



Thesis 2021

Syracuse University
School of Architecture

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Introduction

Michael Speaks, Ph.D.
Dean and Professor

Fall 2020 began for the Syracuse Architecture Class of 2021 as no fall has for any graduating class. After a spring and summer semester of pandemic-induced online learning and amidst global social transformation, political and economic uncertainty, and with no sign that the COVID-19 virus was in retreat, the expectation of normalcy—a normal fall start, a normal semester and a normal thesis year—quickly became more aspirational than what these students could ever have imagined when they arrived some years earlier to begin, in Slocum Hall, their formal study of architecture.

When extraordinary events change the pace, direction and purpose of our lives, as occurred this past year, the aspiration for normalcy is understandable, expected and, well, normal. But this class never aspired to normalcy and their responses to the unprecedented challenges they faced were inventive, inspiring and decidedly abnormal. Many students created their own thesis study and discussion groups in the living rooms of shared apartments while others worked alone and with partners building models and testing ideas in thesis studio spaces in Slocum Hall. Some met with their thesis advisors online while others met in coffee houses and in outdoor spaces. Some made use of online platforms to show and review work while others organized physical exhibition spaces off campus to exhibit their final projects. Their challenges were many, but perhaps the most dispiriting and, given their chosen field of study, the most cruelly ironic one they faced was the absence of community

normally provided by Slocum Hall itself, which in the last weeks of April in any given year teems with architecture student life, but this year was a near-empty, ghosted version of its former self.

While the Class of 2021 did not experience a normal thesis year, and while their response to the challenges they faced was extraordinary, and their individual thesis projects, collected in this volume, are all unique, brilliant and extraordinary, in one respect, their collective thesis project—to redefine architecture in the time of a pandemic—was entirely ordinary, expected and quite normal. All Syracuse Architecture students begin their formal study of architecture in Slocum Hall provided with an abundance of curricular constraints and a fixed idea of “Architecture.” As they progress from semester to semester, year to year, these constraints are loosened, and after one final comprehensive studio fashioned, it seems, entirely of constraints, in which students are required to design and “put together” an entire building, they are left in their final year to ask and answer for themselves the question, “What is Architecture?” And in their individual thesis projects they provide the first answers to this question, a question asked in a different way by each student and one that will take them a lifetime to fully answer. This thesis publication documents those initial questions and answers, but it also documents the collective project of the Class of 2021, a project that does not state but enacts its “thesis,” and one that will continue to shape the way these students practice architecture for many years to come.

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B.Arch

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Claim

No contemporary issues, practices or peoples escape imaging immersion (I/I) or immersion imaging (I/I), the necessary conditions for the production and experience of architecture today. By focusing on the technologies, theories, media, and potentials of this nexus of the digital/actual/virtual/manual we can productively and creatively engage and explore any architectural problem.

Questions

How is architecture being redefined by the kinds of diffusion, interface, engagement, effects and affects engendered by I/I? How does our dependence on digital devices and media engender I/I in architecture? How can imaging theory assist our understanding of this reciprocal condition? How does the complex intersection of digital/actual/virtual/manual inform our production and inhabitation of environments? How did this condition emerge in history and what are its possible futures?

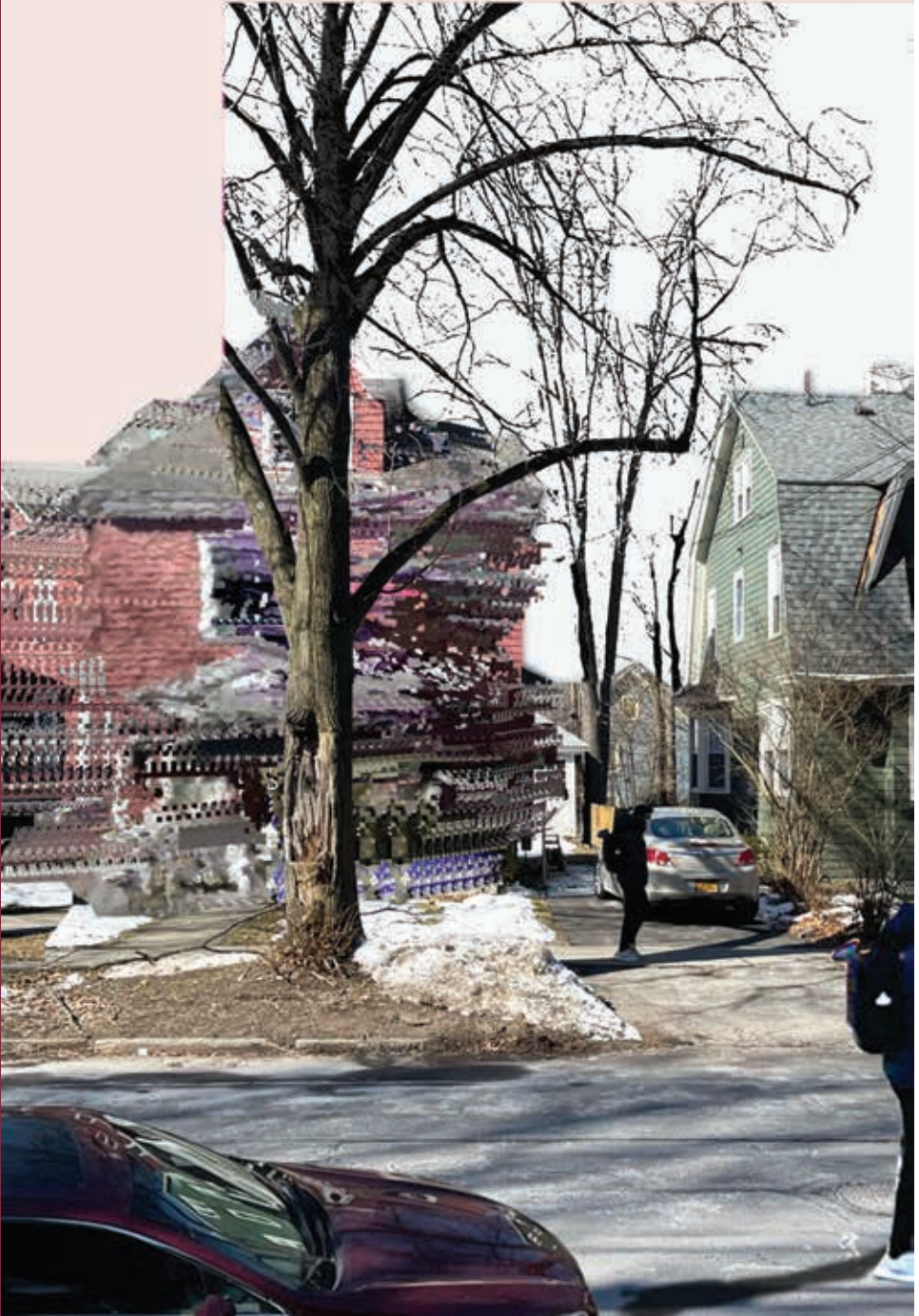
Immersion Imaging / Imaging Immersion

Amber Bartosh
Mark Linder

We live in a world hyper-saturated with imagery—where the proliferated image is more powerful than the reality it imitates. Architects now must grapple with the simulacraesque reproduction of their work, more so than the built object.

With the help of artificial intelligence, digital imagery has the potential to become a method of design generation, working alongside the architect to confuse and produce new digital realities. In this post-digital realm we are no longer designing constructed artifacts, but rather programming conditions in which design futures can develop. Rather than a programmer controlling outputs, the architect can serve as a master collage-maker in mediating the profanely mis-rendered with digital reality. Our modes of architectural documentation and preservation can now serve as methods for reimaging and generation.

This thesis explores the dissonance created by our digital imaging technologies and the design productivity from both the building and the breaking of a file, and tests the subversive realities digital representation can augment.



Tangible light is an artificial new material that can create a unique atmosphere by placing creations of forms within a space to expand how the user can utilize a single area. These forms allow an abundance of different configurations of a space which can alter how it is perceived and the desired programmatic usage. While this technology and knowledge are still developing, architects should claim this newfound language and material to improve the current spaces we occupy.

The significance of light can be seen through the architectural designs of Louis Kahn, Le Corbusier, and Étienne-Louis Boullée. Each of these architects utilized light with a completely different understanding of it, demonstrating that light contains infinite values of quality and quantity. These respected architects were able to apply their understanding of light to revolutionize an alternative way of producing an atmosphere, setting the standard for how light was introduced into space. Since then, scientists have discovered a way to solidify this massless photon particle with an experiment involving the collision of multiple photon particles through a cloud of rubidium atoms. What emerged from this experiment was a single dot of tangible light comprised of three-photon particles bound together.

This thesis builds upon the discovery of this new material by conducting several experiments approximating what tangible light can accomplish through an architectural lens. The intent is to design and critique new ways architects can utilize this new material within a realistic environment. These experiments are conducted within the Mixed Reality Space, allowing viewers to understand this new material from their perspective. Utilizing this new technology will enable viewers to situate themselves within a defined site while immersing themselves in a new/alternate space that approximates tangible light. Ultimately, architects need to anticipate the reality of tangible light and begin to visualize the impact this material could have on their future designs.

Spaces of Tangible Light: A Material to Redefine Spatial Hierarchy



This thesis creates a tool in the form of an immersive virtual environment to help users understand the effect of spatial qualities on their perception of space.

When we walk through a museum, an unknown city, or any space with an unfamiliar spatial circulation, our intuition guides us. Our intuition is shaped by the perception of space defined by its spatial qualities: tall, short, large, small, etc. This thesis seeks to understand how spatial qualities affect our intuition, by designing a virtual immersive collection of spaces in the form of a labyrinth. Each space within the labyrinth will highlight a spatial condition. As people move through the labyrinth, their decisions will create a path through the labyrinth.

The labyrinth is designed so participants will learn from the decisions they make while navigating through it. The goal of this project is not to reach the end, but to understand how each decision led you there. The process of moving through the labyrinth multiple times will allow an understanding of how different decisions based on aspects of spatial qualities create different perceptions of space.

The thesis addresses two questions: How can an immersive virtual labyrinth create a clearer understanding of one's relationship to architecture? How can experimentation in a virtual venue lead to a different understanding of one's own perception of real space?



This thesis identifies the significance of parafiction and its interrelationship with the practice of architecture. Architects can be considered parafictionists due to several commonalities these professions share. Architects are required to speculate future outcomes when utilizing different forms of mediation and media. Since parafiction is constructed through multiple mediations, the parafictional phenomenon allows architects to distance themselves from standardized forms of representation such as plans and sections. Architecture and parafiction are both aware of their impacts on the context. They both create figures and images that take the properties of the site into consideration. While both professions reflect the image of reality, the difference between architecture and parafiction is the amount of disruption that exists within the scene, as parafiction intentionally creates the confusion of reality by blending “incorrect” images into “correct” images.

This project uses these parameters to introduce parafictional aspects to architectural presentation. This presentation of “parafictional architecture” portrays a fictional architecture through multiple mediations to emphasize how the value of parafiction can benefit the practice of architecture and how the materials represent a conception to the audience. Parafictional architecture thus creates an immersive image, which pushes the boundaries of virtuality and brings the fictional imagination into actuality.

Parafictional Architecture: Fictional Narrative within Immersive Realism



This project studies the influence of neuroscience on architectural design and develops an architectural design guide correlating users' specific neurological experiences with built environment conditions; this is then integrated with neuromorphic mechanisms to enhance architectural performance or the user experience.

The study of neurological experience focuses on how the built environment influences human psychological, physiological, or cognitive responses through various human senses. The study of neuromorphic architecture focuses on mechanisms that allow the built environment to transform and respond to changing user demands. A series of multi-functional design modules for working and living are proposed to illustrate the theories and research.

Neuro-Infotecture: Rethinking Architectural Design Influenced by Neuroscience



An architecture is like a map, carrying people on a narrative voyage of emotions. Our sensory experiences in architecture are always emotionally internalized into our imagination. The Latin root of the word “emotion” speaks clearly about a “moving” force. When reading architectural experiences as filmic montages, we see a close-knit relationship between “emotion” and “motion.” Connecting architecture to the making of motion pictures not only inspires different methods of how to “look” differently, but also—using the perspective of art and architecture—how to “space” differently. The “site and sight” aspect emphasizes the cultural role of the haptic, developing a theory that connects sense to place. Emotions are triggered by memories, and memories of a place are motion pictures created by populating each part of the space with images.

