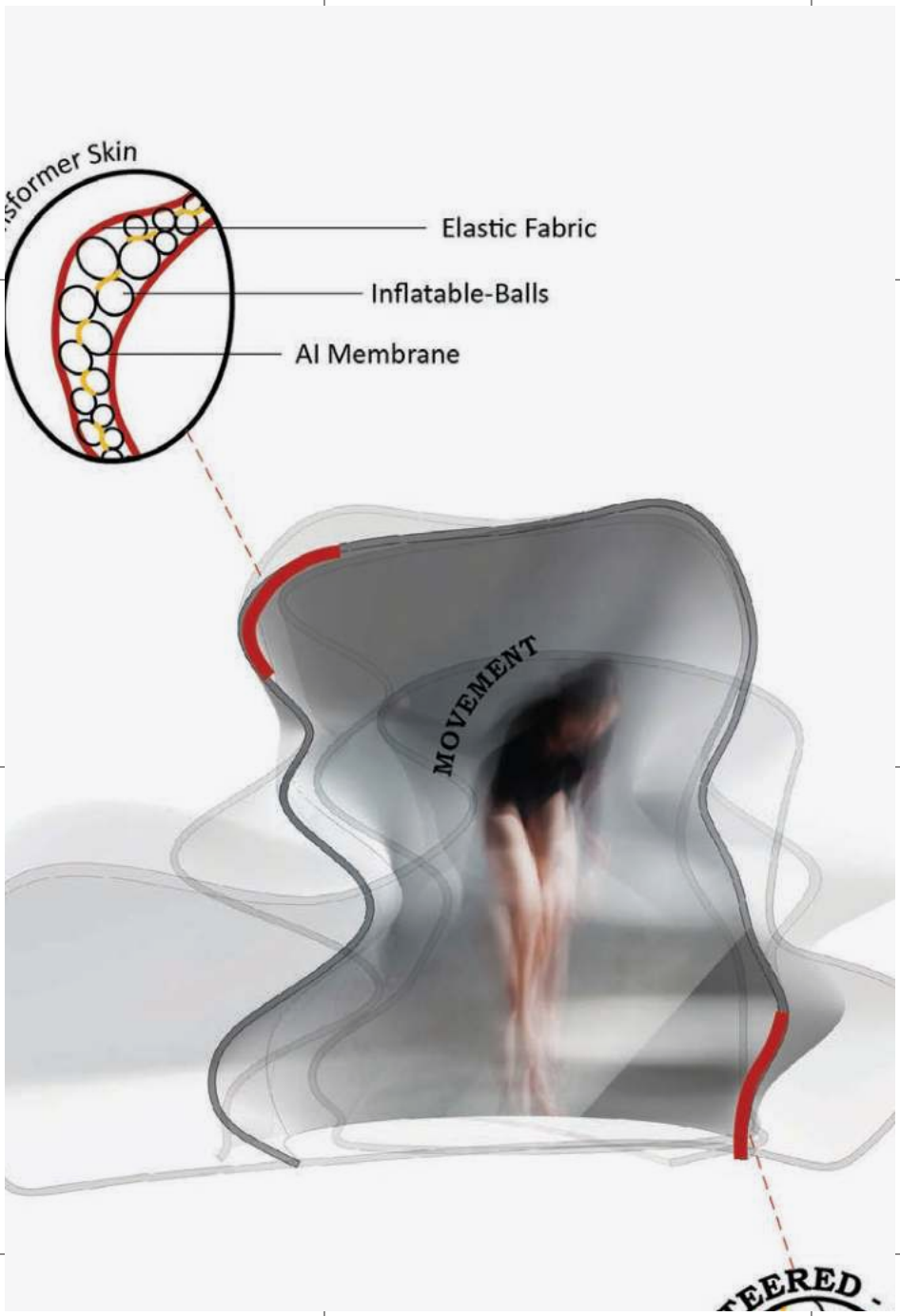
Artificial Intelligence and the products it is spawning, such as autonomous vehicles, smart phones, and robots, are changing society in important ways. This project speculates on ways that Artificial Intelligence could be used to create a new species of architecture that can engage and foster a new type of society.

Based on Artificial Intelligence, architecture could be an intelligent machine by using a cyber-physical system. Humans would be space users who create data, reflect it to space, and get a response.

In such an Activated Architecture, structure will be replaced by an intelligent apparatus clad in highly elastic material to create interactive and multi-functional architectural surfaces that can perceive, feel, and understand human activities and operate as a dynamic, behavioral environment.

By creating this interaction, there would be no boundary between wall and floor (verticality and horizontality), space and furniture, human and building. The intrinsic terms of architecture will change.

ZHENZHONG YANG



Architectonics in Anti-modernism: The Relationship between Appearance and Essence

Rejecting ornament and embracing minimalism, modernism became the single most important new style or philosophy of architecture and design of the 20th century, characterized by its heavy use of new technologies with particular emphasis on glass, steel and reinforced concrete. Meanwhile, the modernism of the creating subject is only the production of confiscation, quotation, exception, accumulation and repetition of already existing buildings instead of the production of interpretation, affiliation, dissemblance and interaction.

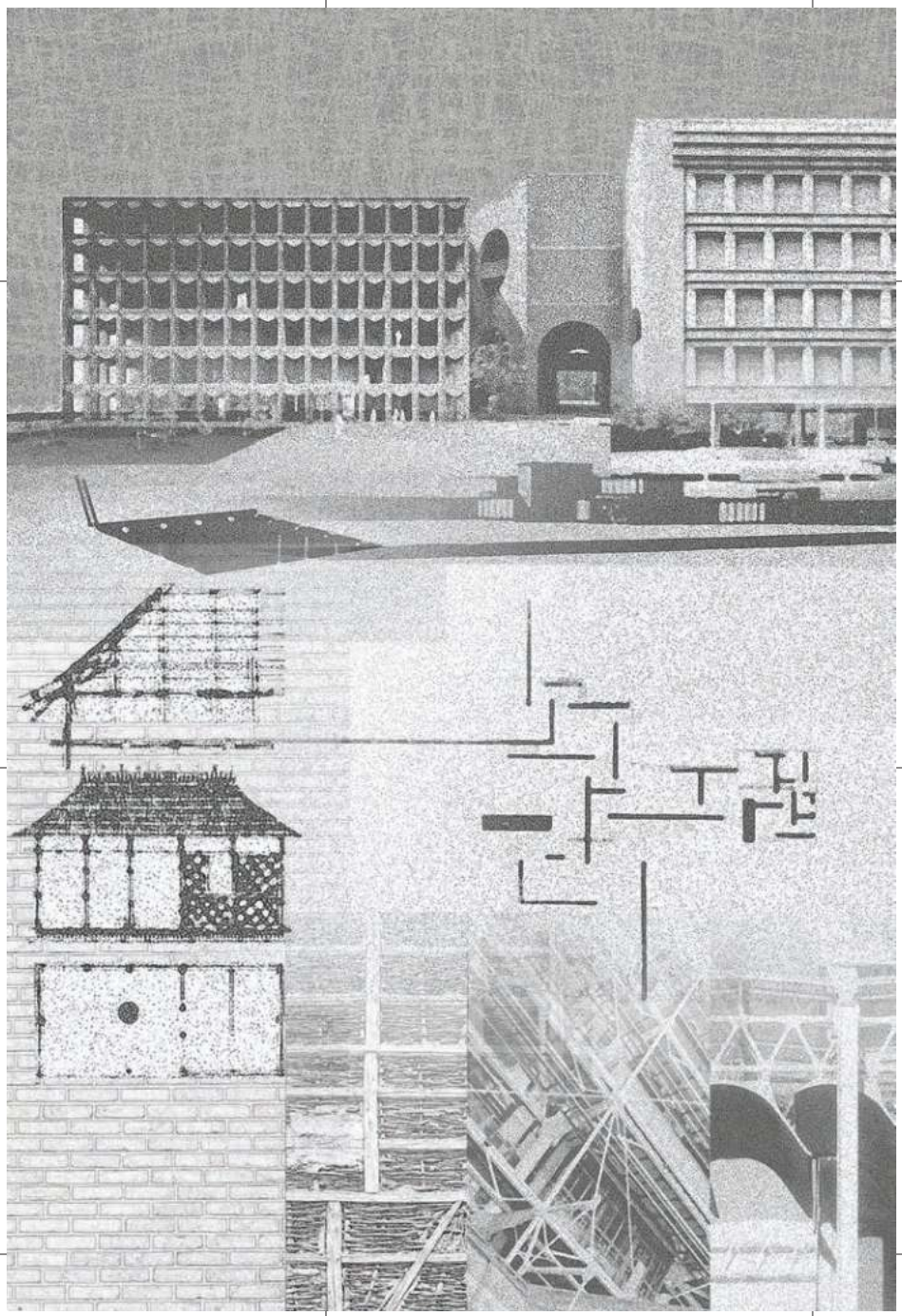
When we look at modern architecture, modernism has become a pretense for architects to realize their utopian ideas, testing their new technologies, concepts and materials. As a result, modern architecture, which is supposed to be an integral organism or unified tectonic language, is split into subsystems, which results in architecture becoming more fragmented.

Tectonics has many definitions, but they all tend to focus on the relationships between those architectural elements we tend to hold apart instead of single elements—for example, space and construction, structure and ornamentation, atmosphere and function. It seeks a relationship between the design of space and the reality of the construction that is necessary for it to exist, which also is necessary for modern architecture, which ignores the rationality of normative reality by trying to pursue the insanity of avant-garde form.

The design is not just concerned with appearances, but also with development of the relationship between systems, components, ideas and contextual influences. This thesis research rises from the lineage of architectural essence and significance, which have the potential to antagonize current architecture in the foreseeable future.

TECHNOLOGICAL DIFFICULTIES
ADVISOR: MARK LINDER

HAO ZHOU



Our directed research group speculates on the use of specific tools as the means to look at, operate within, and project futures for the built environment. Our method foregrounds research through practice. Students require a tool, a technique, an aspiration and an application in order to embark on their work.

Although this is framed as a collective enterprise, each student/student group has the agency to infuse their research with their own agendas and interests. We are in sites as diverse as Boston, Cairo, Jeju Island, New York, Philadelphia, Slocum Hall, Vík í Mýrdal and Warsaw, yet we share a set of architectural questions that enable a disciplinary conversation across the entire group, stimulating cross-pollination among research trajectories.

We begin by a developing a body of knowledge that highlights the students' interest in their chosen instrument. How does this tool work? How has it evolved? In what way can this tool challenge, advance, intervene in the way we look at the world today? And how can it suggest novel venues of intervention?

We next 'bring the tools to work' in a field experiment, in order to activate them early in the semester. Doing this in a project's early stages stresses the value of feedback loops in the 'research through practice' model. A shared site (a quarry in Jamesville, New York) serves as the common ground to speculate on the projective characteristics and qualities of individual tools and highlights how acts of digging (shovel), photographing (camera), cutting (scissors), drawing (compass, pencil) etc. don't simply suggest diverse ways to work within the built environment, but yield unconventional outcomes. The thesis project is a clear continuation of these experiments with the tool, technique, and representational strategies, infused with students' other interests, be they disciplinary or political.

This body of research is guided by our own interests: in the relationship between modes of seeing, valuing, representing and acting in the disciplines of architecture and landscape (Julia); deploying representational techniques and methodological rigor towards unpredictable design outcomes (Ted); and in the complex media environment of our contemporary culture and its repercussions on the material world around us (Daniele).

TOOLS & PROJECTIONS

Advisors:

Ted Brown
Julia Czerniak
Daniele Profeta

Activating *Place*: America's Former Beer Capital

This thesis contends that the tool of mapping, as well as its various techniques and typologies, can uncover historical identities in the urban landscape, so as to generate rich, spatial narratives of place. Through alternative and contemporary methods of mapping, (e.g. drift, layering, game-board, thick-mapping, ghost-mapping, and counter-mapping), community stories are layered to reveal a complete and unaltered genius loci (spirit of place). Fragments of the urban fabric that were once erased, excluded, or edited, are now reframed for the work they do to contain and convey, and reinterpreted to revitalize this neighborhood while drawing on its past. Acknowledging what exactly predates a place enables meaningful projections of public space, which serve as powerful assets for entire communities to claim ownership of and share democratically. In turn, thoughtful public space will initiate deep connections between human and place.

The Brewerytown neighborhood of Philadelphia is a prototype for employing contemporary mapping efforts to uncover the history of place. In the late 1800s, the once-industrial site contained 700 breweries and held the title of "America's Beer Capital." Once Prohibition was introduced in 1920, almost all the breweries left for the Midwest. Since then, the area has seen crime and blight in the 1990s, and now in the 21st century, a wave of gentrification. As a result, the Brewerytown district today has scant allusion to its incredible past, and a disappointing lack of its former identity, cultural essence and sense of place.

Outcomes of the mapping process will inform considerate interventions to spur community revitalization, specifically taking shape through public space as place. The instances of placemaking will act as urban acupuncture, which are small-scale interventions to transform the larger urban context.

TOOLS AND PROJECTIONS
ADVISORS: JULIA CZERNIAK,
TED BROWN, & DANIELE PROFETA

ELISE CHELAK

Brewerytown 1895 + 2019

The Vertical Ground:
Through and Up the Thickening Façade

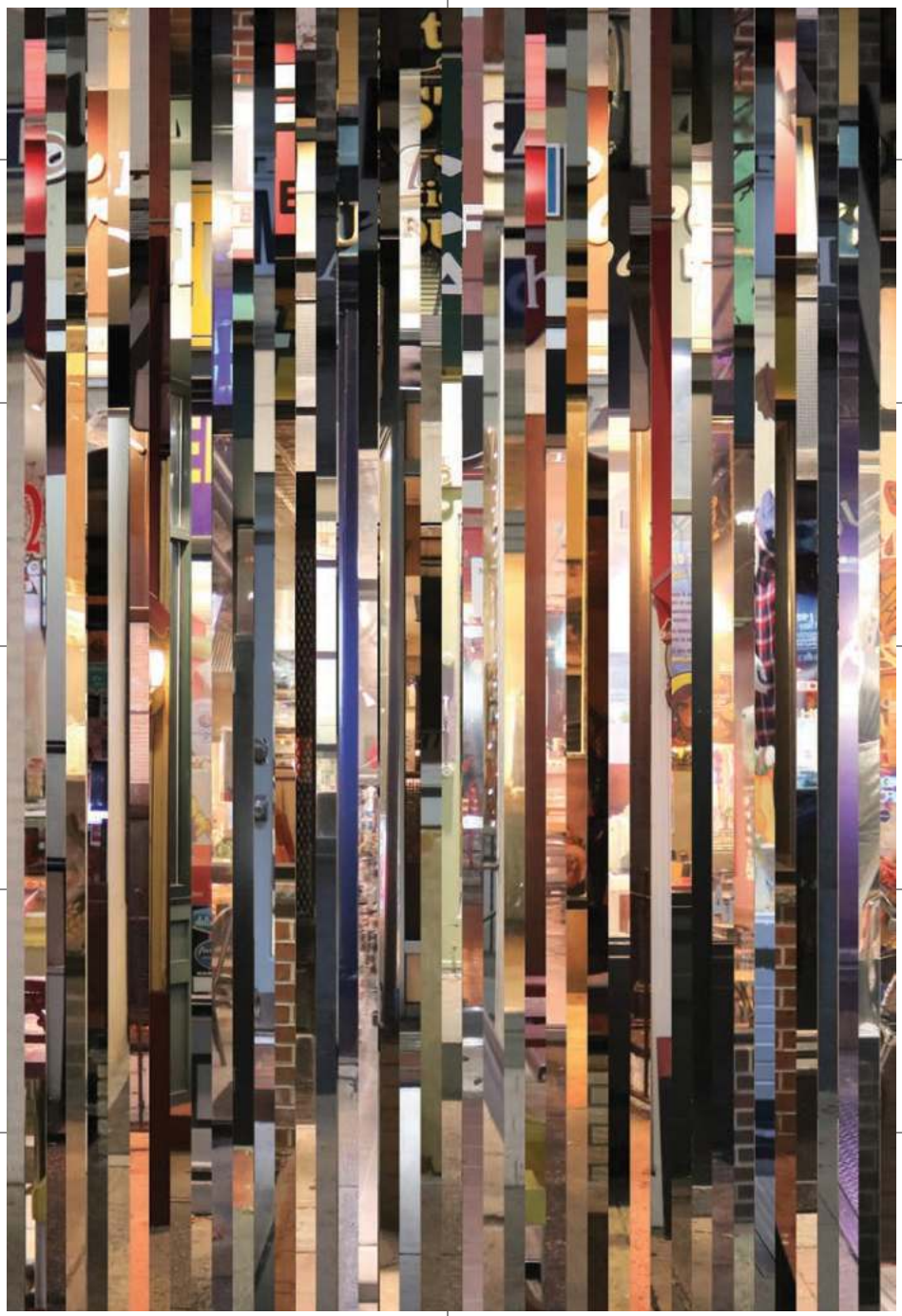
The vertical surface is thick with opportunity for programming. Typically, the horizontal surface has been the primary plane for design. However, due to rising demand for real estate, horizontal surfaces are diminishing, and this requires an alternative approach to design. Rapid city growth has led to the loss of public space in favor of profit-driven development, which in turn has led to the creative making of public space in non-traditional gathering spaces.