The definition of an atlas is a collection of maps. The project draws upon the theory of cartography and, through the lens of creating an atlas, looks into the potential interchanges among geography, architecture, and film. An alternative understanding of cartography conceives it as an itinerant narrative of experiences providing a voyage, just as Scudéry’s 17th-century map of emotions takes people on an imaginary itinerary. The mental and cultural aspects of an atlas reveal it as a kind of mental imaging and cultural geography at large.

This project aims to create this psychologically mapped architectural landscape that explores the potential of architecture to unfold people’s inner mental landscape through spatially configured narratives. The project examines how architecture can create meaningful spatial experiences that shape our thoughts, memories and dreams, and that stimulate people’s emotional resonances. By investigating the relationship between qualities of space and people’s emotions and creating an atlas of emotions in an architectural way, the project reflects on how we can create spaces that generate meaningful emotional encounters with the architecture, and also provide an alternative way for architecture to create experiences and take people on an emotional journey.

An Atlas of Emotions: Psychologically Mapped Architectural Landscape



A focus on matter swerves around the comforting disingenuity of good practice and pretty aesthetics. It insists on an approach that looks not at the quantitative “performance” of materials but the behavior and misbehavior of assemblages, practices, and machines. Matter eschews nature/culture oppositions, insofar as matter (both material and immaterial) can be simulated, projected, and invented to create new feedback loops with environmental systems and networks. Animal, vegetable, mineral—you can design them all. Tectonics reaffirm, but matter satisfies desires, weaponizes fears, plays with memory, and upsets our aesthetic proclivities and our penchant for perfection. Matter absorbs pain and pleasure. Matter releases placebos, toxins, pestilences, hallucinogens, and curatives. Matter is already encoded with politics, economy, geology, geography, genetics, and (deep) history. Matter is always already befouled, stained, sullied, and covered in blood. We aspire to disheveled 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, stop trying to cleanse yourself of your imperfections, stop trying to fix everything, get over your fake honesty, and get with a real that’s better than reality. Matter is what you make of it.

Dissimulating and Disheveling Matter

Jean-François Bédard
Britt Eversole
Roger Hubeli
Julie Larsen

The world is being smothered by an attitude of solutionism to provide answers to the complex questions of humankind through a series of commands. Innovative design, today, seems to prioritize and reward efficiency, optimization, and profitability, using our tools and technologies for insipid tasks of precision and replication. However, beyond representation and aesthetics, art and architecture are speculative mediums of innovation and production, sharing new potentials for thinking and making through unpredictable behaviors and unexpected interactions.

This thesis calls for a shift in architectural design-thinking to change its attitude towards digital space from a playground for form-finding and prototyping to an ethos that reflects the habitual activities and sensations experienced by the contemporary everyday user. Though the turn-of-the-century pedagogies of technology as technique created new aesthetics and tectonics, they do not contend with the ways in which our ubiquitous imaging technologies have radicalized our interactions with our built environment. The way we view, create, and share architecture on open-source platforms and manifold devices is ripe with viral appropriation and interactivity. Our imaging culture is saturated with imprecisions and misalignments, glitches and lags, deresolution and destabilization. Digital space is in constant flux and constant decay.

This thesis aims to examine the impact of machine modes of vision (modes of representation) and code-based digital technologies (modes of construction) on the contextual, spatial, and material possibilities of architectural design. Through an investigation of material mistranslations between pixel and plastic and the erosion of high-fidelity matter, the thesis posits architectural thinking as an evolutionary feedback process. By reimagining the trope of the architectural operations manifesto, this thesis proposes *Latent Territories* as the nascent sites of architectural innovation with machinic misbehaviors, delirious inefficiencies, and spectacular blunders.

Latent Territories: A Manifesto for Design Thinking



“Climate history has become a subset of fire history. Fire is not simply filling the void of an interglacial but asserting itself with the power of a distinctive fire age. The so-called Anthropocene, the age of humans, might as aptly be termed the Pyrocene.” — Stephen Pyne, “Welcome to the Pyrocene,” *Natural History*, September 2019

Fire is uncontrollable, overtaking illusive permanence, leaving traces through its erasure with resultant voids for potential interventions. In the onset of the Pyrocene, a collective, growing archive is dispersed throughout the US, awaiting the onset of fire to the material constructions, calling attention to the guaranteed future burning of the earth. Rather than focusing on mitigation and safety practices, which are deeply embedded within the standards of building practices, each replicated monument is designed to explore the variety of material reactions under combustion. By relieving architecture of its fabricated permanence, new aesthetics emerge through the layering of materials’ unique, expressive processes of destruction by fire.

A specific material construction is reproduced in exact form and spread across the built environment as a series of social “fireplaces” on sites that are threatened by environmental wildfire. Once transformed uniquely by fire’s unpredictable nature, each monument is extracted and reaggregated on a new site, leaving physical voids in the ground where each was burned. The re-collecting of differentiated structures will produce an unprecedented archive exploring the presence of architectural production within a burning landscape.

Fire thus becomes the design tool of aesthetics, surface, and form, replacing human control and permanence. How can materials burn together in new ways? What hybrid assemblies of materials with different burning progressions and responses provide new transformations due to the reaction of one material against the other? The testing, documentation, and analysis of the transformative abilities of combustion on material systems exposes this previously unexplored aesthetic of combustion; as fire’s destruction is the antithesis of a longstanding, permanent and static architecture.

Combustible Assemblages: Archiving Material Destruction of the Pyrocene

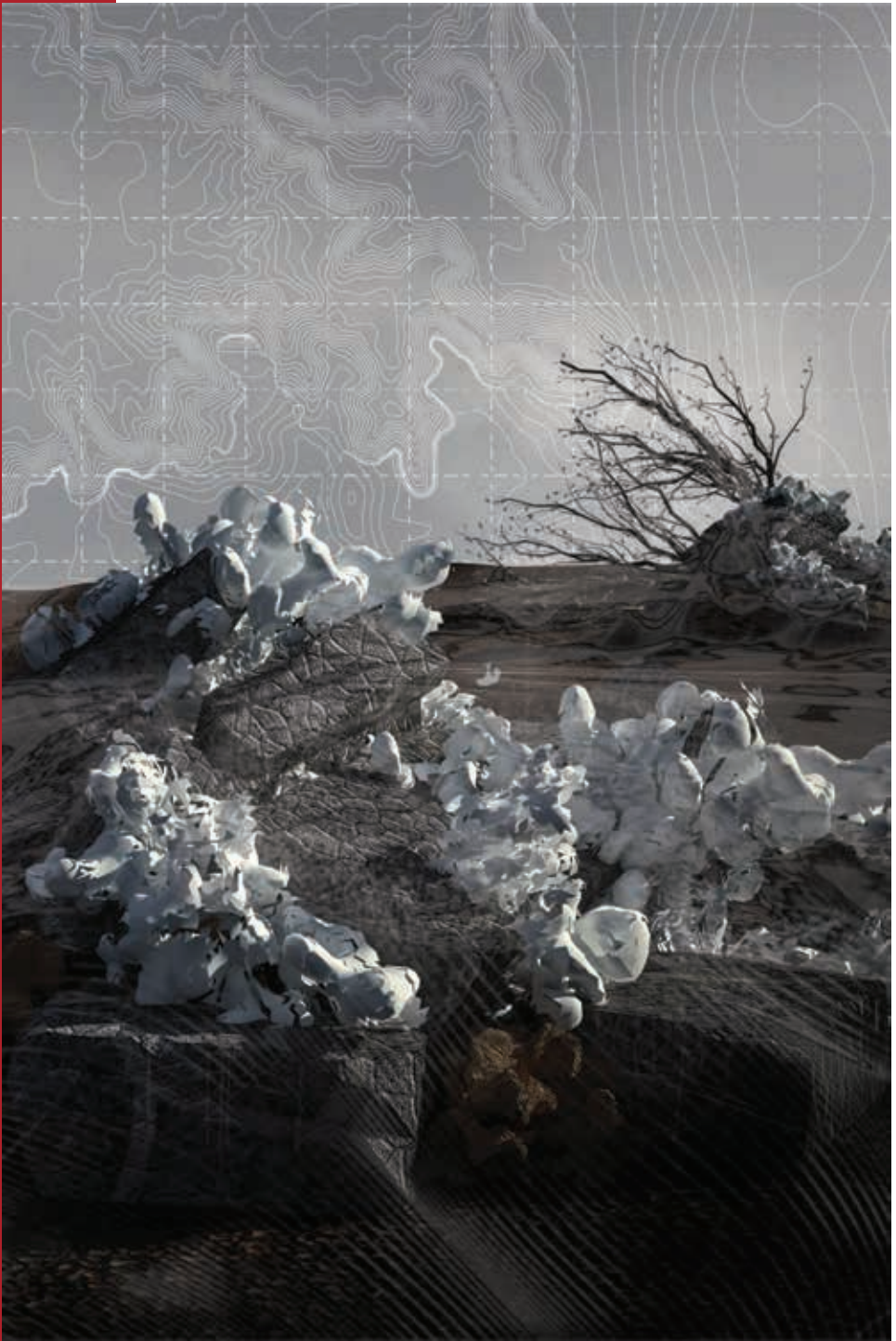


Humankind has stripped the planet of its resources, leaving behind an abundance only of contamination. Humankind's built environment no longer meets the standards set by our turbulent planet and has lost the privilege of agency in design and construction.

This thesis situates living organisms, specifically mycelium, as the primary designer of the built environment. The investigation uses contamination to fuel mycelium growth and create emergent forms while executing remediation strategies for contaminated sites. Human-centric processes have created intense environmental contamination; harnessing this contamination will create new architectural forms that consequently relegate humankind's role in the architectural decision-making process to an indirect contributor. Environmental contamination and destruction will now serve a material purpose in architecture; harnessing the power of contamination will give it purpose. As environmental contamination continues to reproduce, the resultant architecture will morph in accordance. Employing nature's cyclical processes of growth and decay, this constantly evolving architecture will unseat humankind's stagnant ideas of space. Through a combination of organic and inorganic methods of implementation and manipulation, this architecture will embrace the resultant repugnant aesthetic and defy the firmly established notions of hygiene and cleanliness.

In view of mycelium's ability to recycle carbon, nitrogen, and other vital elements, this investigation targets mycelium's digestive power to decompose toxic waste and pollutants while creating a new type of architecture. Organic and non-organic residue from landfills, crude oil, and toxic ash will be utilized to fuel the growth of mycelium and manipulate its development during the construction process.

Contaminated Mycoscapes: Designing with Living Organisms



Renovation is unstoppable, revolution is inevitable, gentrification is uncontrollable. Blooming urbanization shaped the earth in the city and the minds of people, while rapid demolition and reconstruction crashes the spirit again. However, in the shadow of skyscrapers and megastructures, in the ancestral halls and mimic squares, a true memory of urban life exists, waiting to be explored. By reliving their value and transforming them to architectural language, a completely different future emerges, representing the life image of every living member, visualizing old memories into present-day life, creating unprecedented city fabrication, and integrating the past and future for the city. Capital and politics should never be the powers behind the curtain guiding the development of urban villages, but instead the many living memories and stories carved into the mind of every resident in the village—illuminating a brighter path for those forsaken urban corners.

This study focuses on discovering and analyzing the true objects and matters in the history of urban villages. The religious statue in the box sitting in the ancestral hall, or the neighborhood with different languages show a sense of wildness and a direct design intention. It would be a regret to see all those living memories disappear in the great reaction of city renovation by developers and governments guided by top-down principles. Thus, a different bottom-up strategy is urgently needed, illuminating the bottom, constructing the present, and initializing the future of this unique building environment.

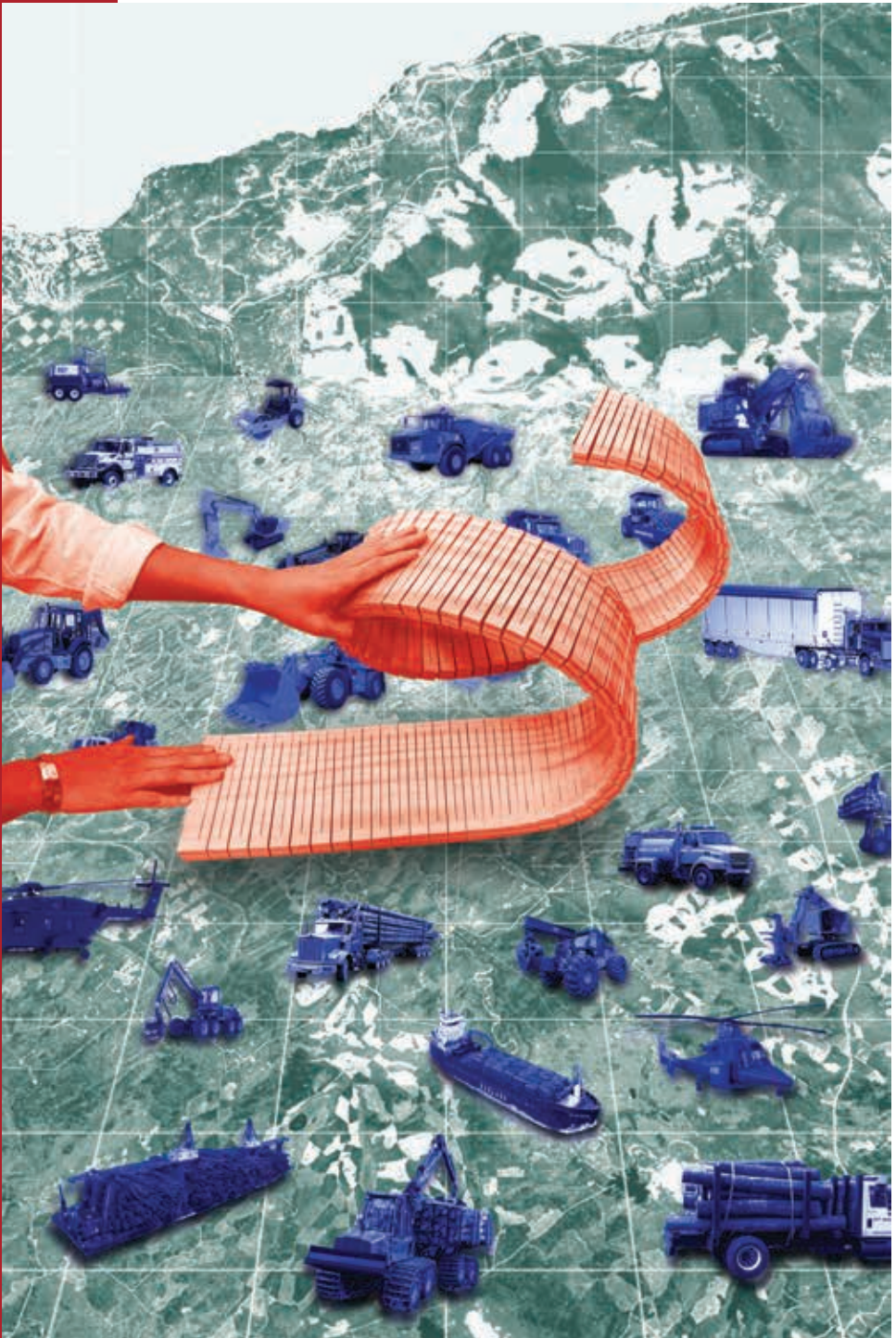
The Urban Village: Illuminating Memory



This thesis investigates the assembly and manufacturing of wood-based furniture products and their implications for the formal outcomes. This will be carried out through the kerf cutting method to bend wood to design a functional piece of furniture. Physically crafting throughout the design process thus becomes a fundamental aspect of this project. The notion of curvature and flexibility are explored within crafting with a natural material that fights to be rigid and inelastic. An investigation of the limitations of wood as an always imperfect material will serve to highlight issues of economy and sustainability in the process of design, from sourcing to final product. Research will serve to illustrate where the project plugs itself into existing economies and where the project goes after manufacturing.

The performance of the outcome can be marked by a successful integration of craft into furniture design, conveying the attitude of thoughtful correspondence between design and assembly. Within this context, this thesis aims to analyze and critique the existing fabrication and assembly methods of wood-based furniture. The investigation of different methods of assembly serves as the basis to propose a new method of design and production that counters the current demand for high efficiency and mass distribution of normative products in society, and instead promotes mass customization and the use of sustainable resources.

Imperfect Assemblies: Craftsmanship in an Immaterial World

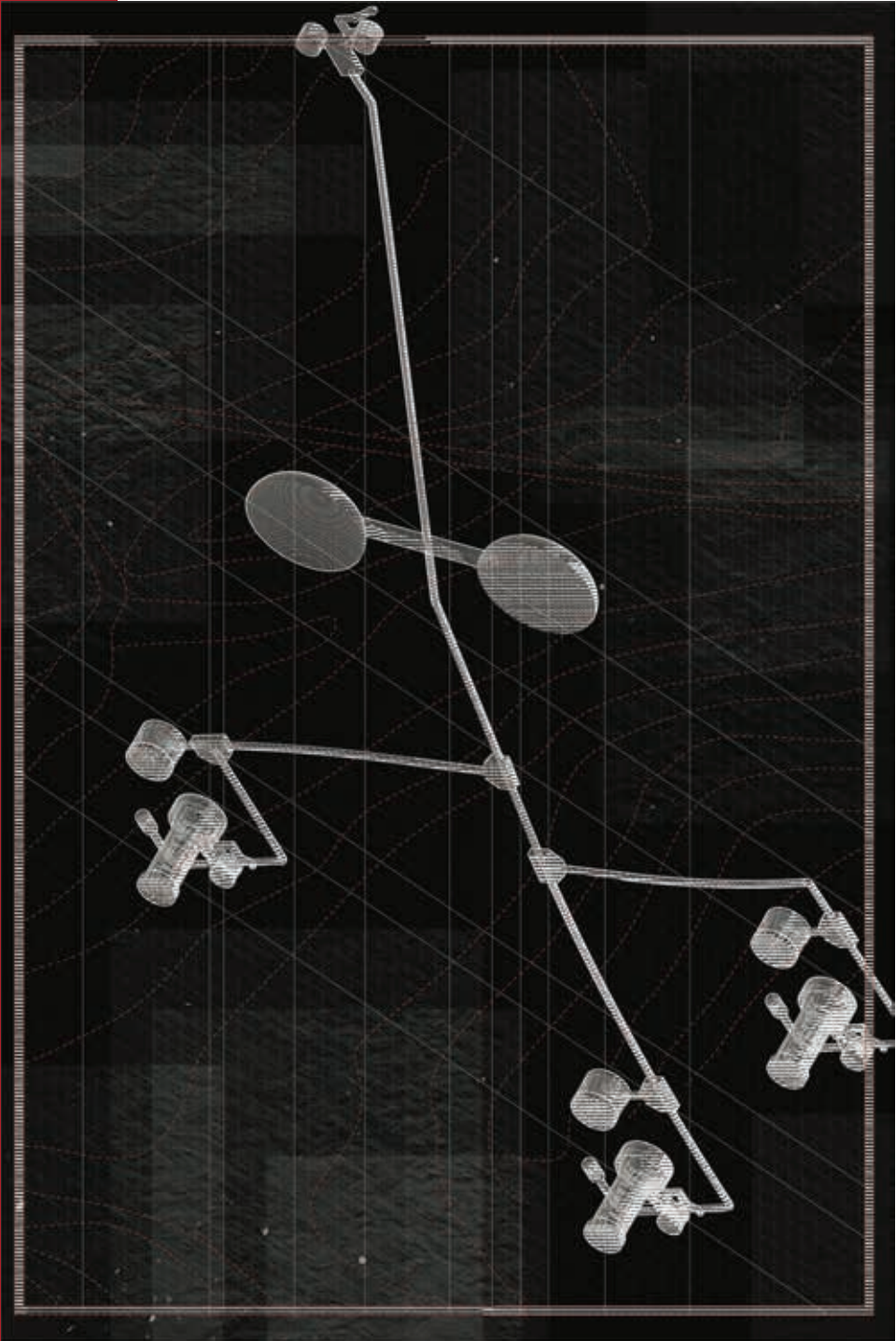


When physical form outlives programmatic function, the architecture itself enters a state of technological obsolescence, defining buildings as eternal artifacts. The rendered objects of infrastructural works are designed for permanency, while the human effects are left to decay into nothingness. While “forever structures” stain the American landscape, they create an opportunity for the integration of a reformed “security” system in a world with natural threats and climate disasters. In this generation alone, the US has witnessed multiple disease outbreaks, environmental crises, and infrastructure failures. As faith in the federal government to protect its own citizens dwindles, states have been left to respond slowly to these disasters. FEMA has failed...

As architecture enters a period of post-anthropocentrism, buildings become sheer containers for the machine. Implementing a network of automated architectures in remote locations devoted to the inevitable need for ecological regeneration and human survival changes the definition of American security infrastructure. Fully unmanned facilities strip away the need for population densification and rural colonization, making debunked missile silos in the American midwest an ideal setting for future logistical architectures. This network will change the narrative of the existing wartime structures they occupy, now as a new form of national security.

These artifacts can be found abundantly in military typologies where architecture is defined and rendered subservient to technological advancements. Since the 1960s, the US government has continued this practice of allocating supplemental funding of military expenditures to the construction of new facilities. This is evident in the thousands of Intercontinental Ballistic Missile (ICBM) silo locations across the country, forming a national network that blankets the country. Unseen to the public eye, an architectural intervention uplifts the mass from the ground and unveils the spotted network across the landscape. Much like the secret nuclear network, these infrastructures communicate with each other autonomously and prolong the existence of human beings in an apocalyptic world.

Re-Defining the Silo: Post-Anthropocentrism of American Infrastructures



This thesis explores the correlation between centers and peripheries in poriferous structures by suppressing the effect of culture and temporality to establish a view in terms of typology to extrapolate the lively vicissitudes of geopolitical urban lives.

What is behind the high walls? The urban structures have heterogenized the centers from peripheries, from the archetype of courtyard houses to the metamorphosed big donut of the Apple Campus, from the urban blocks in Barcelona to the “ground-scraper” Free University. This effect of central-peripheral alienation has delineated the ubiquitous mundane on the outskirts and the obscure or even incognito in the centers.

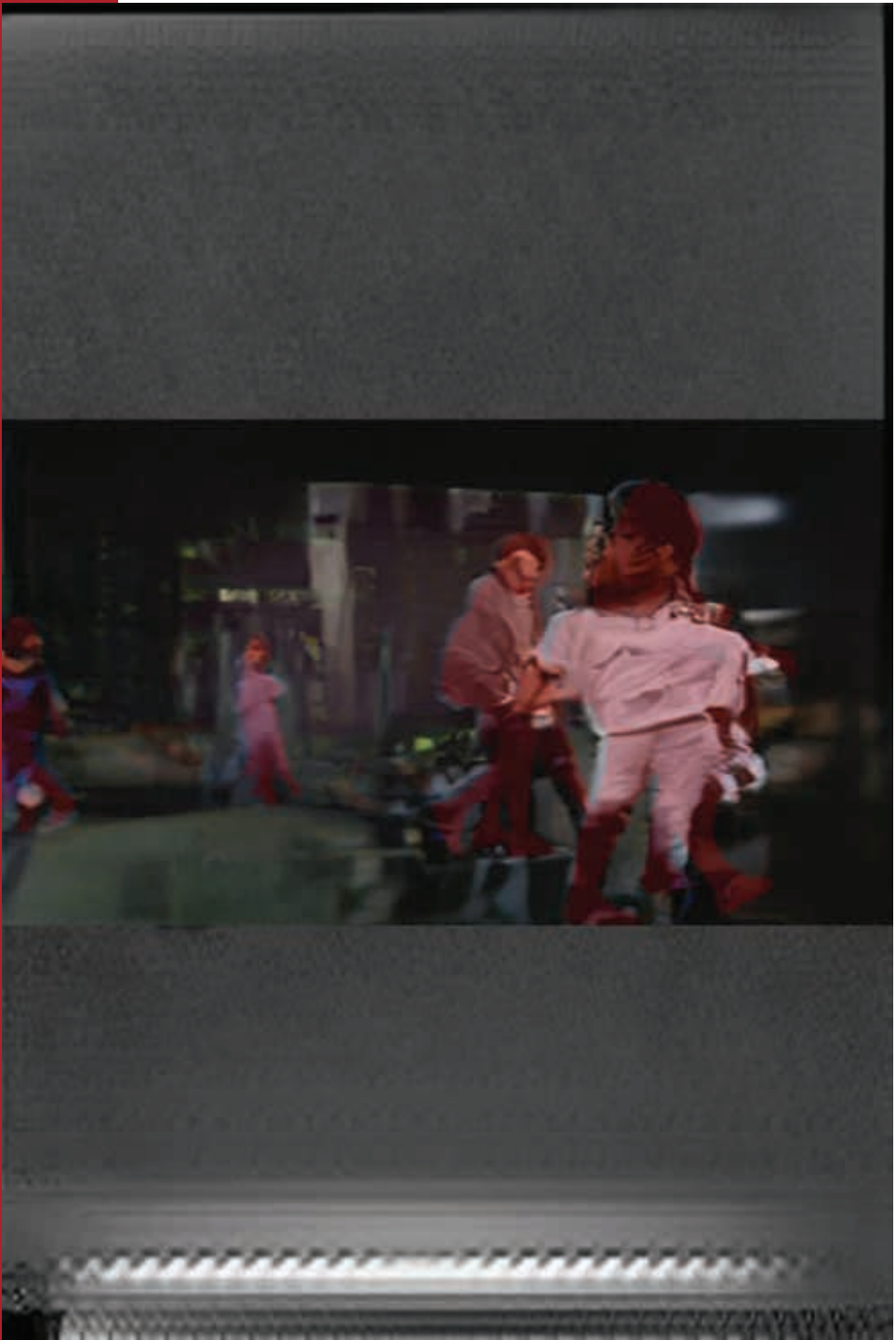
However, what is unseen remains unknown. Our naïve perceptions expect lives behind the high walls that are based on the architectural imagination of the visual implications and typological consensus, which has become unexhausted and untold. The thought experiment of the conjecture is to discuss the dilemma of center-periphery and the superpositions of events on the two sides of the urban structures.