This thesis contends that vertical surfaces can become the new primary design plane. Using operations of scissors, thickness is added by cutting, folding, and weaving program into a surface. The project "folds" plans of public parks, streets, and spaces that are typically designed in plan, which are then "woven" into the existing surface. With the further support of scaffolding, these same plans can exist vertically. In New York City, scaffolding is ubiquitous and appears to take away the little bit that is left of public space. In this project, scaffolding is used to enhance thickness. Because scaffolding can be built over any surface, horizontal ground becomes less relevant. Its temporariness and ease of construction also make it fluid to ephemeral climates.

This project will culminate in the design of a programmed scaffold as an installation. The aim is not to advocate for the redesign of scaffolding per se, but to project the potentials of façade in relation to programming.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

KELLY CHUNG



Vestigial Vedute: Manipulating Warsaw's Palimpsest to Reveal Ambiguity

Warsaw is a city of palimpsest. Warsaw is a city of contradictions. Warsaw is a city of autonomous and unambiguous artifacts.

After Warsaw was destroyed during World War II, some parts of the city were rebuilt, others were built over during communist rule, and others yet were created seemingly unplanned during times of rapid westernization in the post-communist democracy. Alone, these layers show an unequivocal snapshot of a moment in time, not the palimpsest in which Warsaw is grounded. The divergence and a lack of a clear and distinct plan for the center of Warsaw created a city of contradiction. To understand these schisms, one must look at the city in a state of ambiguity and liminality.

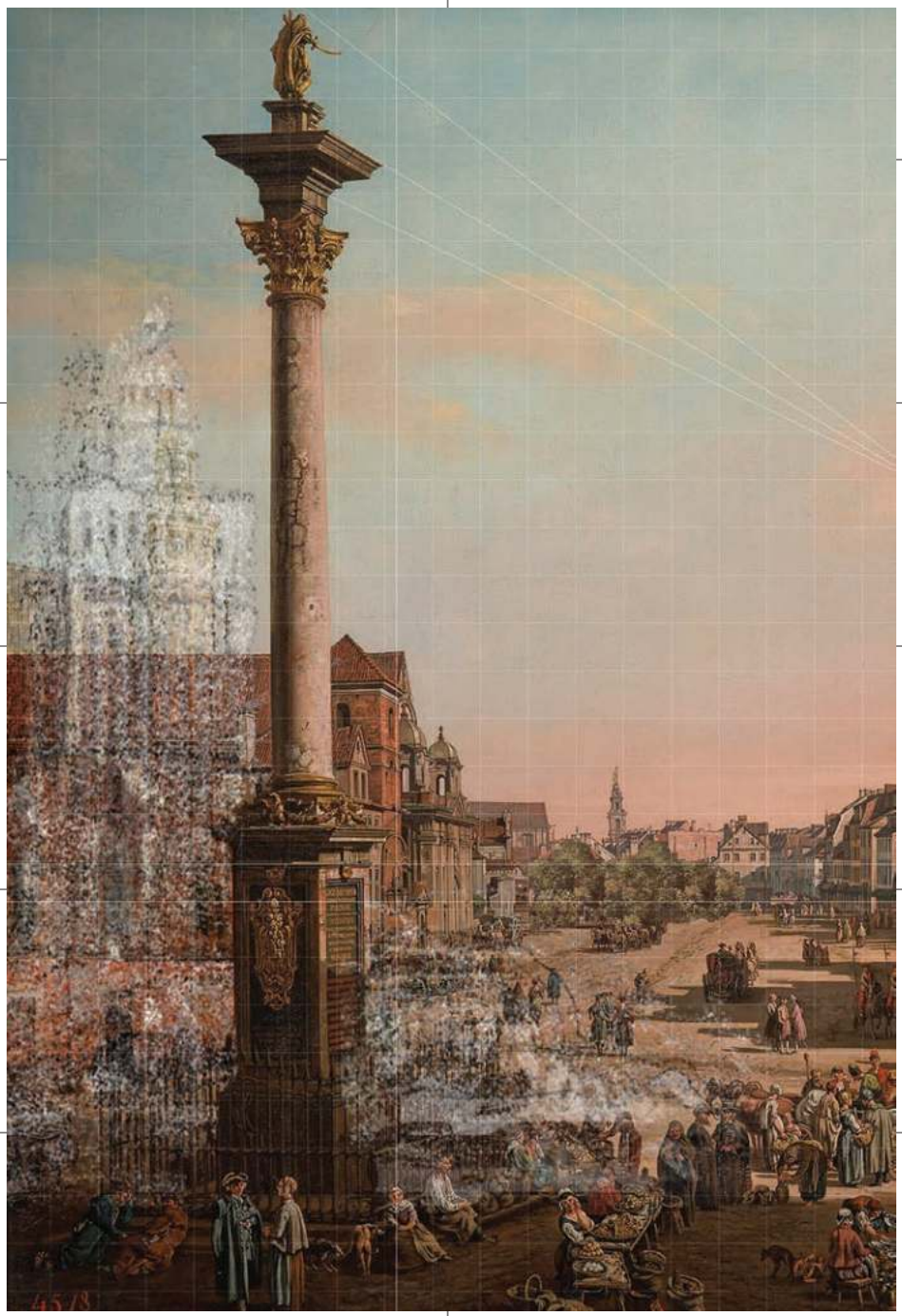
This thesis aims to question the autonomous representation of Warsaw, and through layered maps and manipulated historical painting seeks to reveal a simultaneous reading of the city's past and present states. The thesis argues that this layered, hyperbolized reading is a tool to reframe the city and to reveal a more speculative view of Warsaw. This thesis, therefore, seeks to reconcile the dichotomy created in the urban fabric as a result of the city's destruction.

The thesis is grounded in methods inherent to the pencil—overlays, erasure, and the visibility of palimpsest. The pencil reveals process and creates a record of transformation through blurring boundaries, joining and dividing, layering and overlapping. These methods collapse layers of time into a single moment. The pencil enables palimpsest to form and show not just the past, but the futures of the past (or what the present could have been).

The thesis aims to create an artificial palimpsest on the site, one that is based in the truth and the documented history of the site, but one that is also speculative and hyperbolized. This hyperbolized palimpsest reveals a more holistic reading of the city.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

BENEDYKT EZLAKOWSKI



City of Palimpsest

Built in Weather:
Architecture in Ephemeral Landscape

This thesis wishes to push the spectrum of how architecture as a built form can be fixated in an ephemeral environment. A camera serves as both analytical and representational tool to capture the ephemeral process of landscape transformation. Visualization of temporal elements of natural landscape forces—through the production of motion images—aims to stimulate variability of the perceptual process into awareness of the changeability of architectural objects.

Examining and visualizing landscape forces at the coastline of Jeju, the thesis aims to further examine architecture's potential as an infrastructure to amplify and adapt to its ephemeral landscape process. The proposed infrastructure aims to bridge and display landscape forces through the lens of architecture by capturing weathering forces. Reacting to the ephemeral qualities of a landscape, an architecture of ever-changing space is explored such that its essence cannot be captured at any given moment. Through this exploration, the thesis contends that pushing the spectrum of static space qualities can challenge the conversation between temporal landscape and architecture as a built form.

To be clear, the thesis does not wish to enhance the natural process itself. Rather, the research wishes to challenge the fixedness of built form in its changing landscape, pushing the boundaries of architecture's form and function.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

HANSEUL JANG

Landscape of Gujwa Breakwater over Time

Eldgos: Terraforming Earth

The core of this project is the idea of humankind as a geological force. By imagining the active ground in relation to creation of new ground and environment, this thesis seeks to reclaim the formal language of the geological through volcanism. As we create a series of spaces within this new ground, using lava as our natural tool for architecture, the goal is to create architecture and landscape that reconciles the geological and the biological, merging the natural and the artificial. Architecture can be formed naturally, like a stone built over time, through sedimentation and erosion. This idea of architecture as natural processes is applied to volcanism, where architecture and artificial landscapes can be formed through eruption and flow of molten ground.

Iceland is the optimal site for the thesis because of its unique geological and geographical characteristics. Hekla is the specific site since it is the most active volcano in Iceland, erupting every 10-15 years on average. Research into the scale and direction of past eruptions allows a prediction of the amount and directionality of future eruptions; these are digitally simulated using Realflow.

Using the axis derived from the orientation of Hekla and the location of its craters, retaining walls are placed to guide lava in the direction we desire. As lava from several eruptions flows against the walls, it becomes part of the wall, creating two sides with drastically contrasting typologies. These retaining walls serve as hiking paths, continuing up the mountain and around the crater, reaching higher than the peak and becoming the new mountaintop with a naked-eye observatory.

As the lava flows down along the wall, it collects in a destination where lava layers over time, creating a space. At this destination, lava flows around and over these wooden structures that intersect with the wall, burning the thick surface layer of the wood as it maintains its form. The support structures and burnt remnants of wood are removed once the cooling process ends, leaving behind hollowed blackened cavities and charred walls of basaltic lava that show the stratigraphy of each lava flow.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

SANGHA JUNG & YOUNGJOON YUN

Terra Publica: A Space the Public Can DIG

Though currently overshadowed in the commercial realm by its mechanized counterpart, the shovel was once an essential and critical item that shaped our modern landscape. It was used across scale—from digging trenches for canals, to excavating for buildings, to moving large land masses for the development of cities. In addition to its use as a technical tool, the shovel had social significance. It was a sign of self-reliance, a symbolic icon of labor that many put faith in as humanity began to dig itself out of the rubble of many wars. This thesis is interested in using the agency of both the shovel, and the bulldozer, to cut and fill the land at the edge of the Nile River in Cairo to increase visibility, accessibility, and legibility of the historically symbolic Nile River from the urban fabric.

Walking along the Nile River in Cairo, one is wedged between a traffic-ridden urban highway on one side and an assortment of hard thresholds on the other, be it a dense tree-line, locked gates, Nile boats, or military outposts. Along with a significant elevational difference, there is no immediate interaction with the waterfront or any of its corresponding amenities. The human figure is so far removed from public access to the Nile bank that the spatial qualities of the sidewalk are no longer relative to the waterfront but are now a product of the urban occupation around it. As such, the Nile recedes to an idle backdrop and the users' claim of ownership is diminished to a patch of grass on the side of the road.

This thesis aims to create a new public landscape that transforms these hard thresholds and blockades into privileged new spaces of relief that accompany a waterfront, such as greenery, boardwalks, and freshwater pools. Reweaving the Nile back into the urban fabric of Cairo reignites the sense of self-reliance and collective ownership that its people have in this dynamic and chaotic city. By allowing citizens to curate parts of their own landscape with implementations such as community gardens, this collective space will demonstrate the potential of the shovel and its modern capabilities to reinvigorate public spaces of relief and interaction along the waterfront. The Nile River will consequently become a landscape to admire and occupy, rather than simply existing as an accompaniment to its urban context.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

OMAR KHALIFA

The Misfits: Between Low and High Resolution

This project investigates the range of resolution in fabrication. Resolution is bound to information and space (area). That is, the resolution of a given "thing" is determined by the amount of information contained within its boundaries. For example in imaging, resolution is typically measured in dpi (dots per inch). The determines the ability for the image to be rescaled and observed with greater detail. In other words, a higher resolution or dpi produces a more precisely captured image.

Starting from a high-resolution model, this project juxtaposes a low-resolution method of production (wrapping using spooled materials– simulating the 3-d printing process as a means for copying) for producing its low resolution counterpart. This project problematizes the illusions of perfect precision that high resolution proposes, when the reality is that a margin of error will always exist. While error is generally understood as mistake, this project thus seeks to use this 'crutch' as the driver for investigations of materiality, form, and space offered by the copy and the framework that supports its production.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

WEN YUN CLARISSA JANE LEE

Architecture in Unity VR: The Exploration of Narratives

Architecture is a discipline that uses technology and research to create places that improve the living and working conditions of people. As social media and modern technology develop, the digital world has gradually become the central hub where people engage in conversation and spend their daily lives. Speculating on the future of the built environment, digital architecture designs that surpass the limitations of the physical world will be imperative. This thesis hopes to use Unity, a real-time 3D development platform, to create immersive, experience-driven architectural and environmental designs that take advantage of the opportunities of the virtual world.

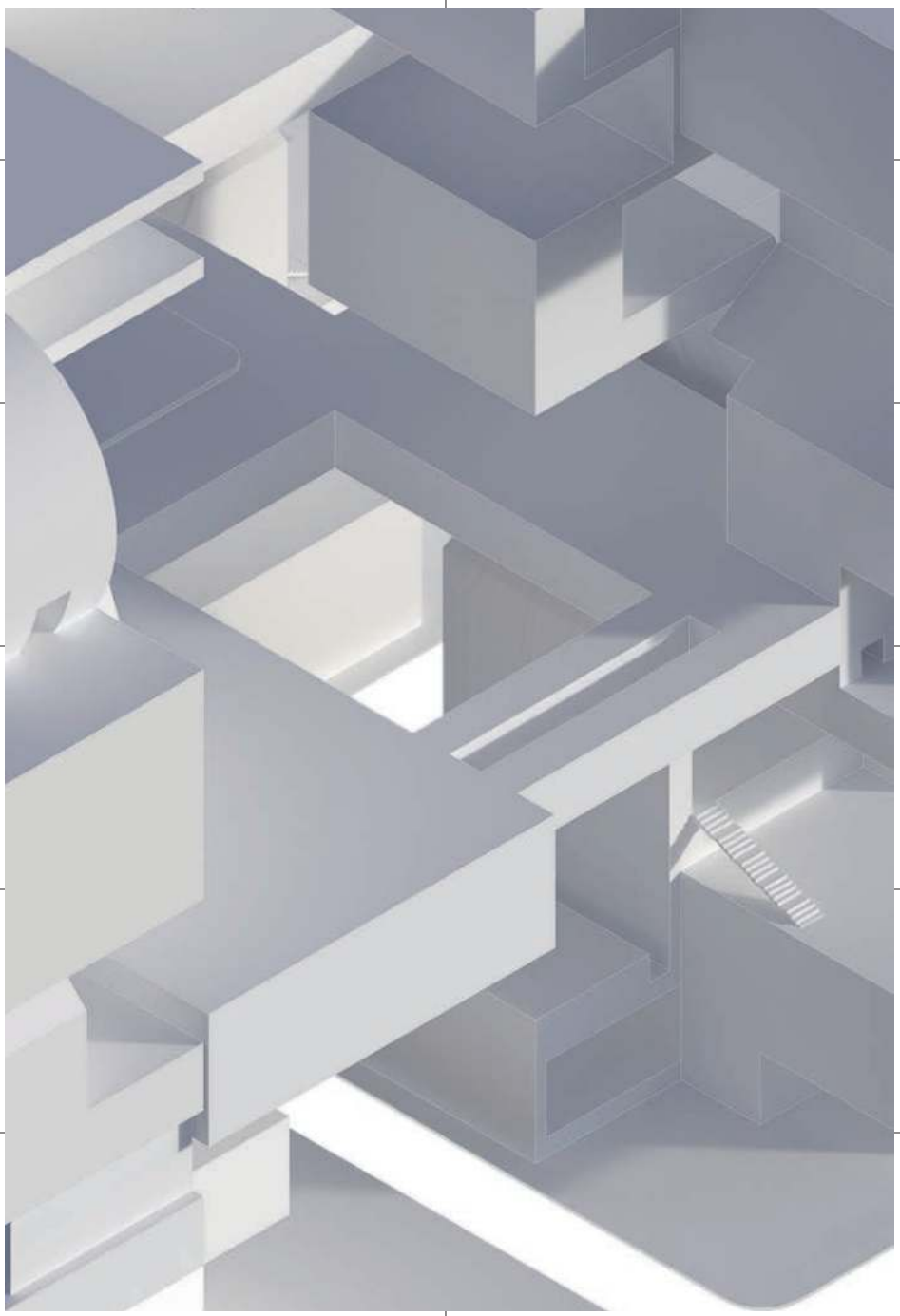
Virtual reality (VR) is an interactive computer-generated experience taking place within a simulated environment. It incorporates mainly auditory and visual feedback, but may also allow other types of sensory input through controllers or other devices known as haptic systems. The applications of virtual reality range from entertainment to social sciences, psychology, medicine, military training, and education purposes.

In architecture, the use of digital modeling and visualization tools has already become prevalent over the span of the last two decades. Digital modeling software gives architects and designers a better understanding of the project's precision from a three-dimensional layout. However, from the user or client's perspective, traditional modeling software still cannot deliver full immersion into the design from the real-time, first-person perspective that Unity can now offer. By selecting Unity as the thesis research tool, the project takes the user into a journey within virtual reality to experience spaces through a new lens.

Using Slocum Hall as the test site, the project selects sample rooms for feature amplification, highlighting the traits of the original room into a redesign within the VR environment, and offering a new experience and interpretation of the space. This thesis hopes that by demonstrating each room's distinctive features, it can showcase some of Unity's unique abilities that can aid the design of future full-immersion digital designs.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

FANG SHU



Explore the Space in Virtual Reality!