How does our interpretation function as a measuring tool of lives and the miscorrelations of design and reality through types? Typology, as for architects is the god-killing Saturn yet could also devour the so-called humanities.



Semantic AI, a technology responsible for analyzing image-data, necessarily relies on the reduction of found data to various classifications. However, the same training data that allows for the reductive description of image-data can also be used to synthesize imagery. *See What You're Saying* proposes a materialization of the computer vision of the “Common Objects in Context” Semantic AI dataset, in the form of a façade design for Frank Gehry’s Facebook HQ expansion.

See What You're Saying: Materializing Semantic AI's Reductions

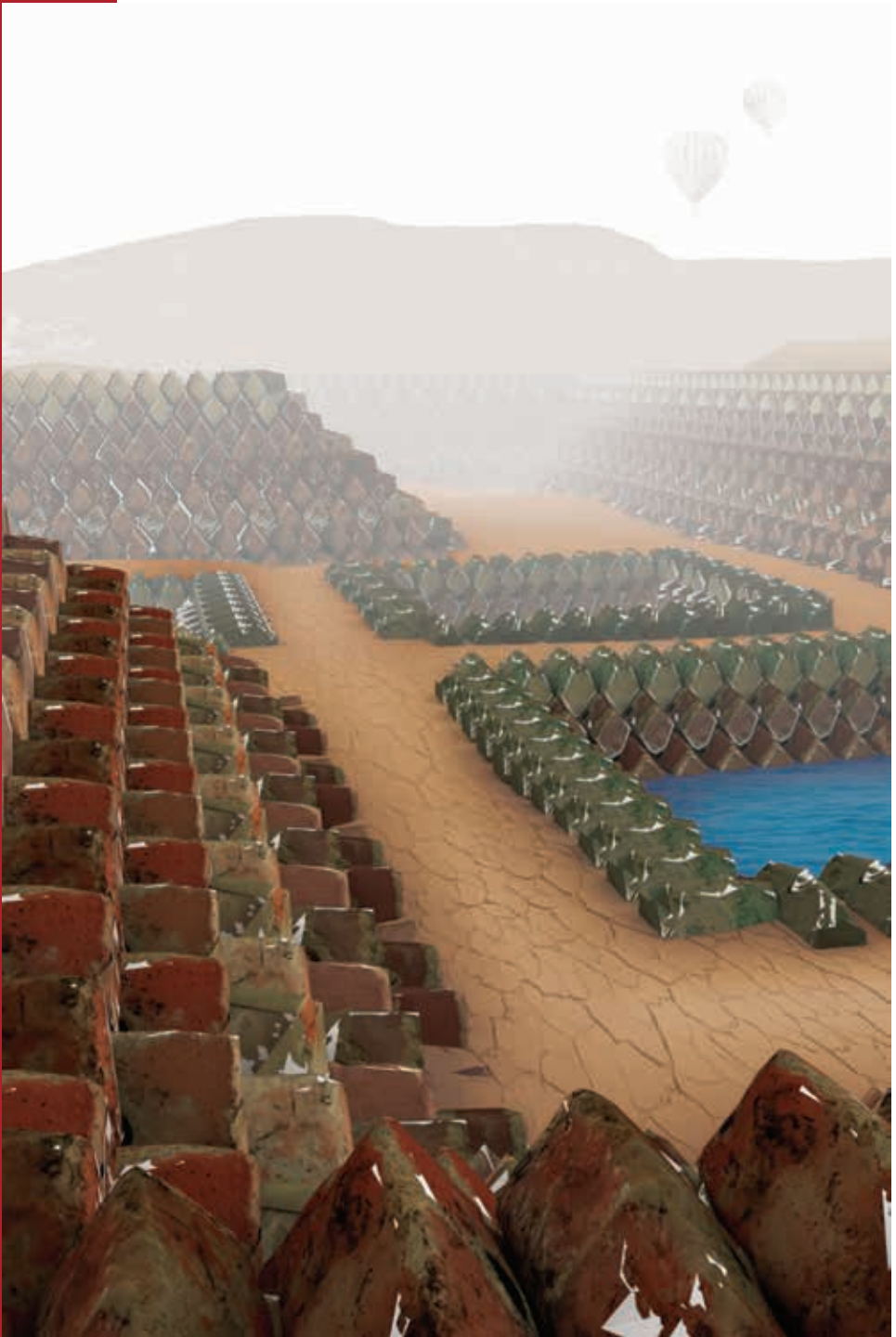


This thesis aims to expose the ecological transformations of territories laced with human agency; it examines the residues left by water, deviating from the nostalgic notion of a return to nature in favor of a critical awareness. Clay, a residue historically significant for its elasticity and widespread availability, becomes a registration of these transformations. Through an integration of slip-casting and contemporary digital fabrication methods, the thesis proposes form-making through process mishap and material responsiveness.

Human intervention of the landscape by damming, irrigating and mining is resulting in the rapid fluctuation of water bodies: either the desertification or flooding of terrain. These changes are disrupting ecosystems, reshaping geological borders, and causing irreversible climate damage that increasingly threatens access to clean water. Water imbedded in the earth is a crucial source of both potable water and wet materials for building. However, as the water content in these materials is altered, properties such as strength, elasticity and resistance fluctuate, altering their useful functions. As these changes occur deep within the lithosphere, over prolonged periods of time, much of this transformation is imperceptible.

Clay is one of the most common residual forms of matter in these altered landscapes. The versatility of clay allows for extensive material testing and model-making, which can be used to better understand large-scale geological processes. Slip-casting, an industrial ceramics process utilizing molds, allows for the mass production of artifactual blocks that function as dynamic markers of hydrological phenomena. Unfired clay's reactivity to moisture makes it an effective and sustainable registrant of transforming conditions. An assemblage of blocks takes the form of a "well" which serves as an intervention to bring about awareness of one's native hydrology. Digging into the water table, it becomes a place that engages dependents with their water supply, offering an indexical snapshot of changing ecological circumstances.

Terra Dispositions: A Lithospheric Investigation of Wet-Matter



The garden is often misconstrued as ornamental excess, overshadowed by other more contemporary landscape tropes, yet it continues to inform the making of cities, buildings, and landscapes. Gardens serve our disciplines as both metaphor and analogs of fertility, beauty, purity, and environmental consciousness—replete with expressive and emblematic capacity. Gardens are not simply snapshots of static scenery. They are messy places of continuous change, indexes of human labor as well as vessels for invasive species and industrial toxins. Gardens also, most importantly, work. They sequester carbon, enable biodiversity, cleanse water, provide food and habitat, and offer shade and microclimates. In all these ways, gardens are freighted with biologic agency and cultural meaning which inform how we construct and construe the built environment. Gardens & the Architectural Imaginary considers gardens as a provocative source and catalyst for thinking about the contemporary city, urban buildings, and designed landscapes. Our work together will be a field of experimentation: research that advances the capacities of gardens to enable us to imagine new ways of seeing, valuing, acting, and designing within our anthropocentric environment.



The Garden and the Architectural Imaginary

Kristina Borrman
Ted Brown
Julia Czerniak

With the rising demands of agriculture in Eastern European countries, this project scrutinizes the agricultural potentials of a garden neighborhood in an urban setting to create environments where people may customize their homes, plant crops on their land, and sell their products efficiently and effectively. There is an element of unpredictability in architecture—after something gets built, architects have no control over the use of those buildings. Common uncontrollable events include a house broken into multiple units, price inflation, or even informalization of housing. The Garden Suburb Projects aimed to establish a safe, affordable, tranquil dwelling that enforced a sense of community and balance for residential and recreational use of spaces, for the benefit of the public. In contrast, the Georgian village is an isolated, self-sufficient agricultural town, without formal planning and organization. This thesis project borrows design elements of the garden suburb to create a new type of agricultural enclave on sloped terrain, enabling social exchange, the exchange of goods, and the connection of rural and urban lifestyles.

Private farmers/villagers are the backbones of the agricultural scene in Georgia, and agriculture is the backbone of the Georgian economy. In the Soviet era, Georgia's agricultural land, which amounted to around 10,000 acres, belonged to the state. Soon after, because of country-wide famine, private ownership was encouraged, and they quickly recovered in 1995. Recently, agricultural production has increased 30% from its lowest point, but is still 40% below capacity. The capital city, Tbilisi, is the only profitable place for selling crops, so villagers often migrate from their villages to the city, several times a year. It is a struggle for most because they don't all have a means of transportation. This migration and urban living trend for farmers has caused housing in the city to be in high demand. Existing apartments have suffered from informalization to accommodate multigenerational living, as an attempt to expand. To make room for the growing population, this project investigates the agricultural potentials on a sloped terrain and creates a manual for future Garden Villages.

The Manual: How to Build a Georgian Village

Working within the discipline of landscape urbanism, this thesis gauges the theoretical premises of horizontality, technique, and forms of process to envision regional malls operating as a set of dynamic field conditions. In other words, *Mall Sprawl* reimagines how an obsolete architectural typology can reside within the contemporary city, urban dwellings, and designed consumer landscapes. Specifically, it analyzes an abandoned development in West Mifflin, Pennsylvania, strategizing methods that redeploy the mall's structural shell and engage the public atmosphere.

Historically, American shopping malls were conceptualized as inlets for civic engagement where local residents could coalesce. Since the 1990s, however, changing behaviors have made Americans more disconnected from their surroundings due to incompatible social networks and pressures of time, money, mobility, and sprawl. Overwhelmed by these forces, this goal of the shopping center was never achieved, yet thousands of these centers remain imprinted across North America—figureless waste grounds. This is most evident when viewed from an aerial perspective, revealing a disjointed relationship to the surrounding context.

As this architectural typology continues to be overpowered by market trends, the image of the mall is rendered obsolete, raising critical questions of land use for the architect, developer, and public. Accordingly, by representing these consumeristic shortcomings through provocative collage and aerial photography techniques, this thesis contends that the consumer can be empowered as a participant. Rather than perceiving Century III Shopping Mall as an isolated catalyst for consumerism, reevaluating its versatility of land as a public amenity and a waste management facility explores new ideas of landscape sensibilities.

Mall Sprawl: Coalescing Constructions of the Consumer Landscape



This thesis consists of two major categories: Feng Shui and wall. By using Feng Shui's principles of Qi in relation to residential garden properties—site division, neighboring houses, and existing landscape—this thesis will develop ideal wall units that achieve therapeutic qualities of Qi and phenomenological effects of the garden wall for diverse climate conditions, demonstrating new spatial, formal, and material potentials of the garden wall as the medium for occupation.

Feng Shui was initially created as a geographical tool to help detect whether there would be floods and hurricanes on the site. “Feng Shui” can be translated as “wind-water.” It was an ancient practice of geology, meteorology, and cosmology. What is more, Taoism itself has a connection with the natural environment, and Feng Shui is one of its representations in architecture. This thesis combines Taoism and environmentalism and uses Qi, the primary element of Feng Shui, as an entry point in architectural practice. Developing Qi, a person's most important energy, will help create a therapeutic and calming environment for the residents and their health in a residential garden.