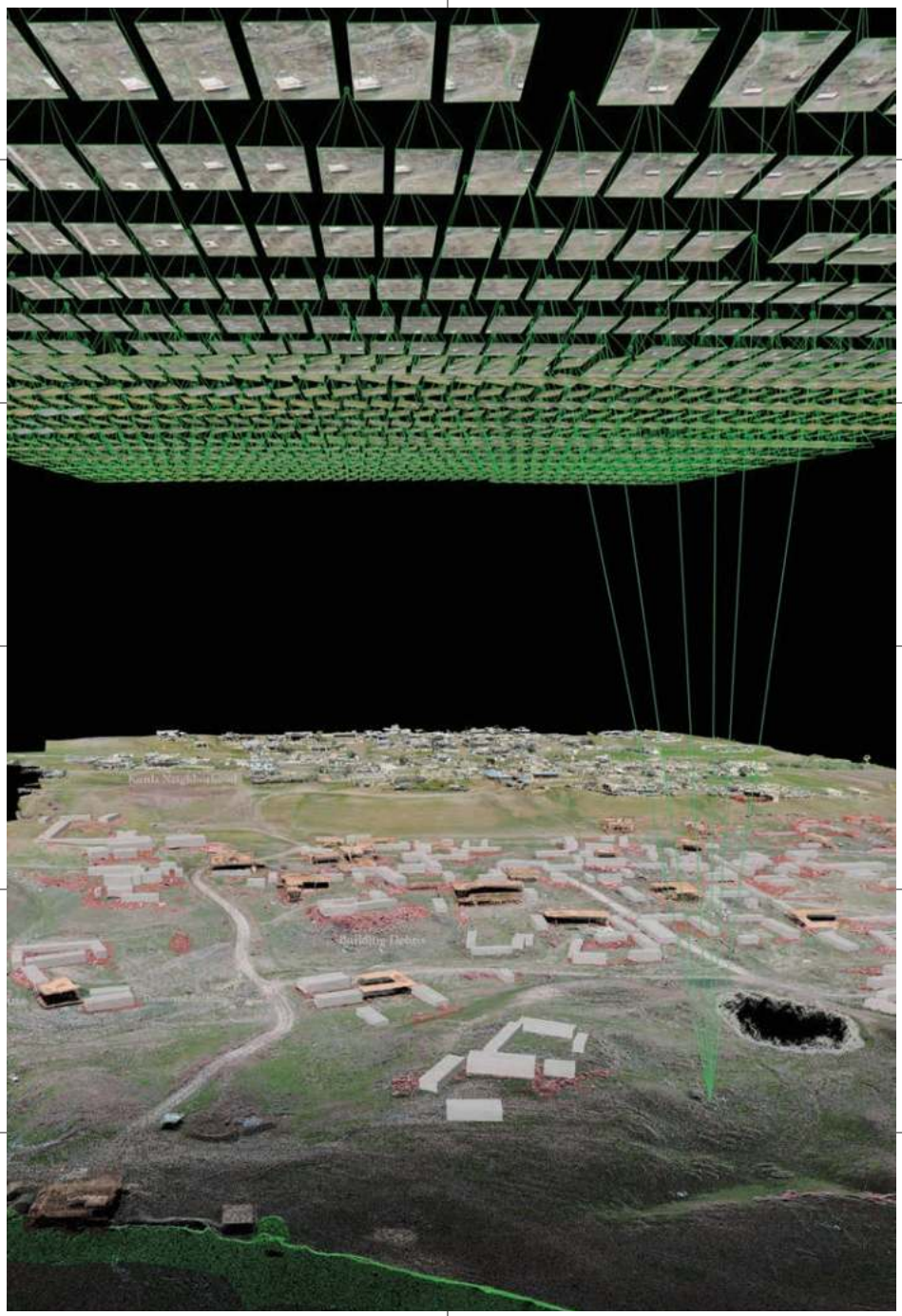
Disputed: Spatial Narrative of Architecture in Territories of Conflict

Architecture and the built environment are the mediums onto which political and physical events and forces are registered. This thesis explores the potential of Drones (UAVs) as a tool to launch a spatial investigation into disputed territories of the built environment. The objective of this specific work is to produce and represent spatio-temporal analysis and architectural evidence of the unlawful systematic destruction of Arab neighborhoods and villages in the disputed territories—here in relation to the continuous power shifts in the disputed internal boundaries between the Kurdistan Regional Government (KRG) and Iraqi Federal Government in Iraq.

The increasing availability and advancements in UAVs technology and surveying techniques allows for the creation of accurate, high-quality, 3D models of the built environment through the process of 3D photogrammetry. These techniques and capabilities of drone mapping allow the disputed territories and their destruction to become a navigable space of investigation. By locating this destruction in their contexts and extracting physical details from their sites, the project can locate the longer threads of socio-economical and political processes encapsulated within these incidents. In doing so, this thesis engages with the theoretical and historical relations between architecture, media, and violence in which the drone becomes the tool for the creation of spatial narratives and digital spatial organizations to analyze the built environment. This is reinforced by the use of historical documents such as satellite imagery, maps, reconnaissance data, photogrammetric maps, and ground truthing.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

RASAN TAHER



3d Point Cloud of Iraqi Village

Rules & Projections

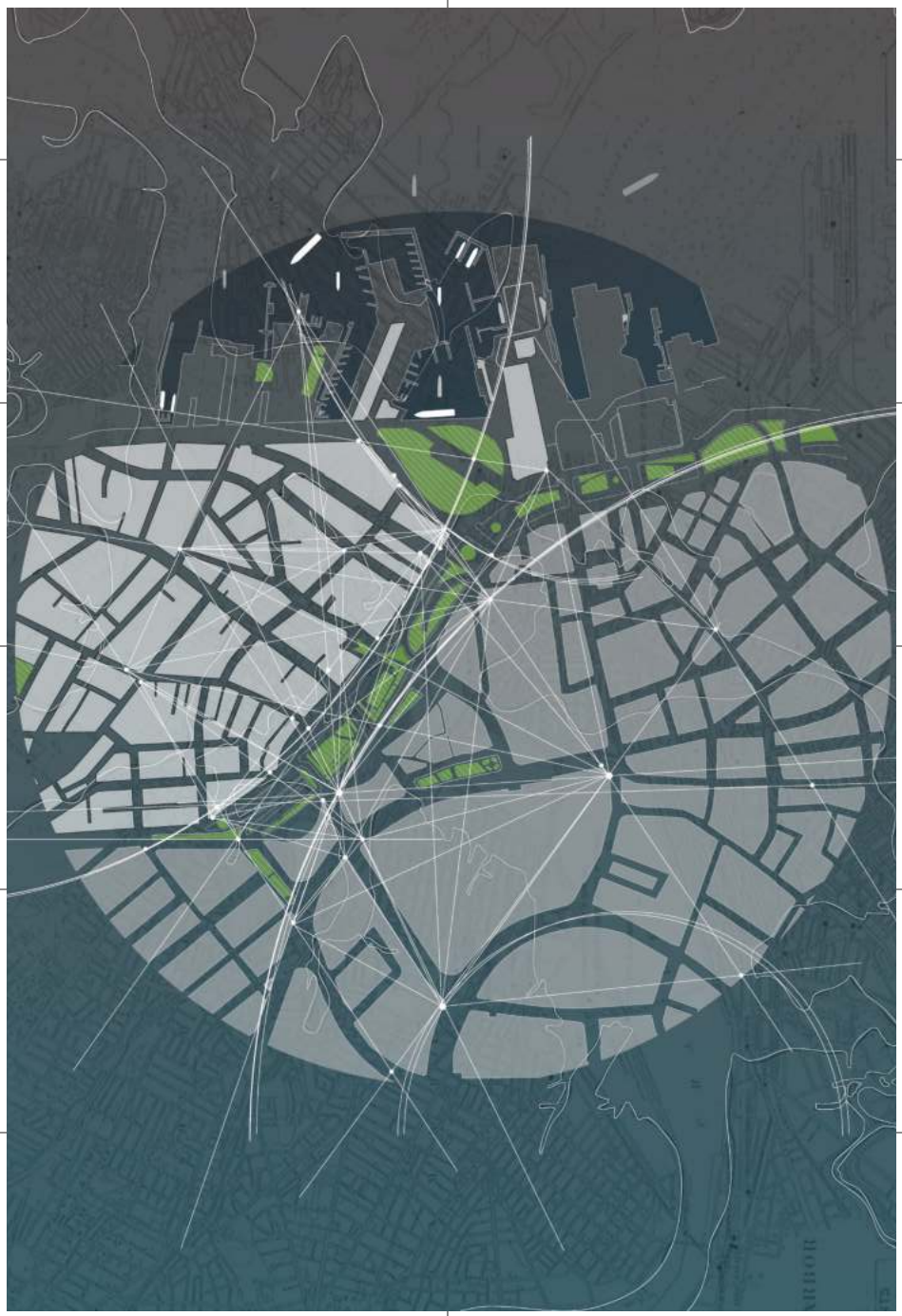
Although a primitive and ancient tool, the compass enables the basic functions of drafting, measuring and constructing a landscape. The compass also gives scale to a set of architectural drawings, setting it within relationship to other spatial points. Today, a broad range of multifaceted disciplines facilitates the field of site surveying and landscape construction. Drone scans and computer-aided satellites replace the compass by pinpointing locations to map the ground—and world—we inhabit. To fully understand the capacity of urban landscape, architecture must reevaluate its position in order to expand its representational tools, thus assembling new ways to see, think about, and operate within landscape.

This research adapts a fresh understanding of constructing a site—quite literally from the ground up. By leveraging the tool of the compass, this thesis will produce a series of exploratory forms of representation that will change the way we view landscape. From utilizing historical aerial maps to generate reconstructions of the neighborhood and its evolution throughout the last several centuries, to 3D spatial representations of ground, this research will uncover a way in which drafting and surveying coexist cohesively in today's architectural and landscape practices.

Using the site of the Rose Kennedy Greenway in Boston—a landscape reimaged by the once-industrial footprint of an expressway—the work explores the correlation that mapping and point measure have on a city. By employing a set of regulatory laws for each point of reference as well as attributes to the lines associated with the compass, the representation of this site becomes a provocative charter. The project does not seek to further the way in which we approach site surveying today, but rather to express new ways of formulating site and how urban landscape can be generated into something totally unexpected.

TOOLS AND PROJECTIONS
ADVISORS: TED BROWN,
JULIA CZERNIAK, & DANIELE PROFETA

EVAN WEBB



Geometric Reconstruction

ON THESIS: EMILY ABRUZZO

FAVORITE ARCHITECT, ALIVE

Favorite alive architect is extremely tricky . . .

FAVORITE ARCHITECT, DEAD

Favorite non-alive architect is probably Louis Kahn.

WHAT DID YOU DO FOR YOUR THESIS?

My Thesis was titled "Museum Museum" and it came around the time when museums like the Guggenheim were kind of in the middle of a global expansion. And also there were these retail collaborations happening between cultural institutions and high fashion, and the concept was really that museums were becoming "big business"—so a critique of that kind of global expansion and the production of architecture as essentially cultural capital—that those buildings could essentially be themselves, museum-ified. The contention being that to put something in a museum is essentially to say that it's dead—it's no longer in use, or no longer in circulation. So, it was sort of a cultural critique but in the end, I literally ended up designing a building for buildings.

DEGREE PROJECT VS. THESIS

Thesis relates to your analytical ability as an architect. To do Thesis in your last semester—often that's the moment you're trying to decide what to do next and you might be interviewing for jobs or producing a portfolio. So that can be a lot of psychological stress, right? I think that's a challenge of Thesis in the last semester for sure. The nice thing about Thesis is the customization towards you, your interests and your research—and what you've already learned. My museum came out of a research project I had done at Princeton's Center of Arts and Cultural Policy Studies. I did a half year of research on retail and museum overlap, which led me to be really knowledgeable about the terms and the concepts behind museum-ification and things of that nature.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

I would focus on homelessness in American cities, which has been rising incredibly rapidly—for a variety of reasons, not the least of which is the increase in property cost, and its partner, the housing crisis. There are very few pathways by which to work on affordable housing projects. But homelessness really could use creative solutions and could benefit from intense research on building codes. A lot of reasons for the housing crises and the preponderance of development is written right into the building codes.

ON THESIS: FARSHID MOUSSAVI

FAVORITE ARCHITECT, ALIVE

That's a difficult one to answer. I admire the work of a number of practices—so I'd rather name a few rather than one. Herzog & de Meuron, Rem Koolhaas, David Chipperfield, SANAA, I could go on. . .

FAVORITE ARCHITECT, DEAD

That's definitely Mies (van der Rohe).

WHAT DID YOU DO FOR YOUR THESIS?

My final studio of graduate school was a convention center, and my final project for undergraduate was a train station—so they were both big buildings. I guess I was not afraid of large scale.

DEGREE PROJECT VS. THESIS

I think you can treat a final studio project like a Thesis project. I think every studio project should be like a Thesis project, meaning you should try to position yourself within whatever environment a studio puts you in and be conscious of the fact that you're asked to work within a certain framework—but put forward your ideas and creativity. And I think that amounts to articulating a Thesis for yourself.

GO BACK IN TIME—WHAT WOULD YOU DO FOR A THESIS?

It's difficult for me to pick because I kind of worked on more or less most kinds of projects—you know I've worked on some infrastructure projects, some retail, office buildings, a museum, housing—I haven't designed a factory, I haven't done an airport . . . I actually wouldn't want to go back. I think that's the answer, I wouldn't want to go back. It's not that I wouldn't go back to do Thesis, I don't want to go back to do Thesis because of regret—I can do it now. And what is it that I want to do now? There is not one single thing that I would want to do now. But of course, we all have projects that we would like to develop, right? And I am not one that confines it to a single subject—so you know, right now there are a number of things that we are, as a practice—we've been going over. We are doing quite a lot of interior (work), as well as doing new built buildings. And since we've been doing interiors, I've realized that actually, when as an architect you do a building and the inside as well, maybe the interior doesn't get enough emphasis as when you are just doing the interior. For me, the interior is kind of a new area that we have been developing in the office, which interests me.

This committee will focus on typological and tectonic analogies in architecture. It will consider the mediation between formal ambition and tectonic and structural means. The committee is therefore interested in work that challenges built form at a multiplicity of scales. It takes as a starting point Sheila Kennedy's affirmation that it may seem counter-intuitive for a critical practice of material research to examine the material predicaments inherent in the culture of production as a source of inspiration. But it is precisely here that the greatest challenges to the imagination lie.

The committee wishes to establish a dialogue with students who are willing to explore the relationship between the past, the present, and the possible future(s) of the built environment, and are interested in working from an understanding of the historical context of their work on projects that explore issues of space, tectonics, materiality and structure.

TYPOLOGICAL ANALOGIES

Advisors:

Jean-François Bédard
Junho Chun
Roger Hubeli

Olympic Temporality: Failed Public Space and Temporal Structures

Olympic Parks are some of the most expensive architectural projects in the world. Countries spend billions on their creation, building infrastructure to transport millions of spectators from almost every country in the world. Rail systems, bike lanes, promenades, and airports make the host country more accessible. With this increase in accessibility, new public spaces and large stadiums are needed to serve the large influx of people that come to the host city. These large infrastructural investments are made, but after the Olympics are over they widely remain underutilized or unused. Why are the stadiums, infrastructure, and public spaces not utilized after the Olympics are over? How can this perpetual issue be examined? Can these wasted spaces and structures be rethought?

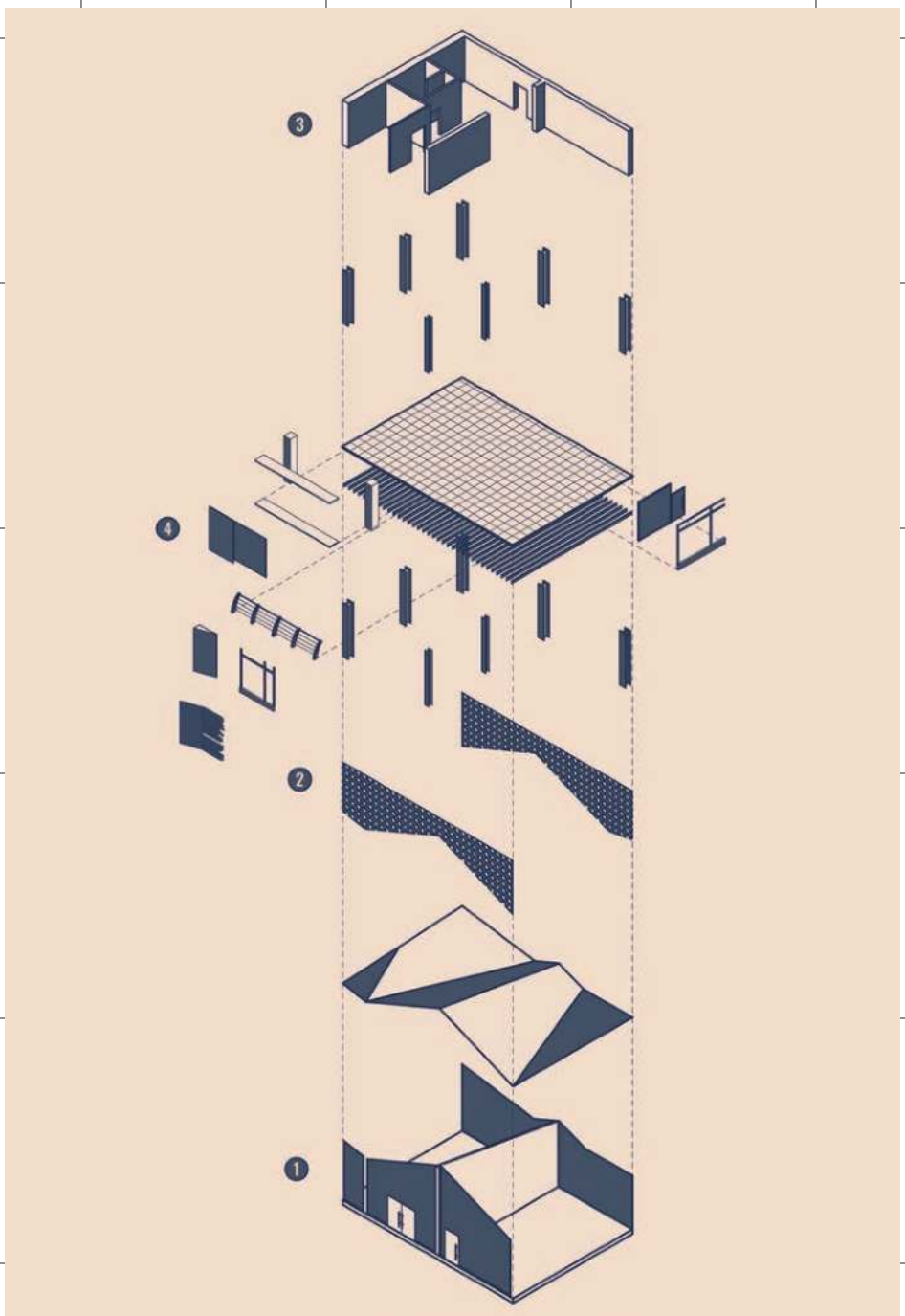
This thesis explores how the connective fabric uniting Olympic Park spaces can create more inspiring and useful public spaces, thus promoting healthier public use. It also investigates the use of permanent versus temporary structures, stadiums, and facilities, and how they can be integrated into or removed from the host city in the future.