Wall as the medium between Qi and residential gardens will be interpreted through various configurations, forms, materials, and fabrications. The wall's architectural potentials will be explored and innovatively challenged through the atmospheric narratives and phenomenological effects the wall can create. Along with these, a set of wall units suitable across diverse landscapes and garden situations will be formed. The thesis aims to improve gardens in suburban houses in the US. The materialized wall units will eventually be configured based on four typical climate conditions across the US: Los Angeles as Mediterranean climate, Phoenix as desert climate, Levittown as humid continental climate, and Miami as tropical climate. Eventually, this thesis will be the product of an education in traditional Chinese philosophy, innovative garden wall construction, and alternative localization.

Qi and Garden Wall: Walls for Residential Garden Therapy



As abandoned structures decay, their legacy and communal significance slowly dissipate, leaving a mere ruin within a redefined community. In order to preserve the memory of these structures the integration of new, flexible programs with both human and non-human users will be generated by a transitory garden that preserves the identity of the structure through the reassembly of fragmented material. In doing so, tension is derived from the duality of total preservation and deterioration, contributing to the temporality and cyclical nature of the layered environments.

Saint Joseph's Cathedral in Albany is a communal structure that now lies in ruin. Although the church once stood as an attraction for development, it is now lost in abandonment, surrounded by a declining community. As such, the site may be utilized for investigation on the spectrum contending preservation and deterioration.

In order to address Saint Joseph's Cathedral and similar sites, this thesis breaks down elements of the site that may be preserved, reused, or left to decay. Elements should be strategically chosen based on their relative significance within the scope of memory and image. Accordingly, the juxtaposition between elements that are preserved and those left to decay will amplify tension across the site. The tension derived through this process allows the garden to act as an ephemeral space that can adjust to present and future uses across the site.

Following the decay and disassembly of these elements, materials are to be re-assembled and repurposed to create new and transitory structures, allowing the site and design to constantly adapt and respond to the temporal environment. This study undertaken on Saint Joseph's Cathedral in Albany may then be used as a precedent and template for the application of this process to similar sites that lie within deteriorating communities.



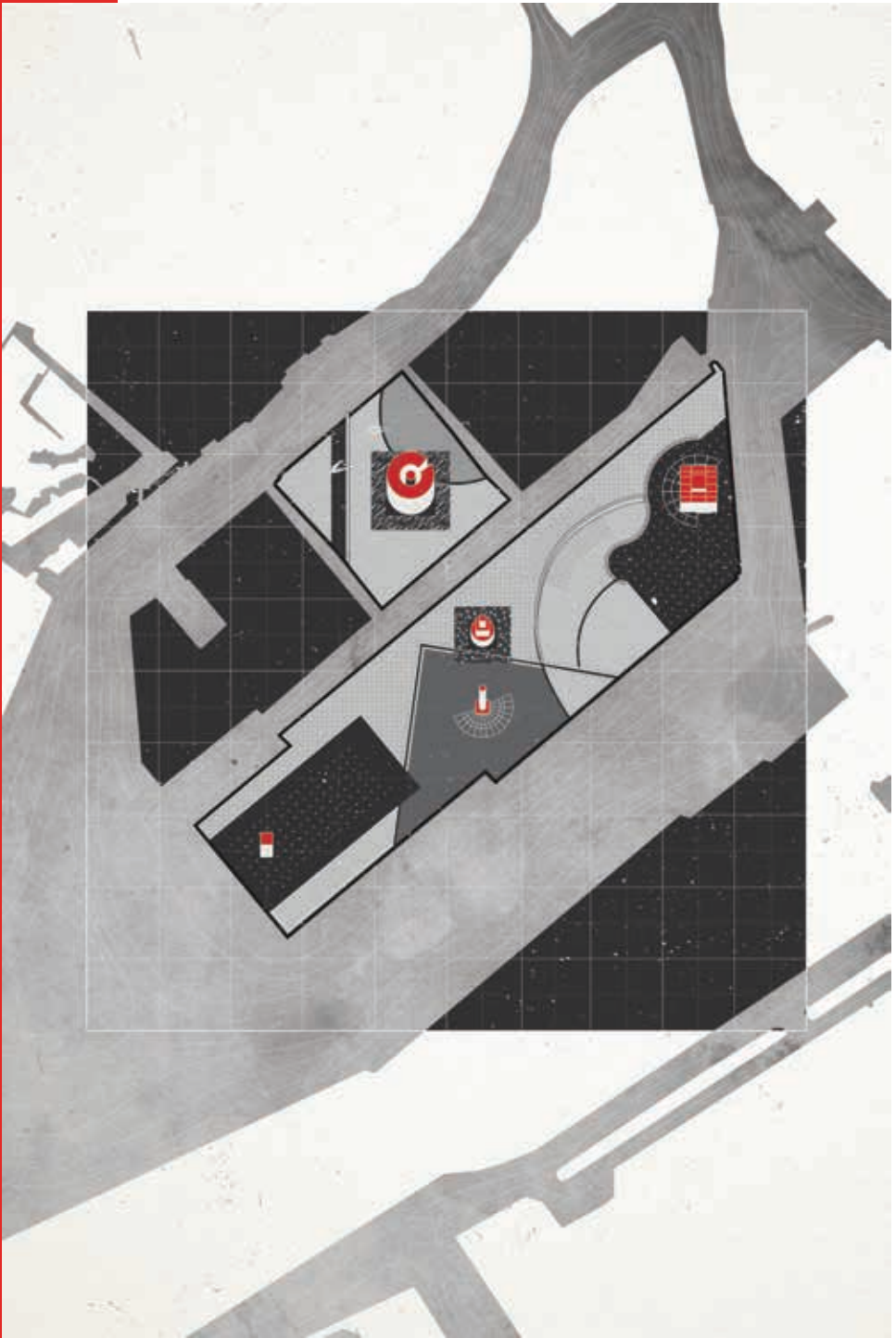
The Olympic Games serve as a physical and symbolic assembly of cultures and people across the world—an event that requires significant construction and renovation in host cities to accommodate demanding spatial and programmatic needs. These Olympic Parks have the ability to dramatically alter the infrastructure and image of a host city, especially through the development and implementation of their post-Olympic legacy plans.

Sites such as the London 2012 Summer Olympics serve as “successful” examples of legacy planning, in which the temporary permanence of the Games is reflected in the transition of the site into the Queen Elizabeth Olympic Park. The issue, however, lies in this transition from temporary Games to permanent functions. While large-scale structures remain visible as icons in the urban landscape, the construction of these new legacy spaces following the Games often restricts public access to the site and produces a sensation of disorientation upon their re-opening.

This thesis explores the design of new, small-scale urban interventions in Olympic Parks as a means to enable a more successful transition from temporary to permanent. These interventions will be informed by the historical, cultural, and contemporary conditions of the garden, providing strategies and insights regarding ideas of boundary, temporality, and flexibility. Case studies of “successful” and “failed” Olympic legacies will be conducted in order to better understand their urban conditions and architectural strategies which are then rescaled and reappropriated to produce regenerative urban interventions.

The combination of these studies with extensive research on gardens and landscape theory provides the basis for the design of a permanent, transformative space—one that can embody the legacy of the Olympic Games while accommodating new and adaptable programming within the urban landscape.

It's Folly to Think... Reuse and the Olympic Games



This thesis takes aim at the decreased biodiversity within our terraforming planet, hoping to generate a connection (stitch) between species and structure. Islands are known to host an abundance of endemic species—bio-variant hotspots—and their isolation from metropolis prompts growth that otherwise does not get altered. Humans, with their invasive nature, have scavenged the remaining archipelago through migration, expansion, and industrial advancements over millennia, creating huge imbalances in food chains, and driving many animals towards extinction, either through excessive hunting or territory loss. Through the lens of contemporary culture, humans understand their impact and seek to promote reassurance towards the existing climate. Architecture as an interface can raise questions about the state of human dominance and the suffering of the natural world.

Architecture as an object, form, and surface—as an interface that promotes and preserves communal development of its context’s biodiversity—is crucial for the dynamics and codependency of ecology. The architecture represents the knowledge that a lack of biodiversity will lead to the collapse of humanity and society. The structure can perform as a site for community and as a symbol for preservation through stitching its contexts’ ecology. Its intention is to provoke meaningful reactions about our ecosystem and provide a network that enhances existing ecology.

An Interface: An Architecture that Stitches Species



Today's Cairo, like many other fast-expanding cities, is facing challenges of overpopulation, soaring food demand, limited living conditions, etc. The typical modernist city planning, with its fixed arrangement and emphasis on form, fails to respond to these problems; at the same time, the vernacular urban fabric is also neglected.

Ideas taken from landscape urbanism and mat urbanism can be used in this situation, since they view the city as a dynamic system whose elements are interrelated and which itself is constantly exchanging information with its surroundings. They focus more on making flexible space that serves changing needs than on the form.

Borrowing these thoughts, designers can impose the thick urban surface onto architecture. Such thickness means that multiple layers of services together form a comprehensive system. The surface can be at different scales, connect to its surroundings, and allow various programs to be inserted into it. Coincidentally, the traditional Cairene system shows similar features that contribute to making such a thick surface.

We apply this guide to our proposal. As James Corner defines the city as an ecosystem, Cairo is a unique system with its own logic, shaped by its Islamic and North African culture, different from a Western one. The formation of the city's order is based more on people's social activities, habits, traditions, and living methods than on the spatial form and style of buildings. Therefore, rather than looking at the ongoing urbanization based on a modernist theory in Cairo, we value the vernacular urban system beneath space and form, which is flexible and fits the local urban ecology.

We conclude that a 2.5-D surface, rather than individual buildings, will better organize a dwelling-agriculture neighborhood in Cairo's new urbanized periphery. The thickness can be both physical and conceptual, including ground level, infrastructure underground, roof, public activities, etc. The surface should be pliable, temporal, and multi-scalar to address the conflict between dwelling and agriculture production. This 2.5-D surface will also demonstrate the value of maintaining features from the vernacular system when designing for the future.

2.5-D Cairo: Programming the Urban Surface



The agency of architecture to support/subvert/reinforce/mitigate institutional power structures and dynamics has long been at the core of political, economic, sociological, and cultural systems of human civilization. We explore the physical relationship between body and space, spatial and temporal territories, material significance/meaning, and cultural inheritances of spaces for protest. The work analyzes evidence of historical spaces of protest, and ways in which they could serve to inform and construct projective frameworks for future spaces where civic actors, stakeholders, and constituents can realize the right of demonstration, and where physical, spatial, and material syntaxes of security, surveillance, and safety can be radically subverted to liberate, protect, and include. The projects aim to develop methodological pathways that reconfigure/reclaim/reassign ownership and intention and challenge the agency and systems of oppression behind the operation of “public” space.