Los Angeles was chosen to host the 2028 Olympic Games; downtown LA will be the area of focus. An underutilized site was found that could be altered by an Olympic venue or venues and positively impact the city and its immediate surroundings, specifically through the use of permanent, semi-permanent, and temporary structures.

By rethinking these expensive projects, a new model for Olympic Parks can be generated, which will save money and promote a more positive public space. The stadiums and collective infrastructural pieces will encourage a heterogeneity of uses that make them integral to the surrounding area, ensuring the prolonged use of the spaces.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

TIMOTHY ATTANASIO



Story Sense: Explorations in Architectural Narrative

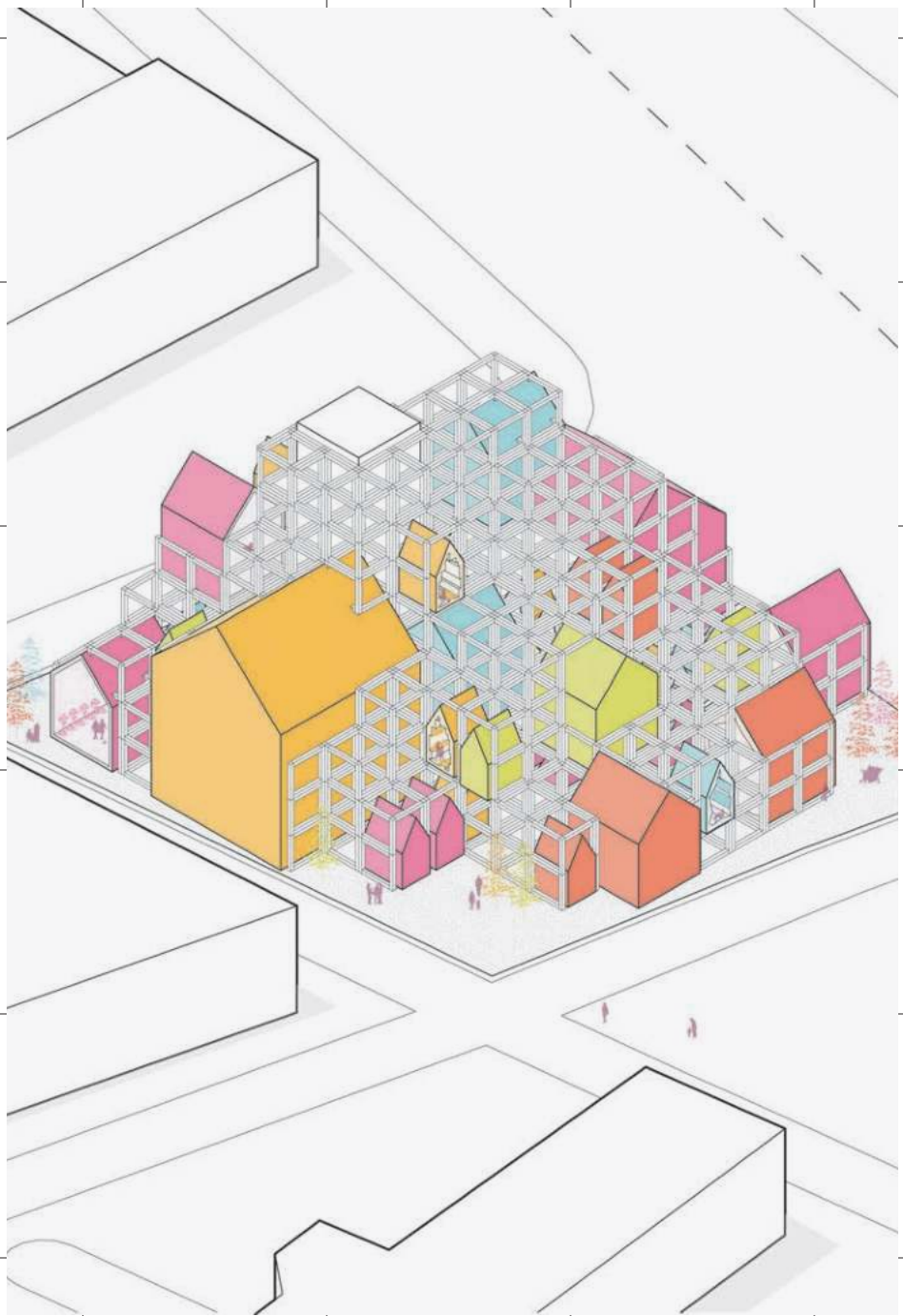
While the architecture of our reality is often envisioned as purely physical, the relationship to human experience is something powerful and connecting. Through this lens, architecture becomes subjective to each person. Here then, the vestiges of the built environment are dependent on their audience, subject only to the personal memories of the individual. In this way, narrative architecture is often expressed through various means, encapsulating ideas of stories and senses, to create visceral experiences within the audience, and projecting an environment not strictly beholden to the physical.

Within this thesis, the term "narrative architecture" refers to the architecture created through means of storytelling expression. It is neither physical nor static, and relies purely on human perception and narrative implications to exist. Architecture of this caliber is not beholden to strict rules or regulations that control physical forms in our corporeal reality; nonetheless, architecture that seeks to engross and communicate in this narrative landscape must retain certain margins that allow the imaginary world constancy, rationality, and permanence. These few limitations, when effectively utilized, create an immersive experience within narrative space, which can create instinctive recollections of place comparable to those in the physical world. This then creates architecture that is beholden to the narrative, and that is shaped as it flows, progresses, and changes over time.

This thesis seeks to understand the role of narrative to architecture, through the lens of the house/home typology. While one represents the elements of architectural discourse, the other implies a non-physical understanding of the space. This then leads to a proposition of the architectural, narrative, and human elements involved in creating something that embodies both the house and the home. The investigation will lead to a determination of the narrative role within architectural practice, remark on the numerous ways storytelling can re-frame human understanding of the built world, and finally project into the future the infinite possibilities of non-static and non-linear architectural thought that is shaped firstly by the narrative it seeks to employ.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

MEGAN ALYSSA BAKER



City of Brick: Spatial and Material Explorations in 21st Century Urbanism

This thesis will analyze the problem of and propose an alternative to the supertall residential tower in the contemporary city. There is a trend in American cites toward the construction of "prestige" projects, namely, skyscrapers of luxury apartments purchased as investments. This phenomenon is well documented in the spacious floorplans of these towers; for example, although 432 Park Avenue in New York City is the tallest residential building in North America, it contains only 104 units.

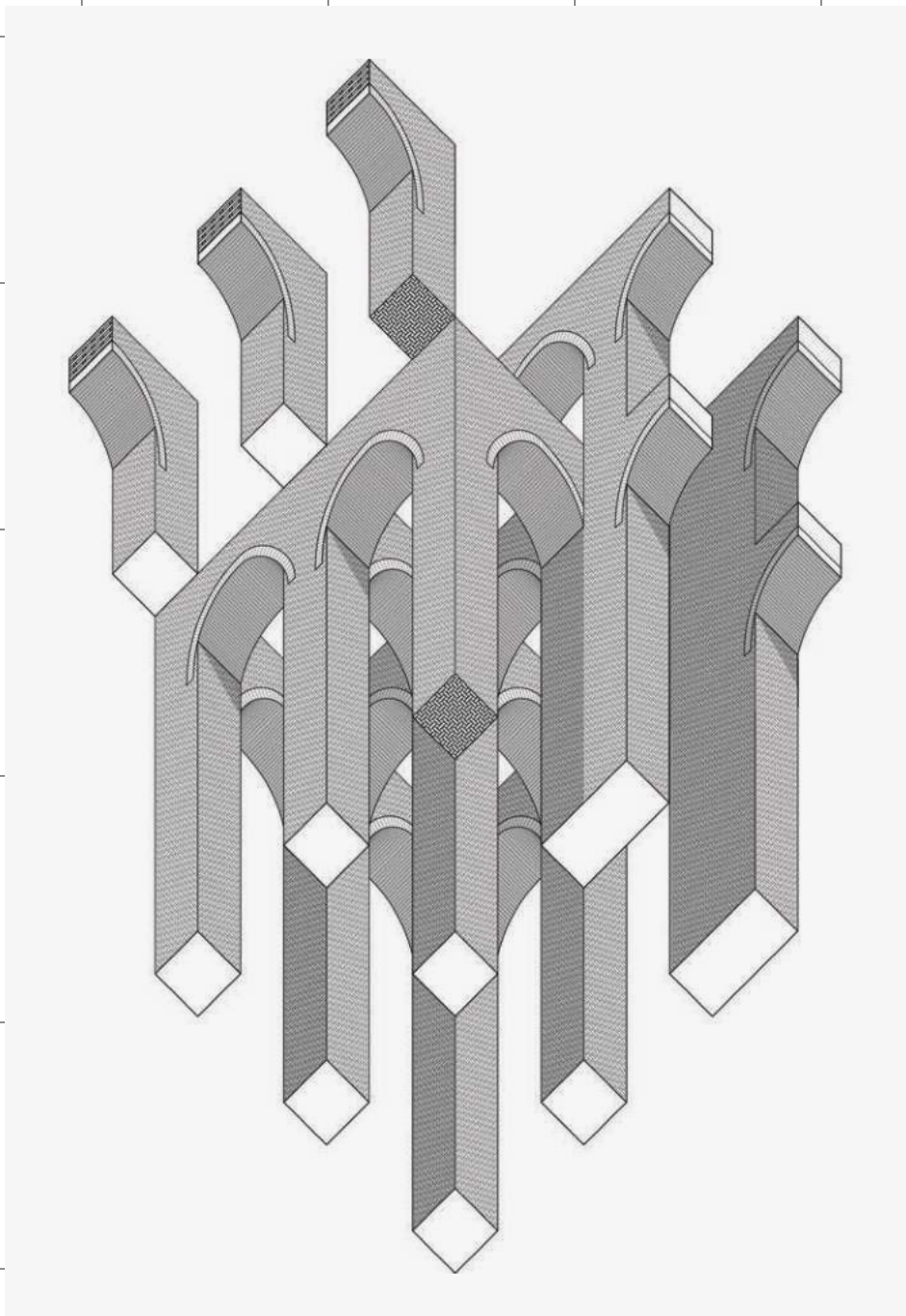
This proposal seeks to counter the ultraluxury residential tower typology currently en vogue among developers in New York City. To this end, Hudson Yards is chosen as the site. Currently under development, the plan for the former rail yard is basically a campus of ultraluxury residential buildings with designer flagship stores at street level. As an alternative to this plan, in a site called "Manhattan's Last Frontier," this thesis proposes a re-imagined approach to urban housing, one that takes advantage of contextual formal typologies and new construction systems while integrating a public programmatic element.

Since Hudson Yards is located in the former industrial neighborhood of Chelsea, the project looks to the warehouse typology as a means to inform both formal and material strategies, specifically site coverage, formal grid, and brick construction. It also examines historical precedents of a similar scale that share formal grid organizations, integrated public, semipublic and private programs, and/or masonry construction. New brick construction technologies that will allow for desired spaces and massing in three dimensions are also investigated.

The culmination of this formal and material research is the development of housing across the entire site. The thesis proposes a campus of dwellings affordable to the burgeoning working and middle-class population currently migrating into the city. This campus will not be of a strictly residential program; rather, to respond to the context and connect it to the city, public programming will be integrated among the dwellings.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

WILLIAM COLLINS



Site Axonometric

Pliable Form

Iron and steel have been used for structure, ornamentation, and detailing throughout architectural history. Although they are now more important materials than ever, ferrous metals have largely been relegated to predetermined structural forms and standard details, while materials like concrete and glass have become the standard medium for formal investigation. Likewise, the investigation of material properties and forms through technique has largely been overlooked, with architects and engineers defaulting to existing products that fail to take into account the specific possibilities within a project. Yet in today's practice there is even more opportunity to create unique forms in steel through the use of digital fabrication techniques. When combined with a close study of the material itself, this allows steel to take on a greater role in contemporary architecture by challenging its standard application.

Design that pushes the limits of steel allows contemporary design intentions, production, and fabrication methods to be enhanced through a greater understanding of the material. The goal of this project is to allow material experimentation through steel to become the driving force in the overall design of an architectural project. This experimentation will be based on a back-and-forth dialogue between digital and physical modeling. The project will then focus on how the design can be brought into production at the architectural scale. The emphasis is on a "Post-Ductile" design, which goes beyond the normal applications and properties associated with steel in architecture. These will be tested in terms of architectural design and structural engineering to create a formally and structurally novel system.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

SPENCER SCOTT GAFA

Steel Pavilion—Ribbons

Motor City Blues:
Combatting Collapse in Inner-City Detroit

The city of Detroit is suspended in a fractured state: its developments are spread too thin to properly provide for its residents and populated too sparsely to implement solutions typically affiliated with hyper density. This is the result of an eternally downward trend of mass abandonment of structures and sites called "The Blight," found throughout the city in various concentrations. Detroit, accordingly, struggles to provide access to essential services to a discordant city; essential services in this case being Police Services, Fire Services, and Waste Management Services. Average distances between items on this list are significantly higher—up to twice the distance between stations—than those of nearby metropolitan areas. While essential services are the most negatively affected resource for this ailing city, it is no secret that Detroit also continues to see schools, libraries, and community centers shut down at a disheartening pace.

To combat this, this thesis contends that the community center can take on an expanded role within areas of significant collapse. In areas of great economic unrest, the community center often becomes the singular beacon of hope for residents out of reach of public initiatives. Detroit comprises a series of communities where this is very much the case; an expanded role would see the community center embed ample space for essential services into its programming.

To address Detroit's problem of sparsity, the community center would then fragment its programming into a series of constituent, autonomous pieces that are inserted, as satellite structures, in and around areas of prolific abandonment. As fragments, the constituent pieces of the community center can effectively combat the sparsity of the Blight by beginning to clear destroyed structures and populate vacant lots, and further provide immediate and long-term solutions for providing access to essential services. After each autonomous fragment has helped renew the surrounding area, the fragment is removed to clear the site for new, community-designated developments, and recombined with the other fragments to form a single building—a community center. Each fragment will remain in place for as long as the community needs . . . this might be five years, or it might never be removed.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

GARRETT JONES

The Blight Fragment

Material Density: A Radical Approach to Adaptive Reuse

Through disassembly and reconfiguration, this thesis proposes to create new relationships between existing materials and their typical forms, creating a site-specific, material-focused reconstruction. This radical approach to adaptive reuse is in contrast to current over-designed and over-theorized architectural projects, instead aiming to use a pragmatic approach to the reclamation of materials on historical sites. Situated on a site with abandoned architecture, the "ruins provide the incentive for restoration" where one can engage with a grand, sublime space. However, sites like these are typically demolished for new construction or historical preservation, ignoring the existing context. But why do people praise the deliberate re-building of historical environments, even when they recognize their artificiality?

This thesis opposes this fake preservation of buildings and instead aims to conserve, not preserve, the sublimity of the existing ruins, by creating piles of deconstructed materials within the site to engage the user in the physicality and scale of the materials, further collapsing the space. Within the awe-inspiring great halls, one must navigate through the masses, which start to take on an architectural form. As neither land art nor a pristine art museum, this site combines the "new" piles of materials with the building's existing form—in turn creating an entirely new spatial experience.

Constructed as a user-guided experience rather than over-designed architecture, new circulation paths are formed around the masses to further change and densify the spaces, without using typical walls and thresholds. This thesis aims to be taken as a first step in the reclamation of this site, positing that architectural ruins shouldn't be redesigned all at once. With the disassembly of more materials over time, the site will become almost uninhabitable as the materials are rearranged, continually changing the experiences of those on site.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

MADELINE LABERGE

Power in Architecture: Revision of South Chicago's Urban and Park Fabric

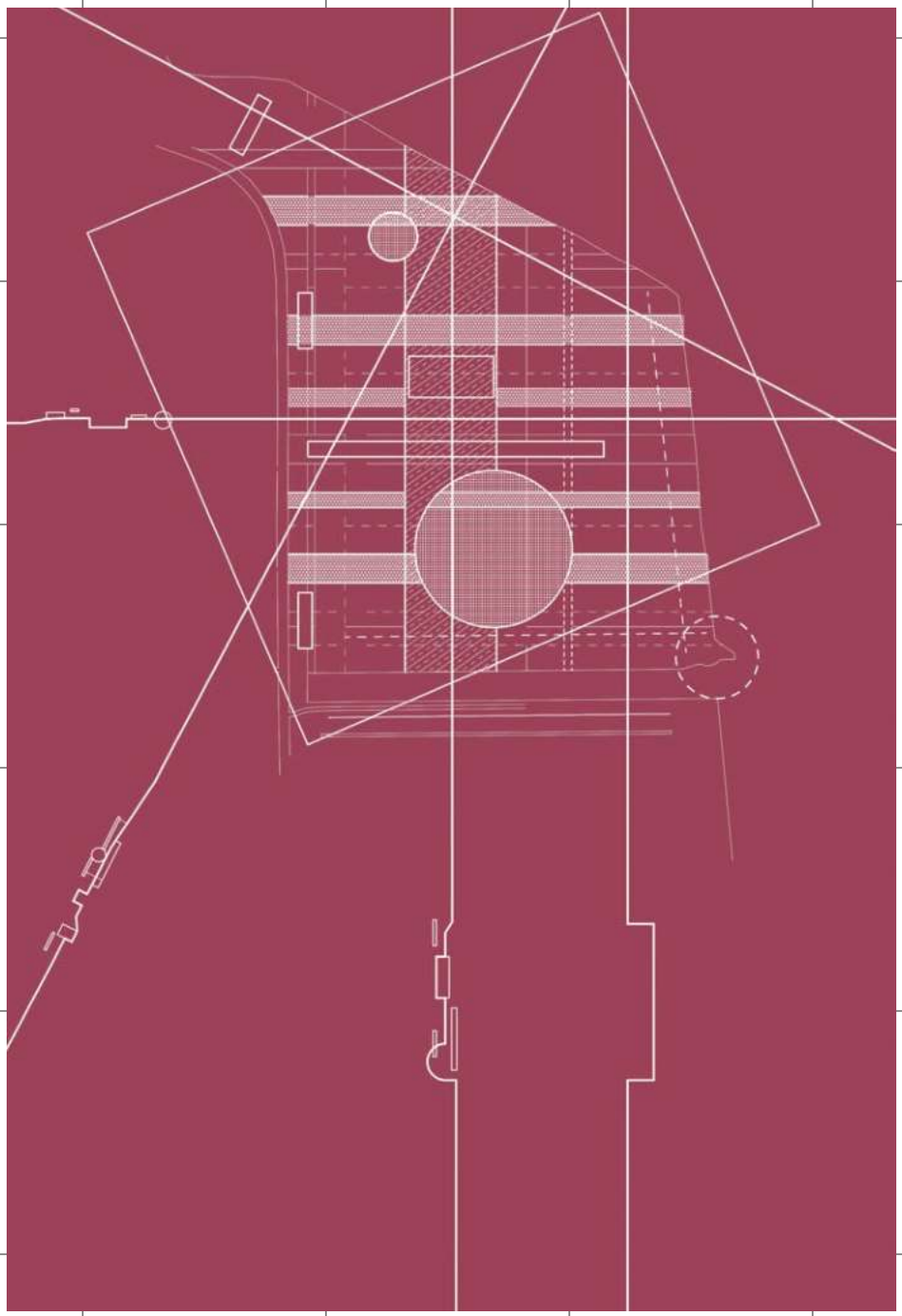
The site this thesis addresses is South Chicago, which is riddled with crime, poor education, and a social boundary between itself and the north side. It is just like 1990s Medellin, São Paulo, and Detroit. The city is only now starting to invest funds to improve the infrastructure of this declining neighborhood. Only through architectural interventions can these problems begin to be solved. Through natural surveillance, boundary breaking, community building, target strengthening, and governmental involvement, this project begins to unravel the intricacies of the city and concoct a solution that will render the problem community for the better.

The key to this solution is careful study of typologies as well as the surrounding context. In the case of Chicago, the shoreline is designated by governmental officials as public space. This can be seen through the development of Jackson Park and Rainbow Beach Park. As we move further south down the coastline, we notice Park No. 566 and the declining surrounding urban fabric. It is as though this park system not only facilitates dead space, but also separates the neighborhood from the city.

How can we tackle this obviously architectural issue of bad neighborhood, using architectural values and urbanism? This can be done by examining other examples of architecture that have fixed communities and their surroundings. First, the thesis identifies typologies of community-building projects in respect to their contexts. Next, it identifies similar projects that utilize those exact typologies. These will provide a stable, reliable precedent that can be applied to another site of similar context and problem. Lastly, by adhering to an existing local architectural movement—specifically, "Project 120," which will be using these typologies and is funding the revision of an existing park—the project can align with the intentions of the city and receive reasonable financial backing. By extending the park system down to southern Chicago, architecture can revitalize the area by using methods such as renewing dead space, breaking through congestion with circulation, and facilitating connections between spaces.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

PETER MARJAN



Genealogy of Chicago's Parks Systems

Topologies of Historic Typologies: Explorations into Gainful Building Interventions

Architectural preservation is a double-edged sword. It can enrich cultural identity and unveil architectural lineage, but often involves forcefully cementing buildings into their original state to reflect their "peak" condition—not only failing to stimulate architectural progression, but actively denying the opportunity.

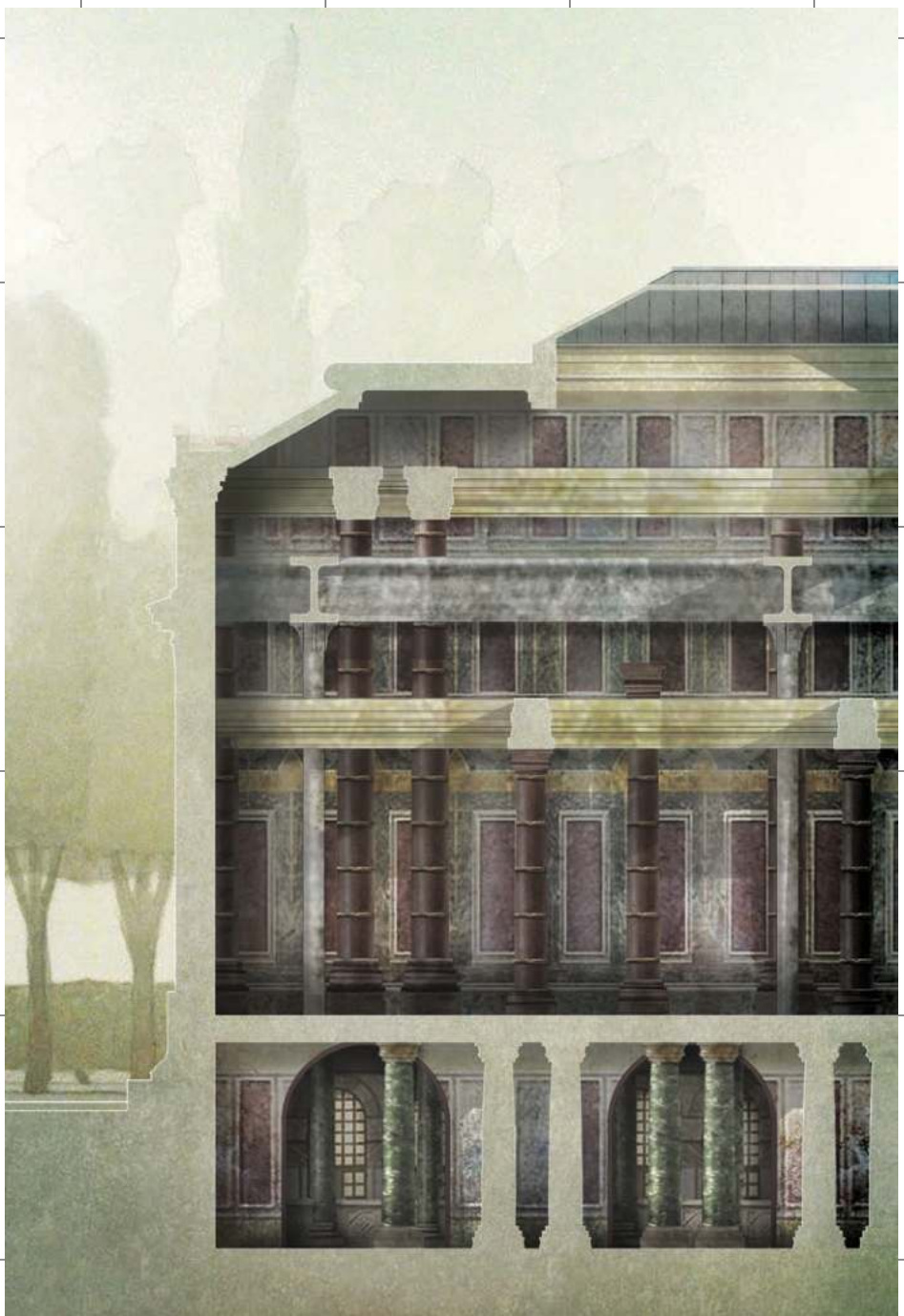
In recent years, corporations and retail businesses, such as Apple, have practiced a gross solution to static intervention: whitewashing. Defined by this project, whitewashing is the process of eradicating color, ornament, and stylistic or typological elements to produce a blank space. Its purpose is to yield a definitively contemporary spatial product that clandestinely manipulates and erases architectural building elements to re-establish a modern company's significance in history—specifically, a history they were not part of.

In direct opposition to whitewashing and preservation, Topologies of Historic Typologies exposes the darkening: an array of possible interventions upon a historic building that reflect transformations on a scale more aligned with enriching spatial and cultural experiences, while actively exploring, reconfiguring, and relearning from architectural styles overlooked and under-investigated as a result of modernism and zeitgeist.

In 2017, Apple, Inc. purchased The Carnegie Library of Washington DC. Visualizations reveal plans to eradicate all ornament and color from the 116-year-old beaux-arts building to create another indistinguishable Apple retail store. By way of manipulating, reproducing, and oversaturating spaces with the most fundamental building components of Carnegie Library, this project addresses how more thoughtful approaches to historic intervention can simultaneously produce contemporary spaces and expose building systems and transcendent topologies that better contribute to an understanding of historical significance.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

IAN MASTERS



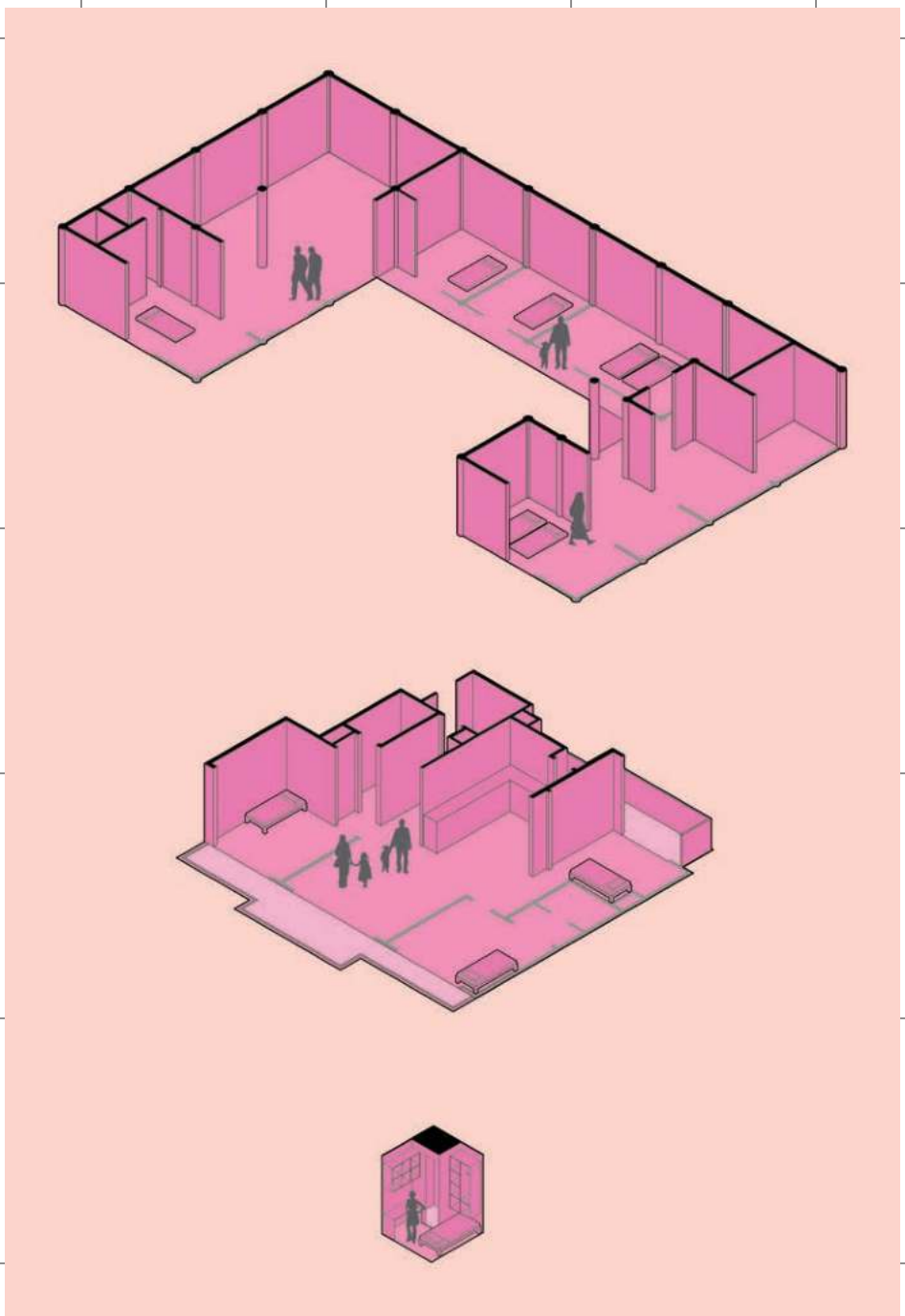
Darkening Carnegie

Home is Seoul: Long-Term Plan for Evolving Urban Housing

The lack of space for university dormitories in Seoul, South Korea means students often must find a temporary place to stay for the semester. With the current housing crisis in South Korea, it is difficult for the general public, especially students, to find affordable housing near the city center. Goshiwon apartments are cheap alternatives to a studio apartment; they are affordable but come with many risks to students' mental, social, and physical health. The issue of housing has become a government and architectural affair. Government projects to implement new student housing have been promised, but inevitably fail each time, and architectural implementations only exist for middle-income families and small-scale student residential apartments. Neither addresses the issue of land becoming more valuable and existing land being occupied by luxury high-rise apartments and post-war villa apartment towns. This thesis aims to tackle these problems by addressing the existing conditions of housing, and by influencing attitudes regarding housing in the long term.

This thesis transforms an existing apartment town to a new urban typology that will grow and mutate over time with the changing demographics of the inhabitants and needs that arise in the future. Through implementation of a long-term plan, the old apartments can start to be replaced with the new housing typologies. This will allow for a clean start for the new generation that would otherwise struggle to find housing after graduation, as well as the generations to come.

DANIEL J. PARK



Different Rooms for Different People

Socialization in the Virtual Age: Socio-Spatial Design for the Contemporary Being

The contemporary human lives in an age much different than any previous generation has experienced or could have even imagined, due to the uncontrollable growth and development of modern technology. Its unprecedented and relentless rate of improvement leaves humans at its whim, constantly yearning for the newest, best and fastest digital tools, which are only getting progressively more accessible. The mass adoption of digital platforms and personalized digital mediums that belong to the age of contemporary technology has turned us into a stimulus-seeking, instant-gratification-chasing, and screen-loving society, our physical selves becoming secondary to the infinite possibility and portrayed perfection of our digital selves. To accommodate contemporary society, architecture must engage with the elastic social context of contemporary spaces.