Power Transposition
aka Power to the People

Sekou Cooke
Nina Sharifi

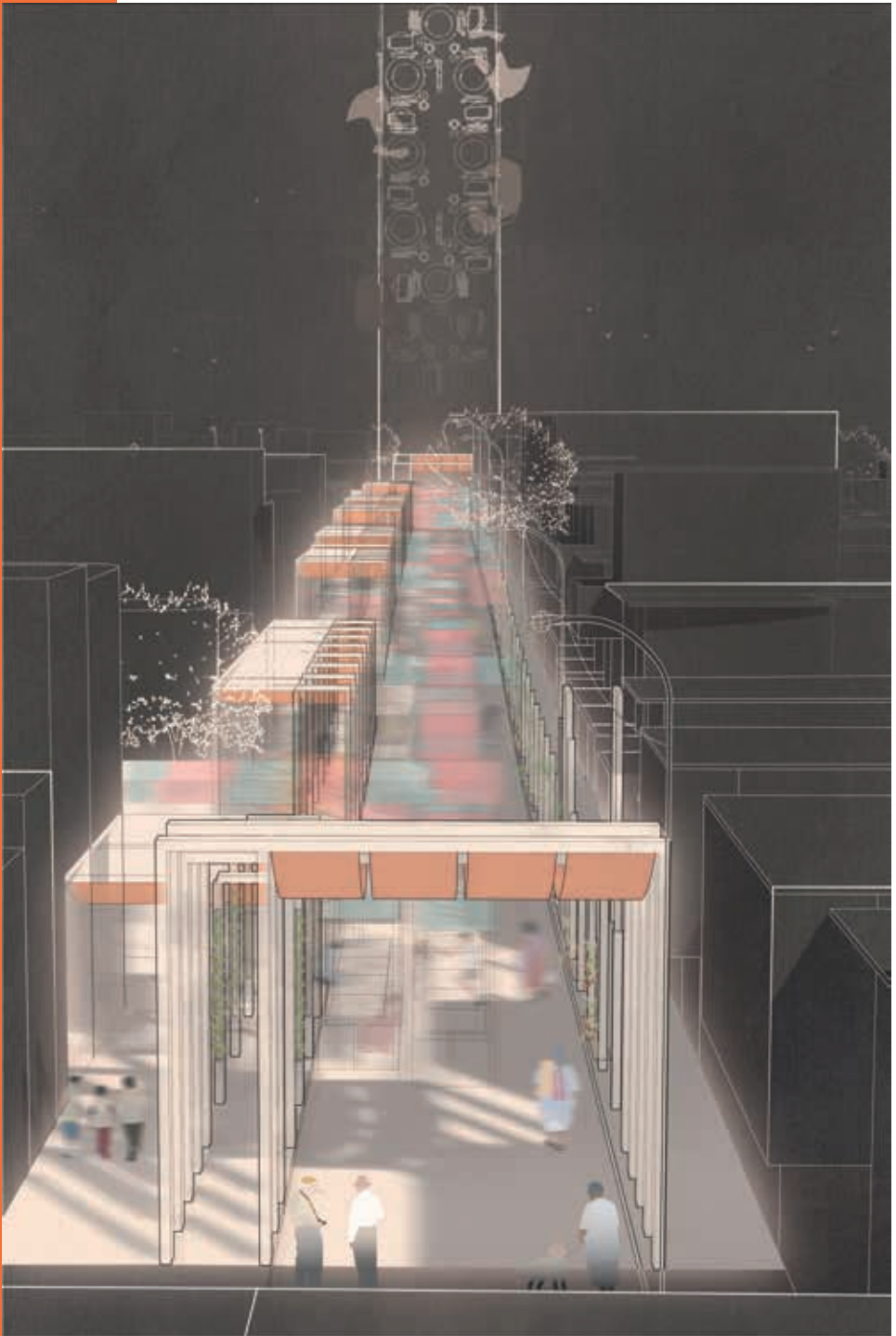
This thesis utilizes food and its inherent social properties as a medium through which to give architecture greater agency in the unification of people—more specifically, distraught communities. Guatemala, a pillar of Central American culture, is the chosen zone of exploration where such a collaboration will be implemented through an intervention at three scales, utilizing techniques and methods found in ecologically efficient urban food cultivation and intimate domestic food consumption, and marrying them to methods of engaging ceremonial food preparation to create a new form of socially sustaining architecture.

This contention was born from a desire to challenge architecture to better serve its communities in what today is a more diverse, although fragmented, cultural society. For architecture to begin mending these fragmentations it needs to more deeply and comprehensively engage in the unique culture and context in which it is placed, a not-so-easy feat for architecture to do alone. Therefore, it is through the integration of architecture and food—another facet of societal culture that is as strong, or perhaps stronger in terms of its ties to history, religion, and life—that architecture can better function as a social tool for communities.

The marriage of food with architecture brings with it the social properties that food naturally instills as a necessity for the sustainment of both life and culture. Food and the act of dining recreate that primeval sense of sharing which in turn activates social, economic, and cohesive social networks. The act of breaking bread with your neighbor can begin to suppress qualities of isolation, closure, and marginality that plague many communities and cultures today.

The architectural form of this intervention takes precedent from Guatemala's architectural past, utilizing the ritualistic properties of both Mayan ceremony and architecture, cultural elements they used to establish commonality among their own population. This results in an adaptable architecture that fulfills community-driven rituals of food preparation, production, and consumption which, over time, can begin fostering unity through public collaboration. What is produced is an architecture that is living and humanized and that not only promotes, but also produces a healthy cultural and natural environment.

Communion Composed: Fostering Unity through a Nourished Architecture



Many American cities have transitioned from manufacturing and industry toward tourism for revenue sources. Rather than investing those indispensable funds into public infrastructure, cities like Nashville focus resources in the tourist-heavy areas, thus trapping the funds in a cycle of revenue reinforcement and limiting their economic impact. This tourism movement hurts the larger community financially not only by isolating profit but also by oversimplifying and reducing local culture, creating a false narrative of the spirit and history of the surrounding community. As Nashville undergoes mass-gentrification, marginalized groups are disconnected by mass-infrastructure or distance from basic needs and resources, and those struggling communities are specifically targeted for gentrification due to proximity to convenient circulation.

This thesis aims to uplift the surrounding neighborhoods by capitalizing on the tourist population through the development of a connective infrastructure that serves as a magnet both to pull tourists out of the central district and to centralize resources and development along its path. This thesis uses mapping to understand the resource deserts and issues of Nashville. By understanding the larger-scale flows and trends, this design seeks to reverse the current development trajectory through an infrastructure of connectivity. By identifying the perceived unsafe elements of the city and locally remediating those aspects, this connective infrastructure serves as a symbol of safety and renewal. The strategic placement of this infrastructural path intends to fix the problems of the current residents and communities rather than promote a scale of commercial redevelopment that would displace residents through the city's continued gentrification movement.

Through this process of urban acupuncture with program tied to local needs and with an identity tied to local cultural and history, the path and accompanying infrastructure would become a monument symbolizing the city reclaiming its resources and identity. Through this urban intervention, architecture can connect the city through the development of infrastructure that encourages outward tourist exploration and sustainable transportation methods, increases visitor and resident access to resources through the incorporation of program into an "active infrastructure," and highlights the wide variety of cultures in Nashville.

Mural Row: Growing the Connective Tissue of Nashville

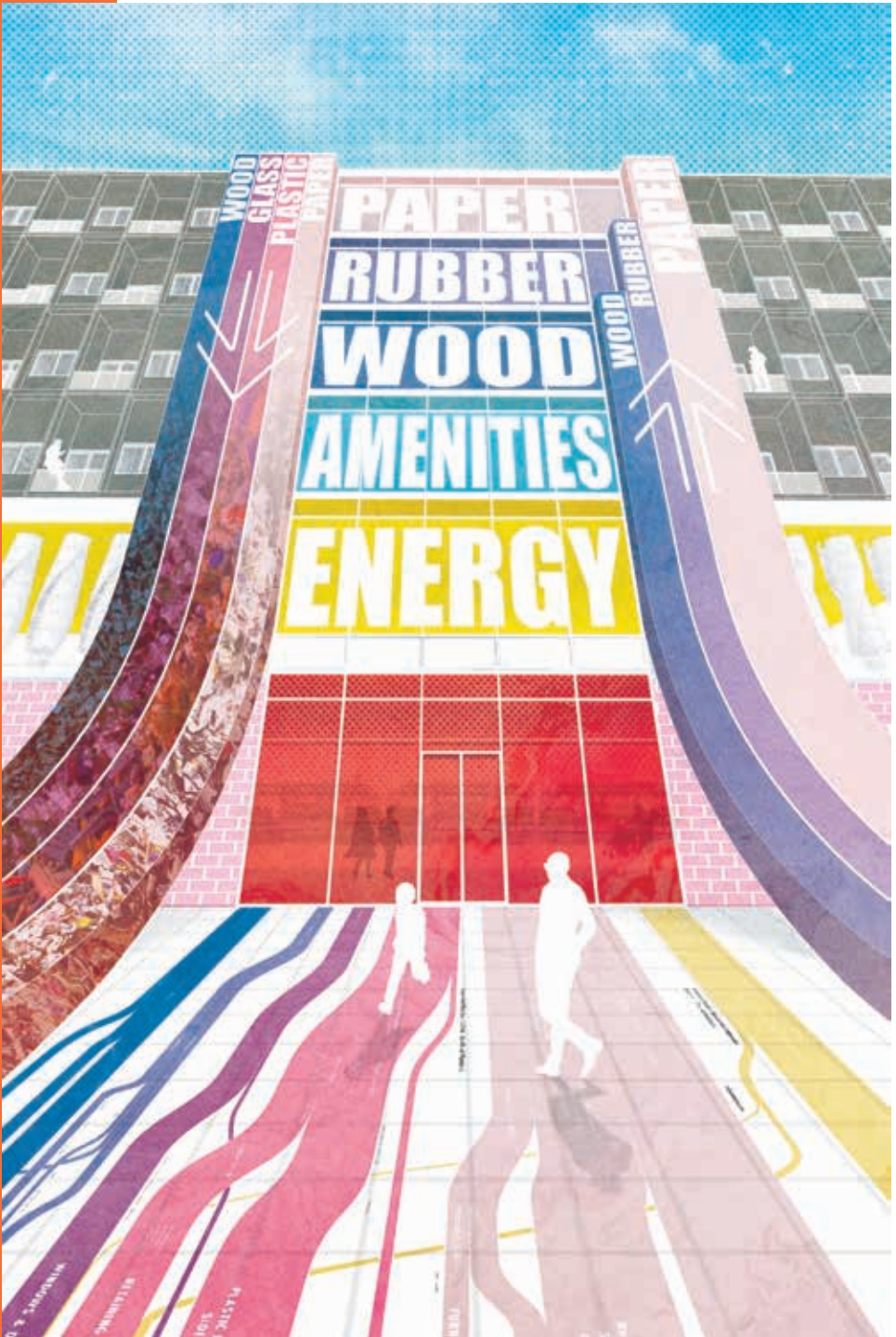


Ever since China banned importation of several types of waste in 2018 due to growing concern about environmental repercussions, many developed countries around the world have shifted their waste export to countries in Southeast Asia. While there have been several pushes to ban waste imports in these countries, many of their own recycling companies argue that they rely on imported waste to be profitable. This is due to poorly managed waste management processes that make their country's own waste difficult to process and thus unprofitable. This leaves these countries' own waste largely untended, while the exporters are able to categorize their excess waste as recycled.

This project aims to create an architecture and infrastructure design typology out of the waste flows from one instance of this trade in two port communities where the export and import of waste take place. Each community will have their architecture mainly made up of recycled materials from their respective waste and shaped by the flow of waste and materials coming in and going out of the site. The components from the waste, which will make up the architecture, will be put together in a simple enough manner to allow replicability throughout the site. People in the community will have sufficient knowledge about handling the waste, so they can help resolve each community's waste problems starting at the household level and can understand their country's role in enabling or profiting off of the global waste trade.

This architecture will reclaim public spaces and provide each community with proper housing and amenities, all of which are often lost or hindered due to the transformation into industrial areas used for waste processing and shipping. It will also provide the resiliency needed to handle periodic floods and constant rises in sea level, common issues faced by coastal communities near the locations where these waste trades take place.

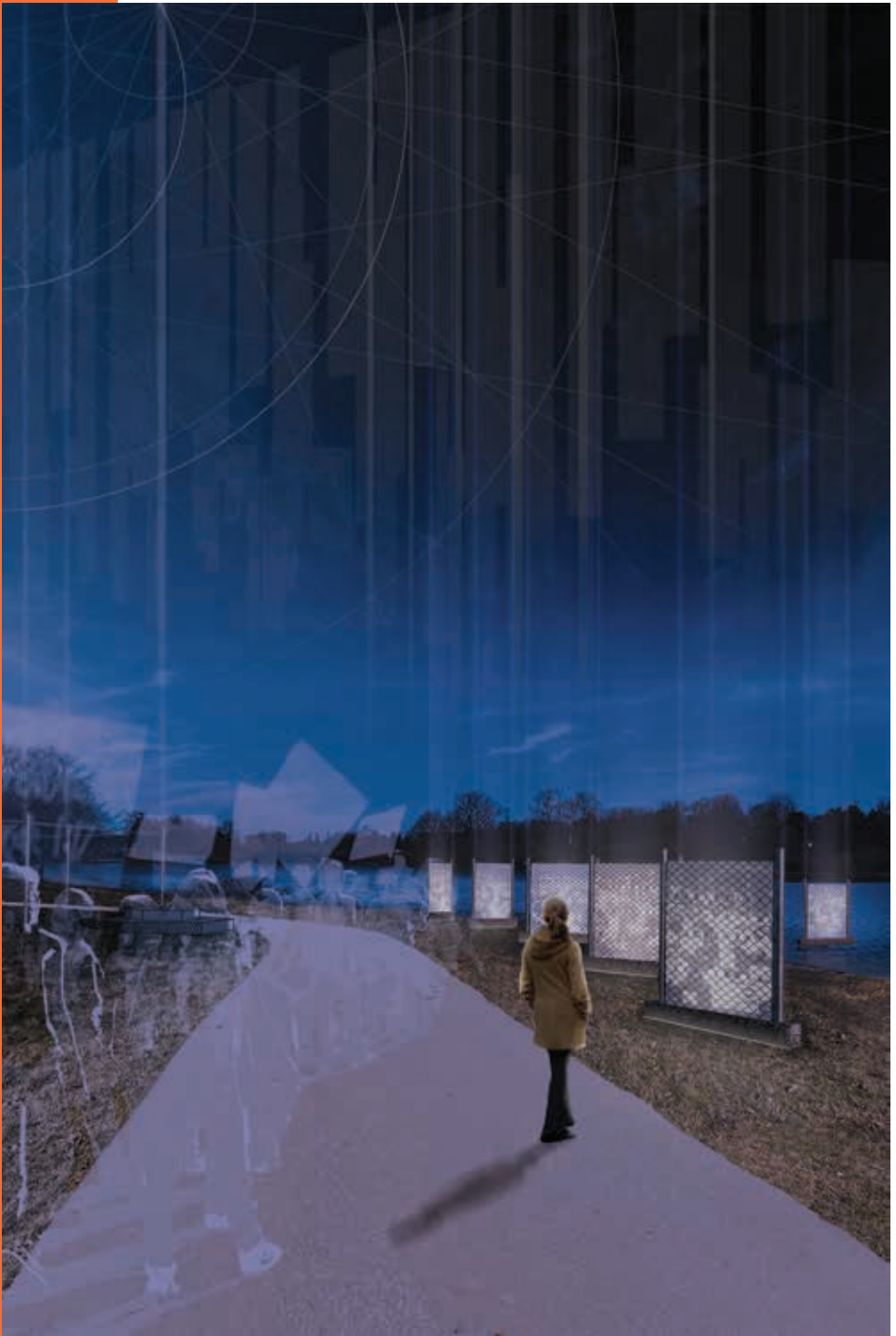
Trash between Two: Restructuring Waste Flow for the Community



In our modern age, the expression of objection has played a prominent role in the shaping of society. Our hyper-political, media-filled world has stressed the importance of this right, but many of these issues have been objected to for decades. Tactics of protest, defined by philosopher Michel de Certeau, are ways to construct a space of agency in opposition to institutional power. These tactics often vary in terms of effectiveness and disruption. However, as exemplified in the recent events of 2021, the lines have been blurred between civil, non-violent protest and acts of terror. People feel unheard, scared, and desperate for change but often fall into malicious ways. Now more than ever a space is needed for this expression, but like many social movements we must continuously build upon what has come before; we need a space in which protest can occur and be captured, acting like a cardboard sign frozen in time.

Immortal Tactics explores the relationship between the choreographies of urban protest and of memorial typology. In both cases, there is a purpose for their journey and the moments that occur along the way to convey a particular message or story. By moving along with a marching crowd filled with cardboard signs, or by wandering through a serene maze of concrete pillars, the stories can be told. People create a space of opposition through the way they move and occupy the public realm. This project creates a tactical space for people to deploy their choreographies and memorialize the protests that occurred so the discussion lives on.

Immortal Tactics: Memorialized Space of Protest

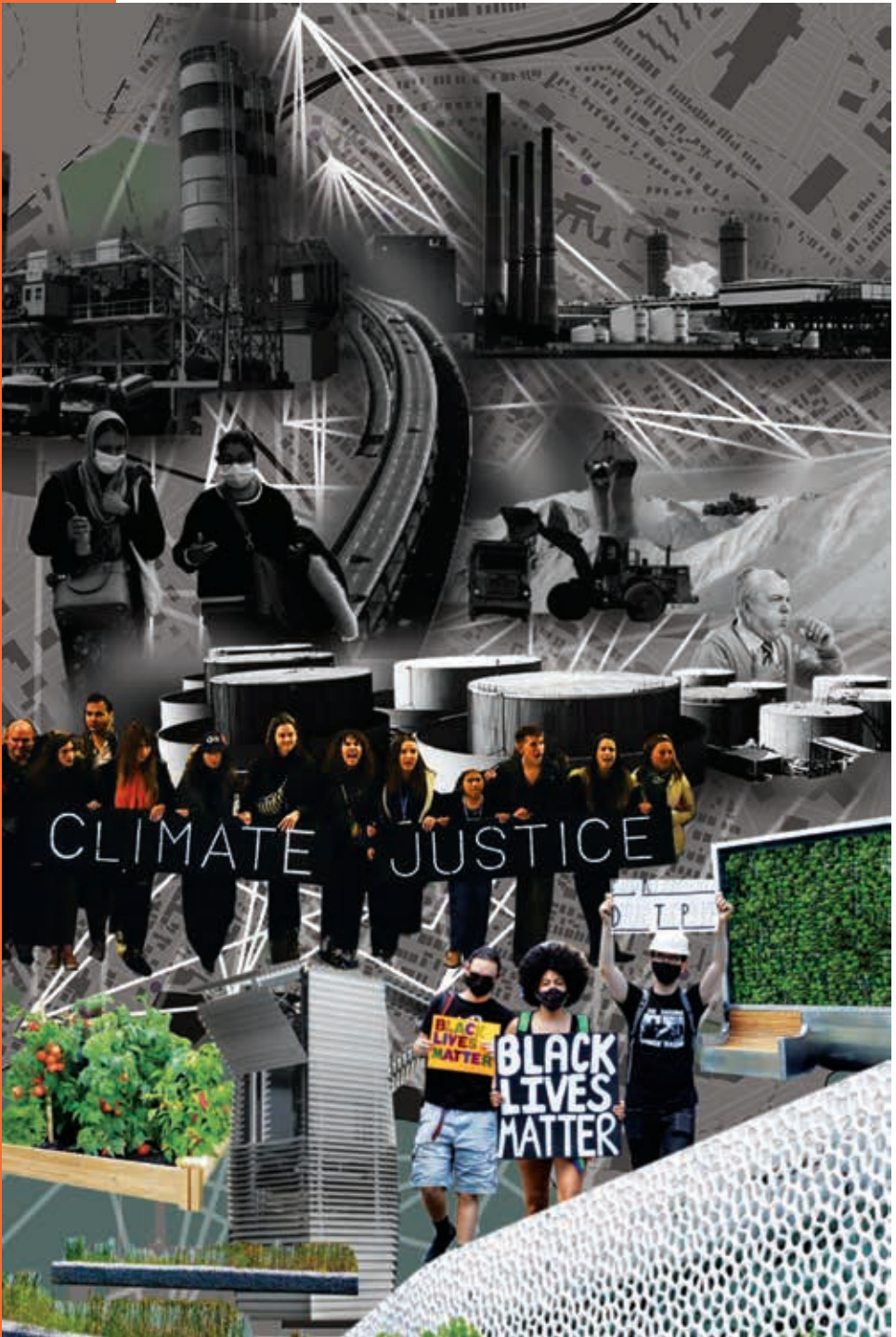


The age of industrialization brought with it many inventions, efficiencies, and benefits that allow cities and metropolitan areas to thrive today. However, along with the industry that makes cities great, come communities that harbor the industrial functions that allow major cities, and often entire regions, to run smoothly. These facilities include power plants, chemical waste facilities, wastewater treatment plants, and many others; they all produce toxic chemicals that are released into the air, soil, and water. Communities plagued by the burden of hosting the industrial seat of a region often face higher rates of health issues and tend to fall in line with the historically red-lined zones of city maps which, by definition, housed low-income communities and communities of color. Today, many of these previously red-lined communities still present similar demographics and bear a disproportionate weight of industrial environmental hazards, endangering the health and well-being of their residents. In the fight for environmental justice, these communities are known as environmental justice communities.

A clear example of an environmental justice community is Chelsea, Massachusetts, the most environmentally burdened city in the state. Along with neighboring cities of Everett and Revere, Chelsea hosts almost all of the industrial requirements to keep nearby Boston functioning as a major metropolitan area while simultaneously serving a large portion of New England. Chelsea is a mostly Hispanic and Latinx community with a large immigrant population and is a relatively low-income area. The city also has one of the highest asthma rates in Massachusetts.

This thesis addresses the effects of the various industrial environmental hazards in Chelsea by creating a series of occupiable units throughout the city that address the immediate needs of the community while utilizing environmental technology to remediate the air, soil, and groundwater of pollutants. This series of units will function as a network across the city, aiming to make a positive difference in the amount of pollution in Chelsea and relieving some of the environmental burden of its residents. This network ultimately serves as a prototypical framework for addressing inequity, injustice, and pollution in any community.

The Right to Breathe: Architectural Remediation in Environmental Justice Communities



In the emancipated British colonies of the Caribbean, specifically Jamaica and Guyana, there is a consistent disconnect between the architecture and the culture(s) that are supposed to be represented. Although these two countries have had similar colonial influences and histories, they have followed very different trajectories in both population and development post-colonization. This thesis will examine how the architecture of social institutions—political, economic, educational, religious, and domestic—have had an immense impact on the prosperity of a community, and even a country. This examination is based on the preconceived idea that cultural and ethnic influences are most prominent in domestic, smaller typologies while political institutions are more reminiscent of their imperial past and take precedent from the colonizer.

By analyzing the current inconsistencies of culture within certain institutions, this thesis aims to apprehend the overall effect of architecture on the formerly colonized peoples of these two countries. It examines whether the architectural language used in specific typologies has enforced a deeply rooted inferiority complex among colonized peoples that causes them to remain disconnected from their ethnic roots, thus accepting their culturally oppressive environment. If so, how then can architecture recondition itself to allow these people to influence their own institutions in a way that is more culturally relevant to them? The real challenge here is to decipher what people will aspire to if they have always been taught that “white is right.” Therefore, if architecture has been used to negate the culture and identity of colonized peoples, then it can also be used as a tool to spark a cultural reawakening that gives power back to these people in order to rebuild a more culturally balanced architecture—a new, culturally positive environment that is reflective of the diverse groups that exist within these countries.

The Postcolonial Condition: A Study of Colonial Caribbean Architecture



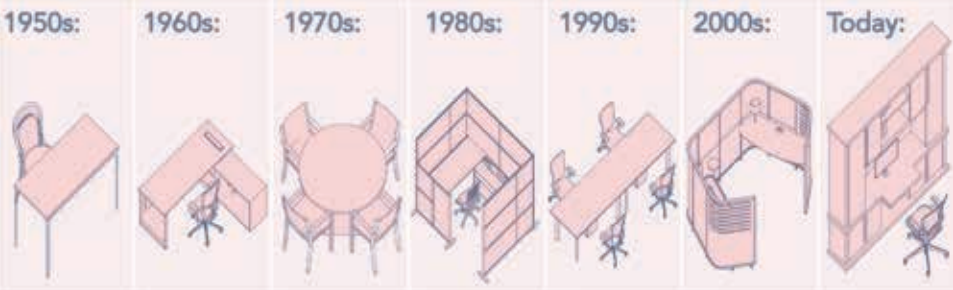
Although architecture today concerns itself primarily with the normative condition, it has a duty to address and adapt to different neurological capacities. Environment has a major influence over mood and behavior, so architecture needs to address how we, as designers, can better design the built environment to positively influence people. A particular focus must be placed upon those who are more sensitive to sensory stimuli, such as those dealing with ADHD, ADD, and epilepsy.

People with neurological disorders frequently struggle within the workplace due to a lack of consideration for individual wellness in office environments. Office design has undergone significant changes since office work became prominent in the early 1920s, but we have yet to see designs that successfully address individual cognitive needs, health, and overall satisfaction within the workplace.