This project reasons that contemporary civilization is over-stimulated, due to the virtual tectonic, driven by development in technologies that have deteriorated social and personal relationships and the individual's ability to dwell in today's society. The thesis bridges the gap of this generation's bewilderment over tectonic realities and works to ground them in the realities of the "real" world and the physical within the urban context.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

PARKER WHITMORE

Between Passive & Active Space: Nodes of Versatile Public Environment

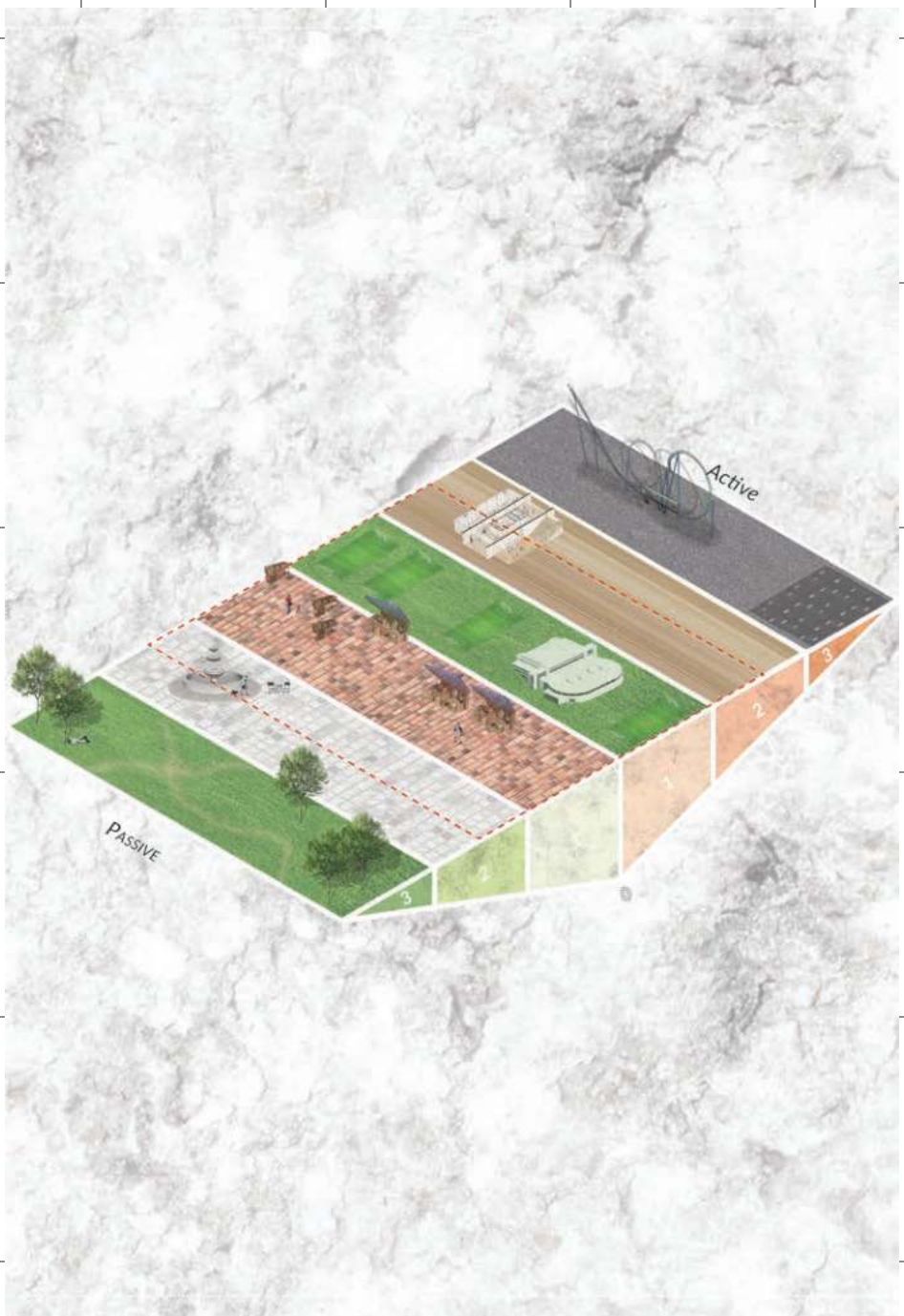
This thesis seeks to re-imagine Milwaukee's abandoned industrial waterfront, and to investigate how active public environments can revitalize the physical space along the Milwaukee River waterfront, establish a new social atmosphere, and promote environmental and health & wellness benefits.

The project proposes using three vacant sites spread out along the Milwaukee River waterfront. By using the Milwaukee River as a physical spine to connect these projects, new nodes of active public space are established along the waterfront. These individual projects collectively work to preserve parts of the Milwaukee River for public use and create a cohesive social atmosphere through similar programming, architecture, tectonics, and materiality.

The goal of the thesis is to explore new ways to introduce active public spaces into the infrastructural fabric of developed metropolitan areas to provide a variety of social opportunities (entertainment, leisure, and recreation), and to curate a design that promotes environmental and health & wellness benefits.

TYPOLOGICAL ANALOGIES
ADVISORS: JEAN-FRANÇOIS BÉDARD,
JUNHO CHUN, & ROGER HUBELI

BRANDON ZIRZOW



This course will test an open analysis and critical reading of the experimental consequences of what the influential historian and theorist Germano Celant labeled Radical Architecture. We intend to unify the work of a diverse and fragmented collection of architects—mainly European—individually committed to the total rethinking of the discipline definition; their objective being, in less than ten years (1964-1974), if not to change the world, at least to break out of the sterile dynamic of professional and technological architecture they had inherited.

We will consider what occupied much of the activity of the radical architects (furniture, magazines, installations, films, theoretical and educational work, etc.) as new forms of architecture that built new critical language. Their aim was to help renew and reinforce the relevance of a profession called to expand beyond the built—to nourish and interact with all areas of our everyday environment.

The course is based on the conviction that observing and analyzing those experiences, rescuing that militant but reflective stance that constantly reminds us of the inherent social responsibility of our discipline—and the enormous advantages of incorporating it into our work—can supply us with an operating manual for critically engaging with our current context. The outcome could be an unusual and, hopefully, compelling collection that contains many methods, tools, and ideas for new ways of defining architecture.

At present, in our contradictory profession—according to Koolhaas, "largely inhabited by two human typologies, 'builders' and 'thinkers,' united in mutual disdain—it would be wise to listen to those voices, analyzing the peculiarities of that "energetic tendency" that Andrea Branzi noted for its ability to propose alternatives to the inherited cultural, social and economic system.

UNSUSTAINABLE SUSTAINABILITY

Advisor:

Marcos Parga

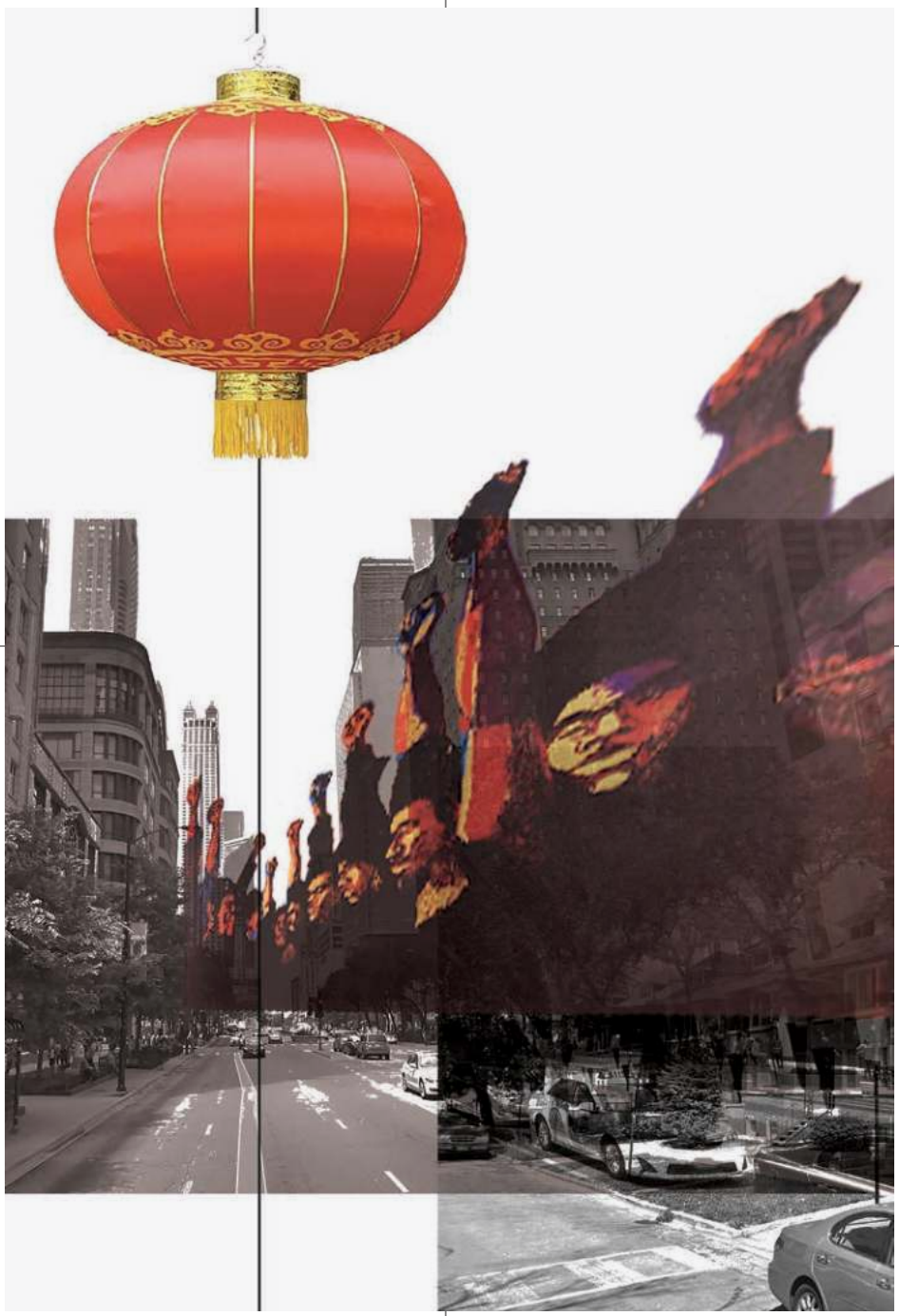
Blurring the Divide: Architecture that Encourages Socially Inclusive Urban Environments

Segregation in the United States has existed for many decades. As a result of social, economic, and political factors, community members of different races, ethnicities and social classes tend to congregate and live together in the segregated neighborhoods of America's cities. While social values now are more open to integration than they were a century ago, tradition, familiarity, and social ties keep this segregated distribution alive today. This thesis explores the topic of segregation in cities by asking, how do we create an architecture that breaks through social divides to create more socially inclusive urban environments?

Using Chicago as a case study for investigation, the project proposes that a network of "cultural activators" be placed in these segregated neighborhood pockets, in hopes of encouraging a multicultural education in the city. This thesis is not proposing a solution to segregation in the city; it only speculates that placing activators in these neighborhoods will give citizens more access to learning about and understanding other social ideas, beliefs and values. These activators will not be specific to one neighborhood but will be usable by any cultural community, meaning that at certain times, cultural celebrations and activities can be injected into neighborhoods of different ideologies. The activators are designed in a way that allows for many programs, activities and celebrations to occur in a multi-use space, while being easily understood as a place to encourage sharing of ideas and values among the larger community. Symbolic forms, customizable space, and interchanging culture identify these sites as important cultural anchors within the city.

UNSUSTAINABLE SUSTAINABILITY
ADVISOR: MARCOS PARGA

ERIN BENKEN



Cultural Icons, a Menu of Symbols

Community Steps: Revitalizing Neighborhoods with Physical Activity

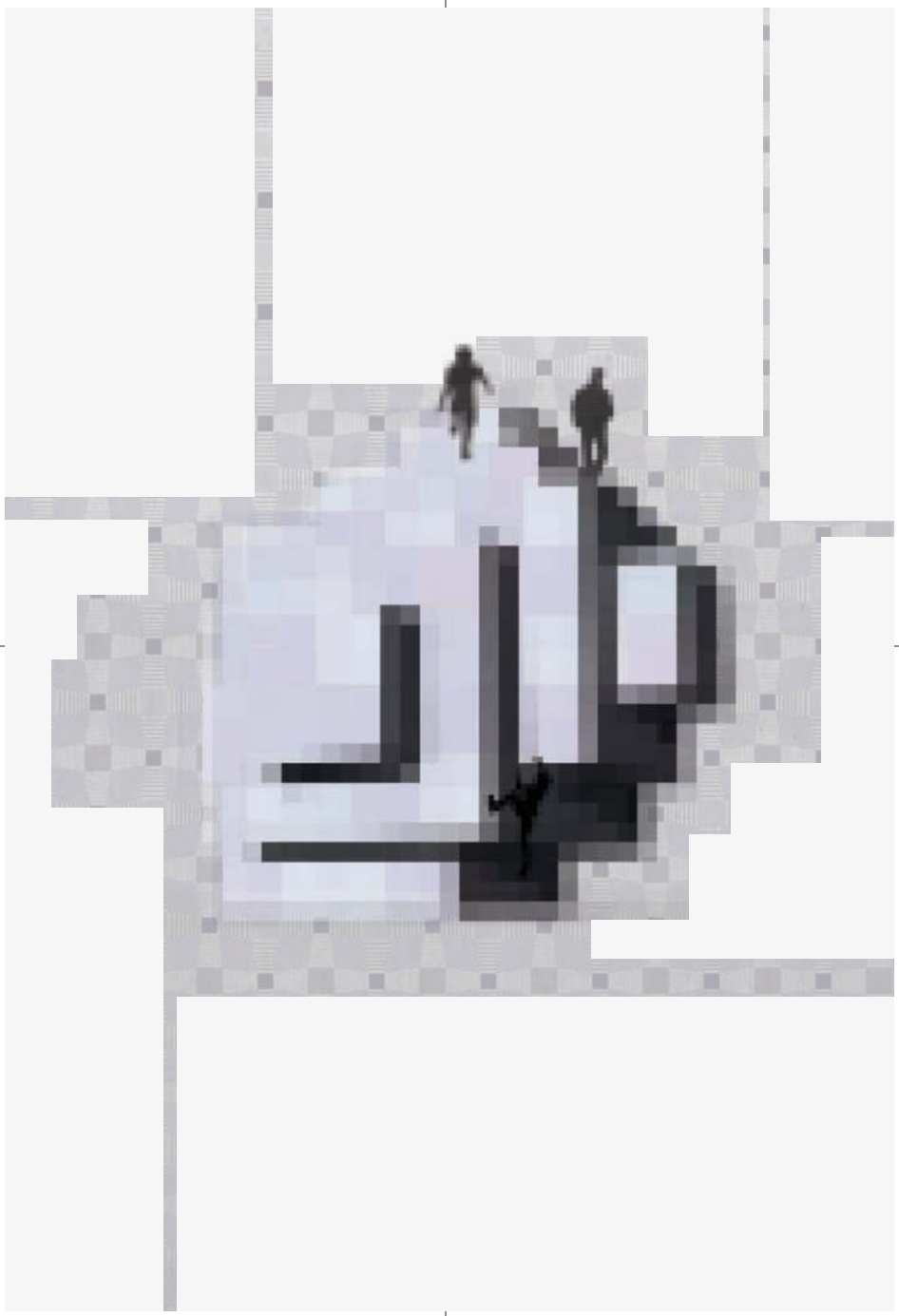
Cities worldwide are experiencing ever-expanding income inequality. Urban redevelopment tends to serve a privileged few while marginalizing the rest of the population. Dilapidated infrastructure and architecture have become indicative of less wealthy communities. In an urban environment, lack of wealth is correlated with the absence of important resources like health care facilities, a good education, and the ability to be physically active. The simple activity of walking tends to be less accessible in poorer neighborhoods. Safety, convenience, and points of interest all contribute to a healthy environment in which to walk. The absence of these factors leads to poor health and alienated community members.

This project is a model for active community spaces that can be deployed in cities worldwide. It consists of a series of interventions strategically placed to revitalize neighborhoods with resources for physical activity that help engage the surrounding communities. These interventions host a variety of events and attractions intended to appeal to local participants. They are spaced apart from one another in order to stimulate the area without requiring significant infrastructural upheaval. The project has the adaptability to fit in a variety of site sizes and locations.

Active spaces that encourage community participation can bring new vitality to any area. Providing a safe and engaging space in a location that may otherwise limit physical activity greatly benefits the surrounding neighborhood, energizing the community. Exercise is linked to improved health, higher life expectancy, and overall better quality of life, which this project provides for communities with no access to active spaces.

UNSUSTAINABLE SUSTAINABILITY
ADVISOR: MARCOS PARGA

AUDREY ENGLISH



Mobile Rhythms

Satellite Agriculture:
Food Distribution of Urban Environments

Despite the recent increase in the number of grocery stores in metropolitan areas, it is evident that this rise has only benefited higher income neighborhoods. This results in a large number of socioeconomically disadvantaged people having inadequate food sources within a given walking radius. Individuals living in these conditions, known as "food deserts," rely on unhealthy food systems such as fast food restaurants and convenience stores as their method of sustenance.

Other factors such as lack of public transportation and vehicular access prevent individuals from having healthy food sources. The maximization of space in our densifying cities allows urban agriculture to occur at a range of scales, provides a space for communities to access produce locally that would otherwise be transported from rural areas, reduces transportation costs, and simultaneously promotes economic growth.

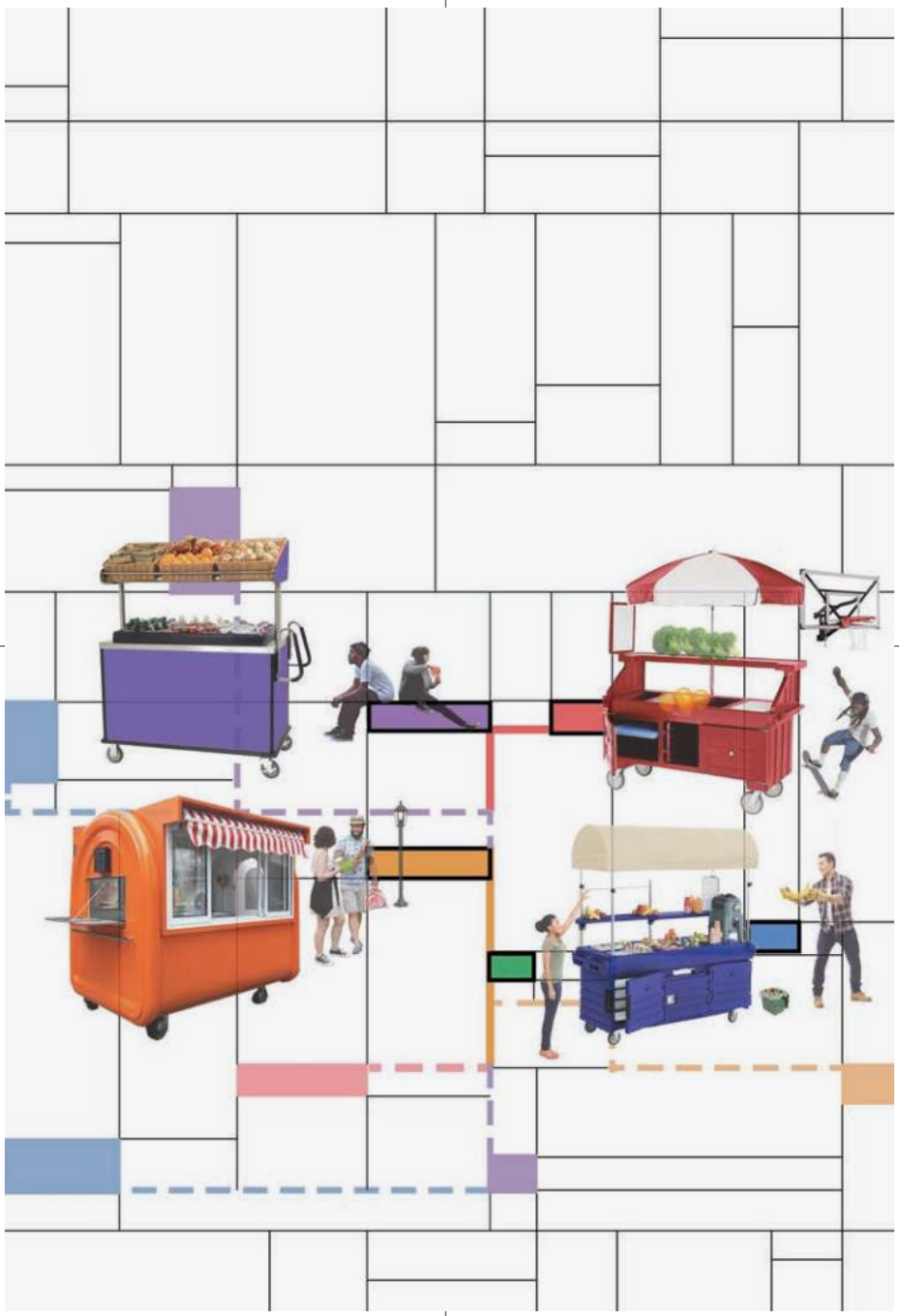
This thesis is situated in one of the largest food deserts in the United States, South Los Angeles, where only 12% of adults eat the federally suggested amount of produce each day, the lowest consumption rate in the United States. As a geographical area with a large population of underserved people and a high concentration of vacant properties subjected to revitalization, and known for its street-food vendor economy, South LA defines the conditions necessary for this thesis to be subsequently situated in other global metropolitan food deserts.

The food cart typology inherent in the Los Angeles streetscape is redefined and symbolic of the neighborhood's character so it exists within the context. Considering a small-scale central food distribution center, informal education spaces, a compost collector, and satellite food distribution stations with affordable and accessible produce, the program is purposely left undeveloped, so it serves as an incubator with the potential for participatory design and community growth.

Promoting access to healthy food sources mitigates current food desert conditions in urban environments. This design establishes a community model of exchange, creating a moveable, activated neighborhood of substantial, sustainable, healthy community resources.

UNSUSTAINABLE SUSTAINABILITY
ADVISOR: MARCOS PARGA

STEPHANIE HALLER



The Gravitation towards Healthy Food Sources

Victim 2.0: A Memorial Park Presenting the Memory of Hikikomori

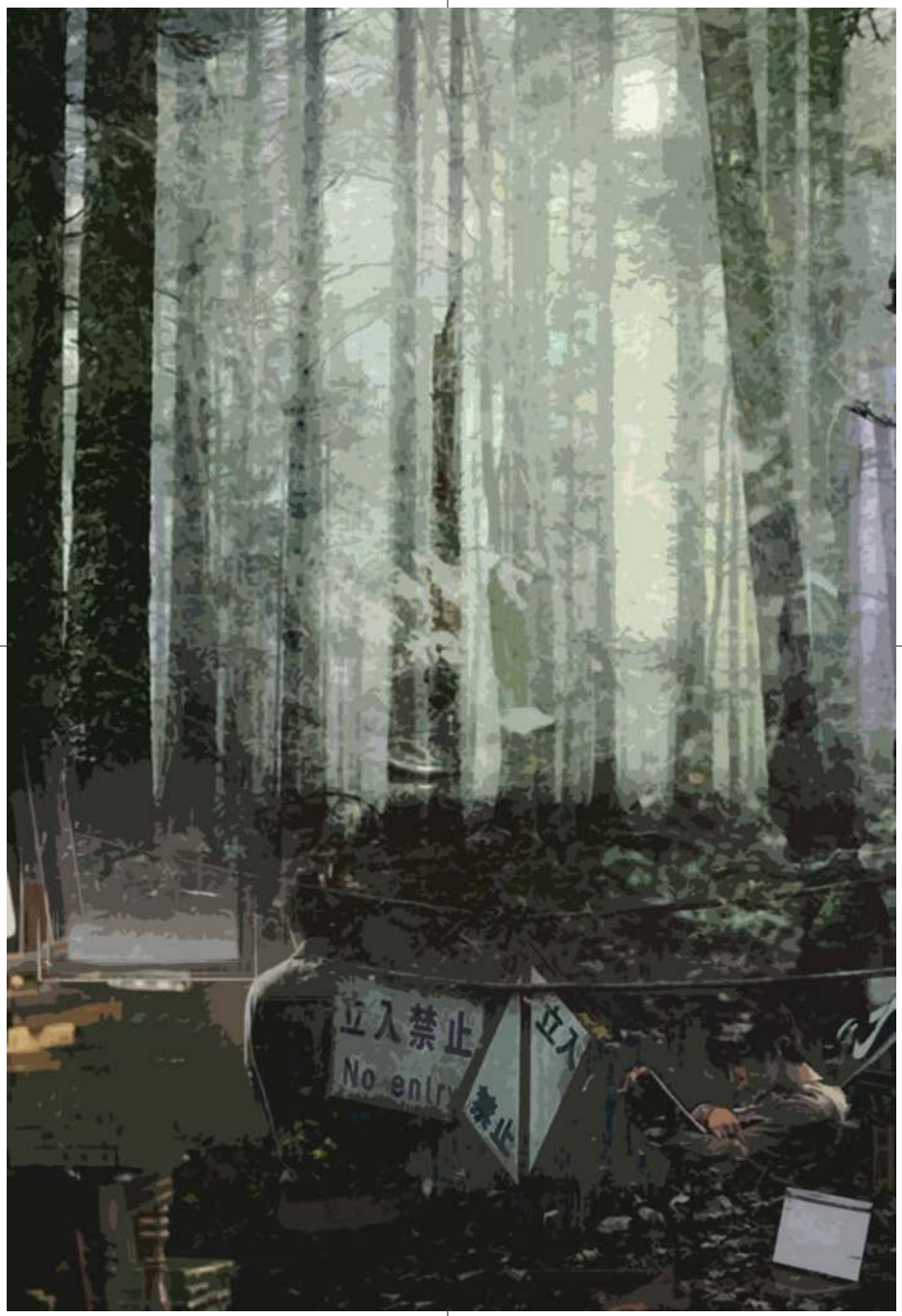
> Hejduk leads us into the space of amazement and imagination–the choral of poetic thought, the liminal space of the feast and the game.
> —Wim van den Bergh

As metropolitan cities grow at incredible rates, their boundaries start to blur, giving rise to a new scale of geography known as "Megaregions." These vastly populated settlements have interlocking economic systems, common natural resources, and shared transportation links. But they also have shared problems. Policymakers tend to concentrate on the economic and environmental consequences of development, with less attention on its effects on mental health. Underlying the development of a prosperous city is the psychological state of people's growing anxiety, depression and loneliness. This thesis will use a strategy similar to John Hejduk's "Victims" to form a memorial park as open architecture, to present the fact of *hikikomori*, stimulate and enhance memories of the past life and encourage people to pay attention to their stories.

One of the most developed countries of the world, Japan, with all its economic and technological advantages, ranked No. 51 in this year's World Happiness Report. Suicide and social isolation are serious issues: Japan's suicide rate is the sixth highest in the world, and about 541,000 young Japanese are *hikikomori*, a term describing young people who seclude themselves in their rooms for months or years at a time—a troubling psychological and cultural phenomenon. Since they are isolated for many years, their memories of the city are stopped, and their lives require stimulation and participation.

Victim 2.0 is a project to redefine the relationship between people, architecture and time, using openness as a conceptual design strategy to form a memorial park but rejecting absolute completion. This unstable future will imply a continual activity of unfolding and unveiling over time by other people, making a design as a way to call attention to *hikikomori*. This project will share similar characteristics and features of Hejduk's work adapted through the chosen site of Aokigahara forest, by combined collected memory fragmentation of Tokyo and the emotion of *hikikomori*, to present the facts and educate people to care about and help others.

XUECHEN LI



Mental Health, Hikikomori, Victims, Sea of Trees

Everything is architecture.
—Hans Hollein

Racial segregation and racial bias have been a problem in many cities in the United States. Racial and economic segregation are not unique in the metropolitan city; this is a national problem. It appears to be both a fact of city life and a common indicator of cultural differences that people with similar traits live together, apart from other groups. Many researchers are concerned about urban segregation issues and cultural bias; they have created a lot of credible maps and papers, and collected data, but there is still a gap between research and design.

What role does an architect play in this social issue? What kinds of projects can an architect design to solve such social issues? Other than designing a utopian city, what can an architect do in the existing society?

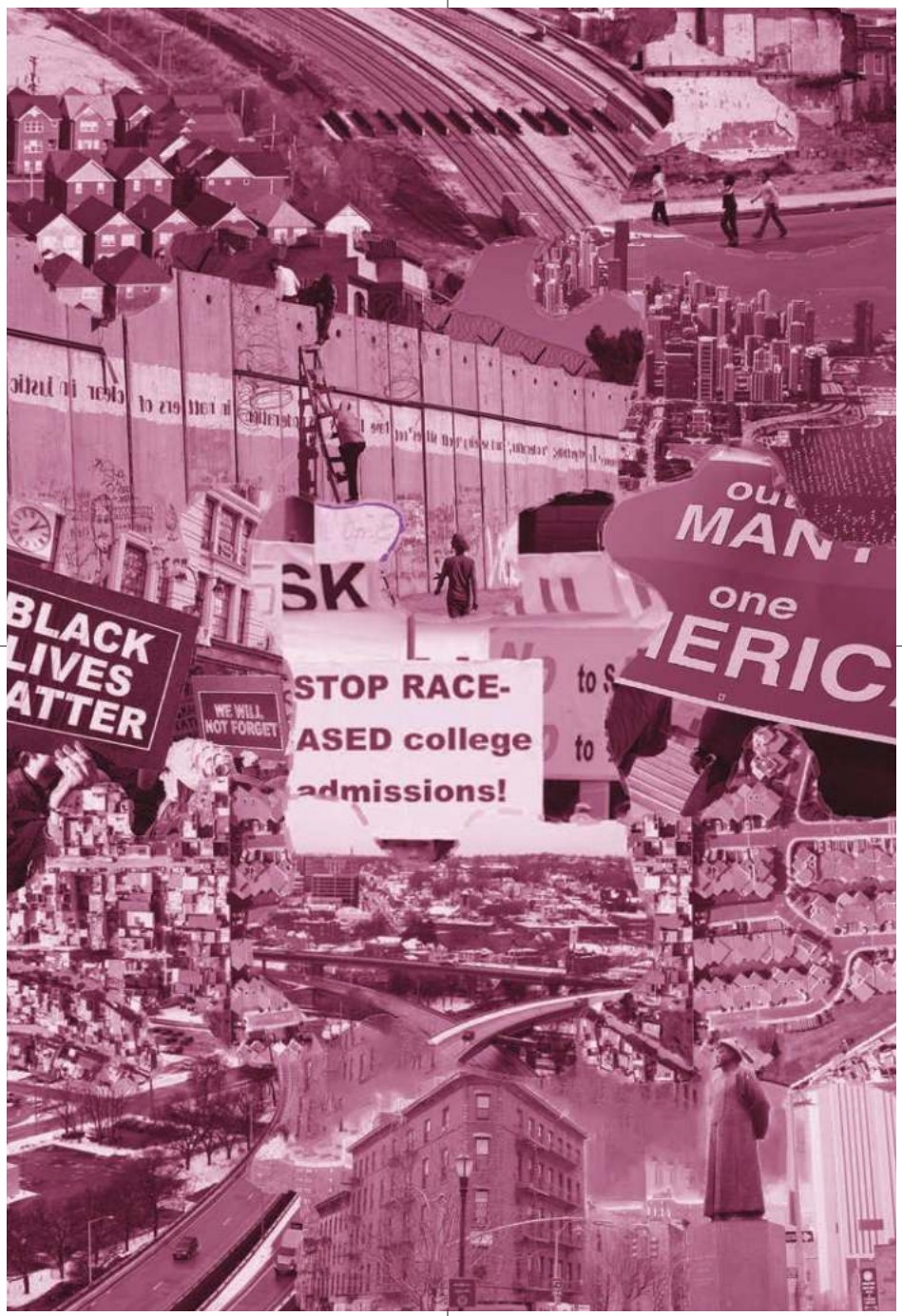
The next generation is always our hope; education perhaps is the most likely way to change one's thinking. It is undeniable that inequalities and economic segregation exist among school districts and schools. This is also an important cause of racial segregation. Perhaps mutual understanding and respect can improve racial integration. Everyone is welcomed; access and inclusion are not only celebrated, but also form the catalyst of the project. This project can include cultural museums, public forums, art studios and playgrounds. The hope is that this family-based activity will promote communication and understanding between stubborn adults.

This informal school is movable and allows for continuous growth; it is changeable, adapting to local conditions. Through their mobility, these informal schools facilitate modes of interaction between architectural thinking and the broader community, while creating physical connections between the architectural imagination and real social situations.

This informal school is a two-way education. All interactions will give architects inspiration and possible solutions before they find the perfect solution.

UNSUSTAINABLE SUSTAINABILITY
ADVISOR: MARCOS PARGA

YAHAN XU



Encapsulated Fantasy: A Dystopian Future of Segregation by Technology

> Objects . . . previously only available through interpersonal relationships, such as daily food and sexual partners, can now be obtained extremely easily with the help of fast food and sex industries without any troublesome interpersonal relationships. At this point, it can be said that our society has been constantly moving towards animalization. . . .
> — Azuma Hiroki, *The post-modernization of animalization: Japanese society in the eyes of the otaku*

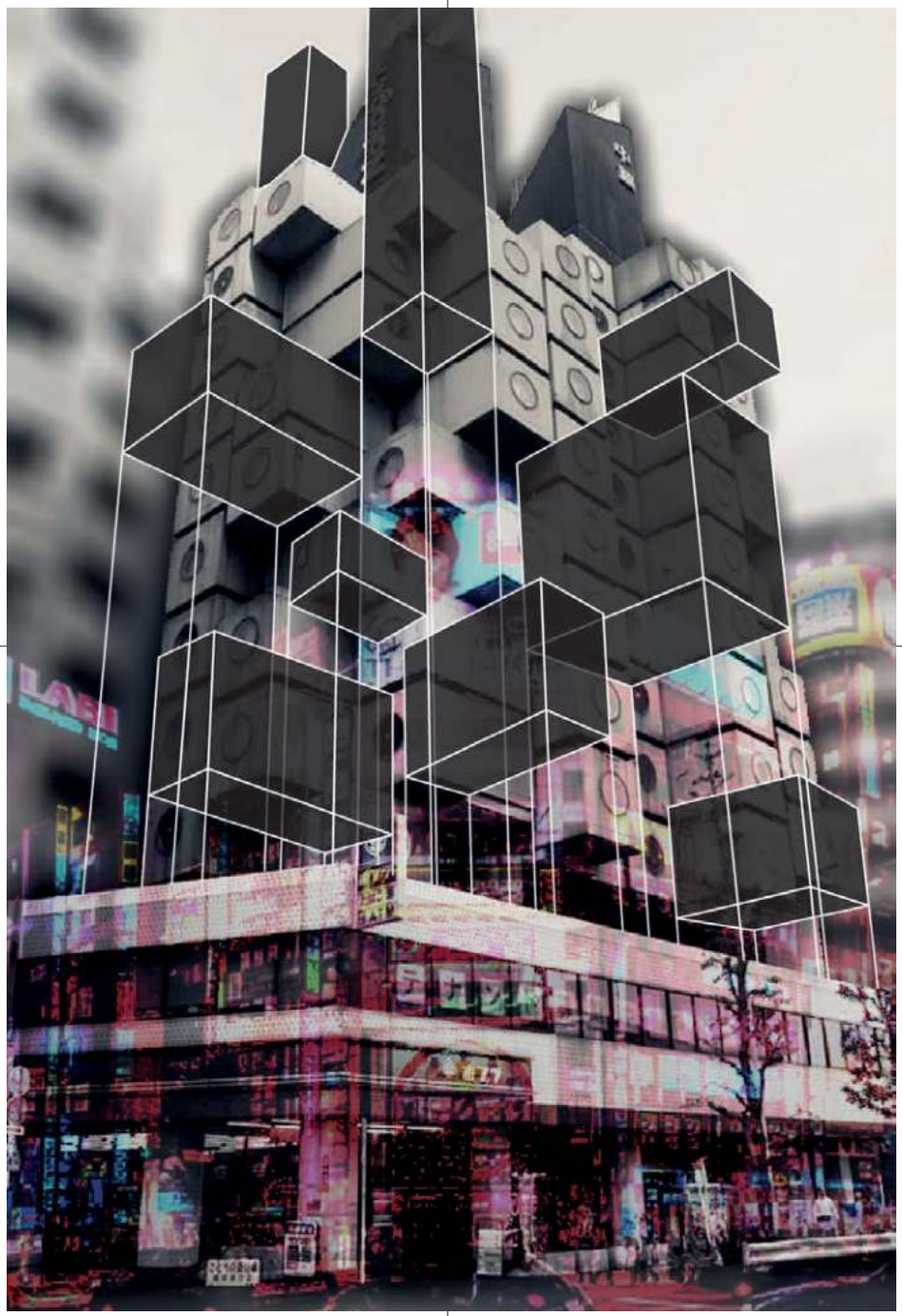
In an era of losing the grand narrative, and the development of technology in Japan, many people no longer search for life's meaning, easily amazed by superficial products created by the capital market. Desire describes a human who is driving to live, while besoin ("need") denotes creatures who spend their lives in the constant stream of time.

Keiko, representing Japanese society, is the protagonist in the novel *Convenience Store Woman*. She regards herself as a creature and views her surroundings with the eyes of an animal—humans are just one of many creatures. She lives on food requiring minimal cooking and calls it fodder. She imitates the behavior, tastes, sense of beauty, and habits of other creatures, but lacks her own instincts. Given a confining economic structure, *otaku* lose material desires, giving up hope. They don't want to integrate into society: "I will turn the TV on and let it face my bed. If no one calls, I don't have to say a word all day. Does it mean I disappear? If not, am I being even more myself?"

As a parallel in Japanese architectural history, the Metabolism movement was an attempt by "a group of architects . . . who changed their fatherland with new tools recognizably derived from its tradition. . . ." Nakagin Capsule Tower (Kisho Kurokawa) is one of the few buildings built during this experiment, although its ambitions of dynamism, growth and symbiosis were never achieved. Paradoxically, the 1970s capsule units, intended to shelter individuals from disturbing information, allowing them to recover their subjectivity and independence, have become a perfect living apparatus for the new generation of *otakus*. This symbiotic system, separated from the city, is self-sufficient, highly functional, and hopes to last forever.

UNSUSTAINABLE SUSTAINABILITY
ADVISOR: MARCOS PARGA

SHIHUA XUAN



Ocean Capsules:
Self-Growth Floating Marine Laboratory

The Great Pacific Garbage Patch, also described as the Pacific trash vortex, has been getting more and more attention recently. It is a gyre of marine debris particles in the north central Pacific Ocean, with an estimated size range from 700,000 square kilometers (about the size of Texas) to more than 15,000,000 square kilometers (about the size of Russia). In 1992, 28,000 rubber ducks were plunged into the ocean after a shipping crate was lost at sea on its way to the US from Hong Kong. Many years later, the rubber ducks have become a vital tool in our understanding of ocean currents, as well as teaching us about ocean pollution.

This proposal uses abandoned offshore oil rigs as a starting point. By reducing and adding structure and equipment to the oil rigs, they become trash traps and giant 3d building printing facilities. The new structures will float on the water and collect plastic garbage, which will be sorted into two kinds: re-usable, or not re-usable. The re-usable group will be re-produced as 3d-printing materials, which will be used to print a new structure around the original oil rigs. The new structure is also a floating laboratory for collecting ocean and climate data. The floating laboratory will travel all over the world by following the ocean's currents. Some of the new structures will travel randomly; others will be operated by people—they could attach to a harbor and stay for a period. Scientists can access the structures to obtain the information they have collected. The structure could serve as temporary exhibition space for communities around the world. The self-growth floating structure is thus not only a laboratory, but also a form of media that tells people: here is the problem—we have lots of garbage.

JINGSHI ZHANG

Solution Ocean Garbage

Urban Interrogations encompasses a variety of topics and approaches. Students will work individually, but as their investigations increase in clarity and depth, it is expected that certain themes will emerge that will enable collaborative discussion.

The thesis projects will be expected to critically engage socio-spatial conditions of the contemporary American city: sustainability in the exurban environment; urban agricultural production and distribution; adaptive re-use of urban infrastructure; critique of the normative use of specific typologies; the function of image operating beyond signifier; the transformative potential of technology evolving the mediums of architectural production.

While topically diverse, themes are unified by the larger conceptual investigative reference frame. This will comprise five markers by which students can measure their own progress. Students will be asked to situate their investigations within relevant spatial, cultural, economic or other contexts; to formulate questions that guide and direct their work; to identify bodies of knowledge on which they can draw; to identify methods by which to operate; and to provisionally identify aspirational outcomes that their work will produce. This structure should prove to be robust and flexible, able to adapt to the wide range of topics and concerns at play.

URBAN INTERROGATIONS

Advisor:

Terrance Goode

Open-Source Urban Agriculture: Applying an Urban Agriculture System to NYC Boroughs

The metropolitan areas we live in face environmental and social issues such as air pollution, high density, and broken work-life balance, leading to an unhealthy lifestyle. New York City is representative of these social and environmental problems. At the same time, many social movements are emerging to overcome these issues. Urban agriculture is part of this movement, hoping to restore a healthy lifestyle, resist against food discrimination, or educate the public about health and environmental issues.

According to governmental reports, the number of urban farms has reached 550 throughout the city. However, there is a huge gap borough by borough, especially Queens and Brooklyn. Therefore, the first step of the research focuses on identifying the background behind this quantitative difference. By investigating two neighborhoods in each of the two boroughs, Williamsburg and Greenpoint in Brooklyn and Sunnyside and Woodside in Queens, this thesis speculates that social and cultural differences affect this quantitative gap in the respective number of community gardens. The variables that influence the basic framework of the urban agricultural system are factors such as demographic differences, eating habits, accessibility to open spaces and fresh foods, etc.

This work also aims to design an urban agriculture system using affordable and accessible materials. The expectation is that members of the public can build this system themselves by following the guidelines; the success of this prototyped urban agriculture system as a communal space at the different conditions of various sites can then be tested.

JI YOON BAE

Basic Framework of Urban Agriculture

Paintings without Frames: The Role of Augmented Reality in Art Galleries

Art and architecture define one another; the way we can move through an art gallery is defined by the architectural space that has been created, but the actual direction of travel is dictated by the art itself.

This thesis questions both architecture's role in an art gallery and the role of technology, which is changing our perception of space. Augmented reality can be used within art galleries as a way to provide context, to distort and add to the perception of artworks, as a means of way-finding, and as a tool to allow visitors to curate their own gallery experiences. Another aim of this project is to utilize augmented reality in a gallery setting to question its larger role in the discourse of architecture—questioning how technology can affect the way we view and move through space.

This project focuses on both of the Modern and Contemporary Art gallery rooms in the Syracuse University Art Gallery and also touches upon some of the larger implications of augmented reality for the entire art gallery. This environment gives numerous examples where these potentials for augmented reality can be deployed and tested.

For this thesis, augmented reality's use in architecture has been separated into six categories: enhancing perception, providing additional information, way-finding, distortion, custom experiences, and spatial distortion.

Each of these categories is shown using examples within the SU Art Gallery. These investigations are in no way meant to attack the concept of the art gallery, but to be a provocation for how augmented reality might help us perceive spaces differently, both in art and in architecture.

LAURA CLARK

Delamination

Street-level Tectonics: A Tectonic Urban Stadium for a Better Cityscape

This thesis examines the role of a stadium in a rejuvenating yet still segregated city, downtown Syracuse. A stadium at the city center is a means to promote street-level activities and eye-level contacts in order to make the city a more vibrant place. Meanwhile, combining this approach with a tectonic architectural language makes the stadium an icon in the city.

As vehicular traffic takes away the pedestrian traffic that used to exist in the city, crime and poverty rise since there is less voluntary monitoring of the street as the city center loses its population. Therefore, this thesis aims to use the stadium as a means to attract people back to the city center to tackle these problems. With the stadium in place, downtown will become an important place for business, community, and social activities.

Tectonics is an important aspect of modern architecture as it expresses the beauty of design through materiality and construction assemblage. However, tectonics is not simply presented out there, but must be studied and extracted. Therefore, another goal of the thesis is to explore the tectonics of construction of the stadium under the bigger picture of an improved street-scape.

This thesis will also examine how to incorporate the stadium with community programs, to make the venue function as a multi-purpose facility, not just in service to sports. The current state of downtown and its surrounding neighborhoods, especially the Southside, will be studied so the community can be improved with this facility. Hence, the stadium is a tectonic icon but not just a statue in the city, as a range of programs will benefit the community all year round.

CHEN (KLAUS) CUI

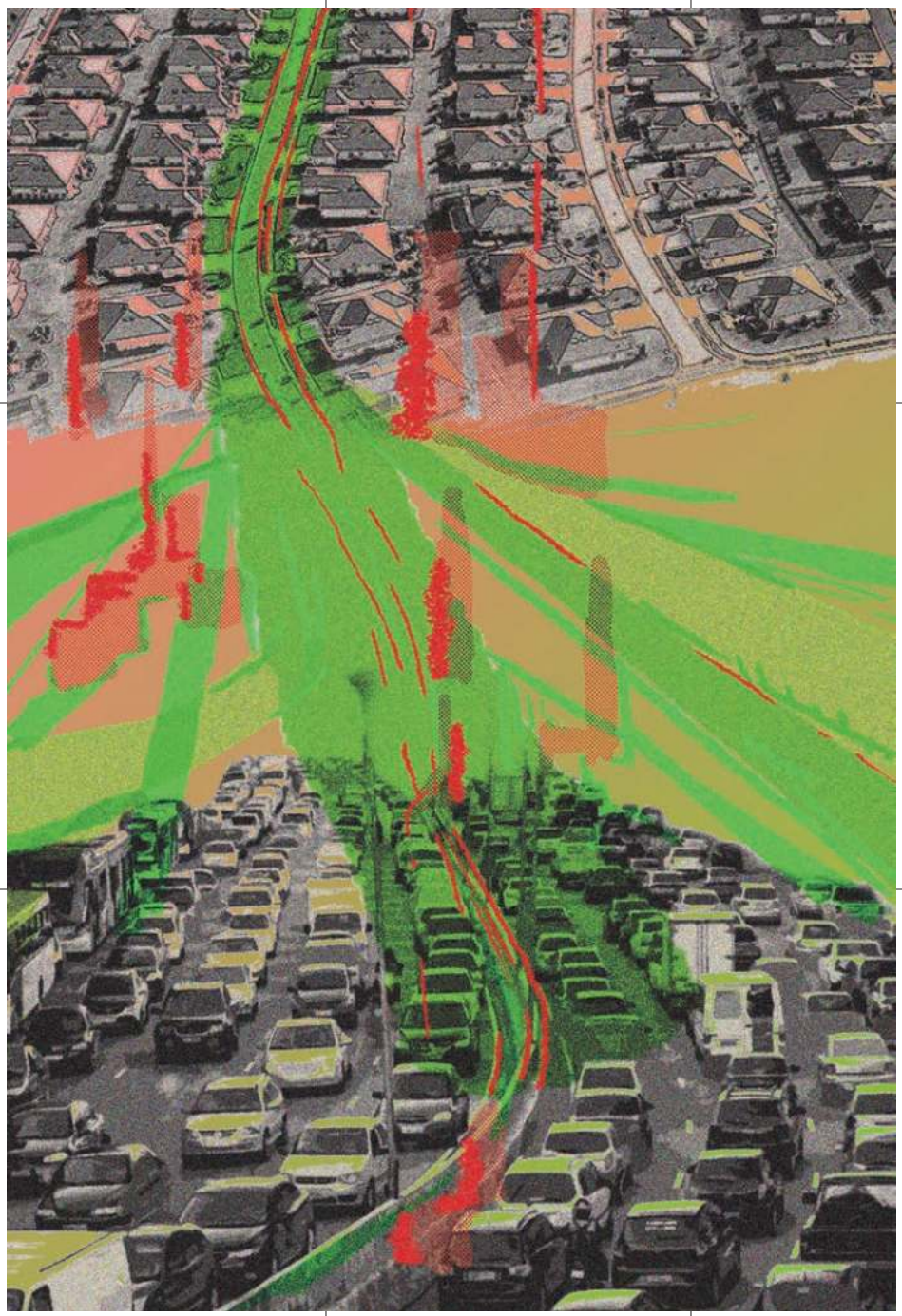
Socially Sustainable Communities: A Desert Experiment to Combat Suburban Sprawl

We live in a world set on the brink of self-destruction where modern hedonistic habits lead to rising sea levels, melting polar caps, and increasingly severe weather patterns. Most people think the solution is better management of our ecosystems, but this thesis argues otherwise. The quickest and most meaningful impact on climate change will come through altering society's daily habits. In fact the book, *Understanding the Social Dimension of Sustainability* (Dillard, Dujon, King eds.) claims, "The necessity of community involvement in environmental efforts reflects the dawning realization that social sustainability is the only bedrock on which meaningful environmental sustainability can be grounded." Focusing architecture on the society to engender meaningful neighborly relations, founded on an interest in sustainable practices, can be the most successful way to combat climate change. The research has two objectives: first, to understand the principle of purposeful community building with the common goal of sustainability; and second, the architectural techniques of passive sustainability.

This thesis purports to have created a sustainable multifamily complex in the metropolitan suburban sprawl of Phoenix, Arizona. The multifamily complex is built as a laboratory for urban densification (in a city notorious for suburban sprawl), community building with communal gardens, and architecture intermingled with ecology, and as an opportunity to get rid of the clinical depression and isolation latent in suburbia.

URBAN INTERROGATIONS
ADVISOR: TERRANCE GOODE

DALLIN EVANS



Urban Recharging Plan: Philadelphia Railway Corridor

Once-flourishing cities like Philadelphia that have historically depended on heavy industry have become some of the most economically depressed among developed cities in the world. The areas around downtown and less-developed districts have been abandoned. Although the large cityscape will shrink back to the well-developed area, the abandoned area creates problems and concerns. This thesis focuses on the North Side of Philadelphia, which needs improvement in large contexts of urban planning. There is one successful intervention on Philadelphia's South Side, which is increasing housing values and improving infrastructure; this could serve as an example for possible interventions for the abandoned area in North Philadelphia.

In Philadelphia and other similar cities, the areas around the downtown or less-developed districts need remediation and improvement. This thesis argues that the current situation of abandoned cities like Philadelphia may be the result of collusion among the urban renovation planners, land designers, neighborhood business gatherings and government officials to disregard the interests of the occupants of the cleared networks. In any case, ventures like High Line in New York City have changed a rambling, congested area, coaxing downtown into a business focus with parks and green space, along with upscale homes and skyscraper places of business. Although this project has turned into a model of an "urban recharging plan," this sort of unadulterated business advancement without considering the social cost is also far from the government's objective of concentrating on the commercial vernacular, community development and the remediation of the aerial landscape.

PEILIN HU

New Walking Street on the Railway

Transhumanism: Living on the Edge of a Dystopian Future

> The technology depicted was so slick and clean that it was practically invisible.
> —William Gibson (2011)

The porous city is inhabited by many different communities and cultures. It is altering itself to mitigate the conflicts caused by the intensifying stratification in the transhuman society.

For thousands of years, humans have used technologies such as contact lenses to enhance our abilities or change our characteristics. With the development of technology, humans are now able to conduct advanced body invasion processes to implant or replace body parts to significantly enhance their performance.

> Transhumanism is a class of philosophies of life that seek the continuation and acceleration of the evolution of intelligent life beyond its currently human form and human limitations by means of science and technology, guided by life-promoting principles and values.
> —Max More (1990)

Complexity and cost exclude most people, who lack the resources to acquire these modifications. Consequently, modified humans can access more resources, leading to better body performance, while partially modified or original humans can't afford to augment their bodies, and struggle to compete with unequal body abilities. Many sci-fi works have described this issue. In the sci-fi novel *Neuromancer*, the author William Gibson explores the effects of technology, cybernetics, and computer networks on humans. The Netflix series "Black Mirror" constructs alternative worlds in each episode that show the unanticipated consequences of new technologies in the near future.

> The future is already here—it's just not very evenly distributed.
> —William Gibson (2011)

This project questions how the porous urban environment can accommodate different levels of transhuman communities, and what culture would emerge from this situation. As a result, the imaginary city is created to provide a stage for several transhuman narratives.

SHAO HSUAN LI

Beyond Architecture: Architecture of Resistance to a Functionally Infused Practice

Images/drawings of architecture primarily act as documentation of structures to help the audience understand how architecture functions: the sense of space, physical relationship with the context, and circulation through different programs. Nevertheless, architectural images that focus not on functionally determine spaces but rather on an idea or provocation, also play a significant role in the representation of architecture. The role of architecture in these kinds of images can be beyond a shelter or accommodation. It can construct a stage to deliver messages, discuss historical, social, economic or political issues, or express emotion or desire.

Throughout history, architects/artists have used architectural images with perplexing spatial qualities as provocative, topical responses to actuality. For example, in the 18th century, Étienne-Louis Boullée sought to overthrow traditions of architectural drawings and use the drawings to celebrate the greatness of picture. In the 1960s, Superstudio used a series of architecture collages to fight against market-driven architecture, and establish their goal to produce a system of infinite multiplications, divisions and dimensions. Later on, Lebbeus Woods used his prominent drawings to evoke people's awareness of the provocative characteristic of architecture as opposed to its retrospective presentation or documentation purpose.

This thesis project researches why and how the architects/artists make images in certain ways to accomplish their expected effects. The chosen images are compared particularly with respect to the architects/artists' decision making regarding the scale of architectural pieces, the materiality and pictorial perspective of the images, and how these decisions result in different effects or affects.

This thesis calls on architects and non-professionals to consider architecture's alternative role in architectural image beyond retrospective presentation. What framework should be set to avoid documentation potentials of architecture? What should be resisted or embraced to avoid having the architectural image be merely functionally determined?

ZEXI TANG

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