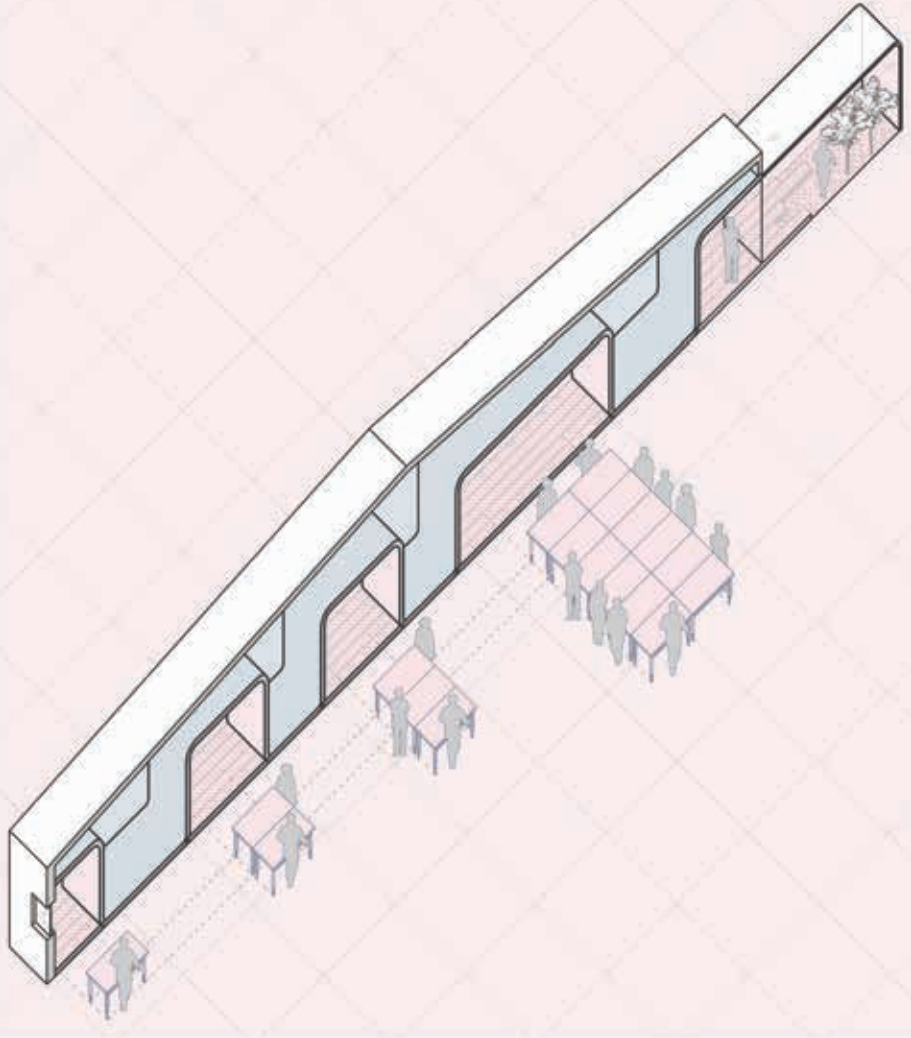
Utilizing a proposed site in Sterling, Illinois, this thesis aims to create a prototype for placing wellness as the central consideration when reconfiguring the places where we spend, on average, a third of our lives.

By employing the inherent downfalls of previous office spaces and positive cognitive influences, a new office space can be designed that is better suited for everyone. Focusing on the primary goals of creating acoustic and visual privacy, increasing productivity, promoting collaboration, improving management approachability, enhancing natural light, improving job satisfaction, and minimizing distractions, we can upend the idea of the conventional workplace and make wellness a priority in everyone's lives.

Working toward Wellness: Neurological Implications of the Built Environment



Future:



“Terms” refers to events, histories, knowledge, mediums, phrases, rules, skills, systems, processes, techniques, and words used to define a territory commonly referred to as the discipline of architecture; “conditions” refers to the state of the world today with regard to its appearance, quality, and/or working order, and the circumstances affecting the way in which we live and/or work, especially with regard to safety or well-being. This thesis advisory group is interested in working backwards: instead of beginning thesis projects with architecture, the group will begin with examining the terms and conditions in which architecture is produced. In particular, we are committed to assisting in the development of projects that demonstrate, on the one hand, the value of architectural design in broader contexts, and on the other, the impact of such contexts on the discipline itself. We encourage thinking big, and conceiving of provocations that link architecture to its constituents in a manner that imagines positive change for both. Of note is that thinking big does not necessitate operating at a large scale. As such, we are interested in supporting projects that range from fine operations on existing artifacts to conceptions of new forms and environments. We will encourage the development of projects that: capture the public imaginary through engaging pressing issues; embrace the overlap between culture and form; privilege form-making over form-finding; recombine known practices into new and delirious possibilities; pursue specificity in the place of abstract thinking; and avoid clichés at all costs.

Terms and Conditions

Ivi Diamantopoulou
Aurélie Frolet
Kyle Miller

In Mumbai, streets typically used for transportation and circulation have also transformed into living and/or working spaces for lower-income communities. The vibrancy of activities and street life have become an integral part of the city, as both residents and street vendors depend on these informal businesses in their day-to-day lives. These sprouting spatial conditions serve as extensions of public spaces to accommodate spontaneous activities such as shopping, gathering, and interacting. They symbolize the energy and optimism needed for survival within the formal system that excludes them. These informal spaces are overlooked and under-explored in the architectural discourse due to their temporal and ad hoc nature.

This thesis contends that adhocism is in fact architecture. The ad hoc structures derived from a logic of assembly, composition, and construction form spaces for specific needs of street vendors. These temporary structures are built using cheap, reusable, locally found materials. By analyzing these materials, tools, and techniques found on site, the project aims to design a building assemblage of ad hoc resources and spaces. This thesis delves into the tectonics of these structures to give a place to informal systems within the realm of architecture. It also responds to issues of spatial inefficiencies, overcrowding, and sanitation of the city fabric by legitimizing their presence on the streets.

Spatial Agency reimagines architectural practice at an urban scale. It helps us view the hawkers not as intruders into public spaces but as active users of the cityscape. Designing an architectural assemblage proposes alternative possibilities to create a unique entity allowing the static and kinetic aspects of the city to coexist. By using spatial agency and other ways of doing architecture, this thesis adopts a democratic approach to design an intervention that creates innovative spaces of intersection through a co-constitutive process that helps all the inhabitants of the city.

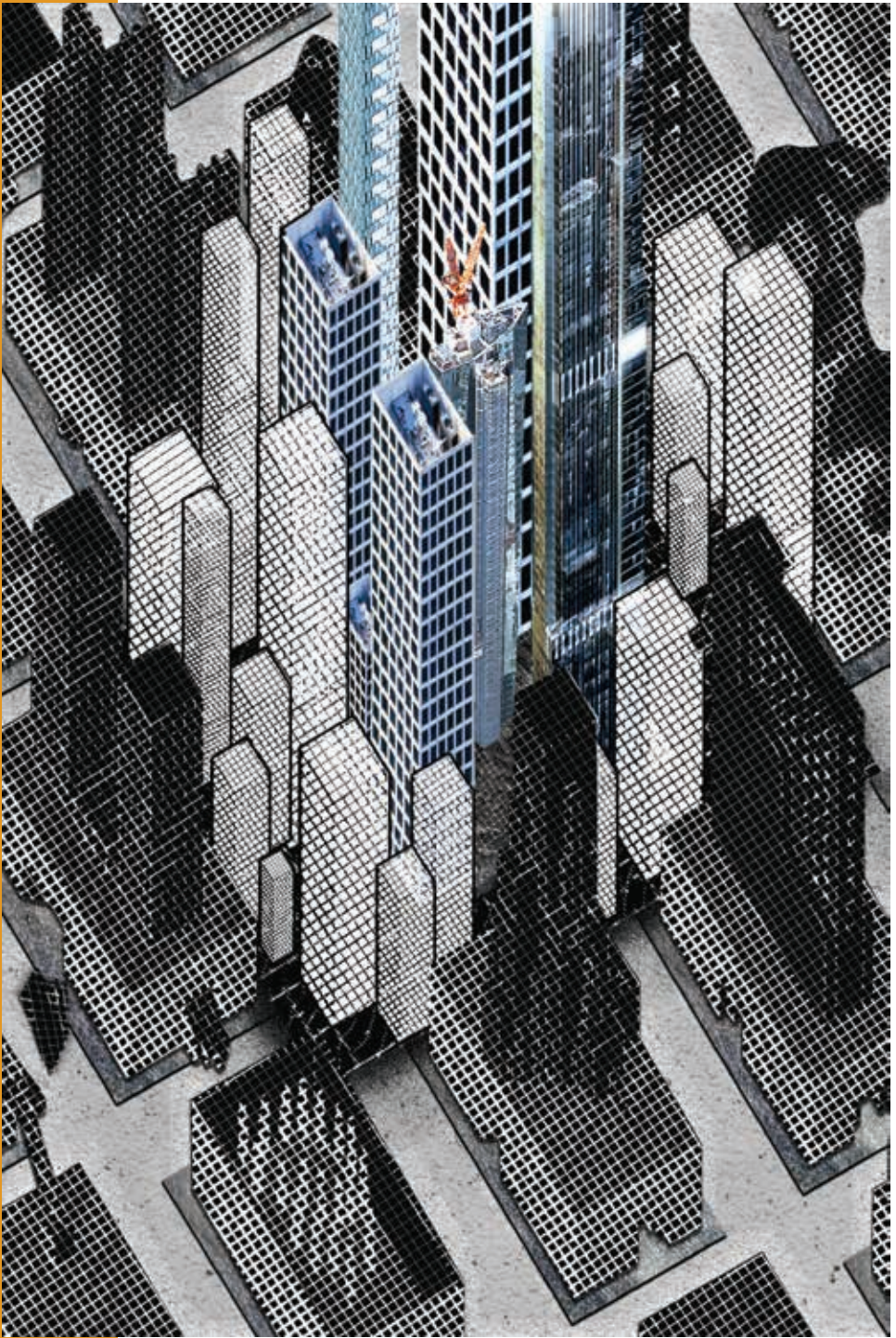
Spatial Agency: Rethinking Informal Architecture



If presence is indeed the precondition to the political, as Hannah Arendt outlines in *The Human Condition*, then property is the infrastructure by which the economy goes from a collection of abstract ideas to embodied form and is therefore a political presence directly influencing human behavior and existence. Private property allows cities to develop in opposition to their tenants due simply to their complexity and capability to “other.” The right to the city involves the right to its development, and for people to have any hand in that, private property needs critique and reformatting. *Hyper-Junk* is this critique, earnestly formalized, within a reality where property is the primary orderer of people and the built environment alike.

2050, the year projected by the UN to be when 68% of the world will live in “urban” areas: Private industry reevaluates private property in Long Island City, lobbying for the implementation of the one-foot cubic parcel. Once passed by the city, millions of transactions are made to own these parcels and participate in the hyper-scaling of city density to accommodate city growth. Over the next decade the urban fabric of LIC is transformed with the erasure of the archipelago, ushering in a new form of development predicated on this new density paradigm of property. *Hyper-Junk* spawns from, and takes advantage of, these new paradigms of private property aiming to architecturalize the inevitable proliferation of Junkspace in order to grant the architect agency within and against the Neoliberal built environment.

Hyper-Junk: Agency Within and Against Neoliberalism



One of the most prominent materials of modernism, glass carries a myriad of associations. This includes ideas of hygiene, the shop window, access to divine light, and the democratization of public space. Glass's transparency is often equated to institutional transparency. With regard to the materiality of glass and transparent surfaces, this thesis positions itself against glass as a symbol of transparency and truth-telling in projects like the Farnsworth House and the Reichstag dome in Berlin.

Gordon Matta-Clark often employed operations such as cutting, slashing, removing, and displacing to critique the social atrophy of suburbia. About Matta-Clark's 1974 work *Splitting*, Jack Halberstam argues that these operations of cutting can serve as an architectural language with which to explore trans embodiment. Halberstam goes on to explain that *Splitting* employs an inherently queer strategy by allowing the house to "fall open" and become unmade through creative destructions. With the queer ethos of creative destruction that Halberstam describes, the possibility of glass to mistranslate and re-saturate the world offers a compelling challenge.

Modernism's treatment of glass as a symbol of honesty and as an invisible material falls short. In ten case studies of iconic modernist homes, this thesis examines how glass is employed and how it is represented in image. This thesis challenges these houses and unmakes them through glass.

Queerness through Glass: Unmaking and Creative Destruction



In the 20th century, zoning was used to reinforce racial segregation; over time, this has created many separations in certain cities between upper- and low-income individuals. If done properly, zoning can help encourage economic growth while also providing affordable housing for those who would otherwise be displaced or unable to access a community. However, in the US these efforts are often neglected, forcing lower-income families out of specific neighborhoods. This thesis will redefine the constraints under which affordable housing is designed. This will be executed by reassessing specific circumstances under different zoning conditions such as activating air rights in Hell's Kitchen in New York City.

This speculative thesis project aims to critique how zoning and policy have historically restricted affordable housing in comparison to other domestic architecture. Through pushing zoning restrictions, analyzing historic housing projects, and reapplying these elements into more successful structures, affordable housing in New York City will be re-imagined and brought back into the city centers to ensure that people have equal opportunities to jobs and resources.

Architecture is always under political constraints; this project aims to turn these constraints on their heads by pushing how zoning restrictions can be used to bring people into the city.

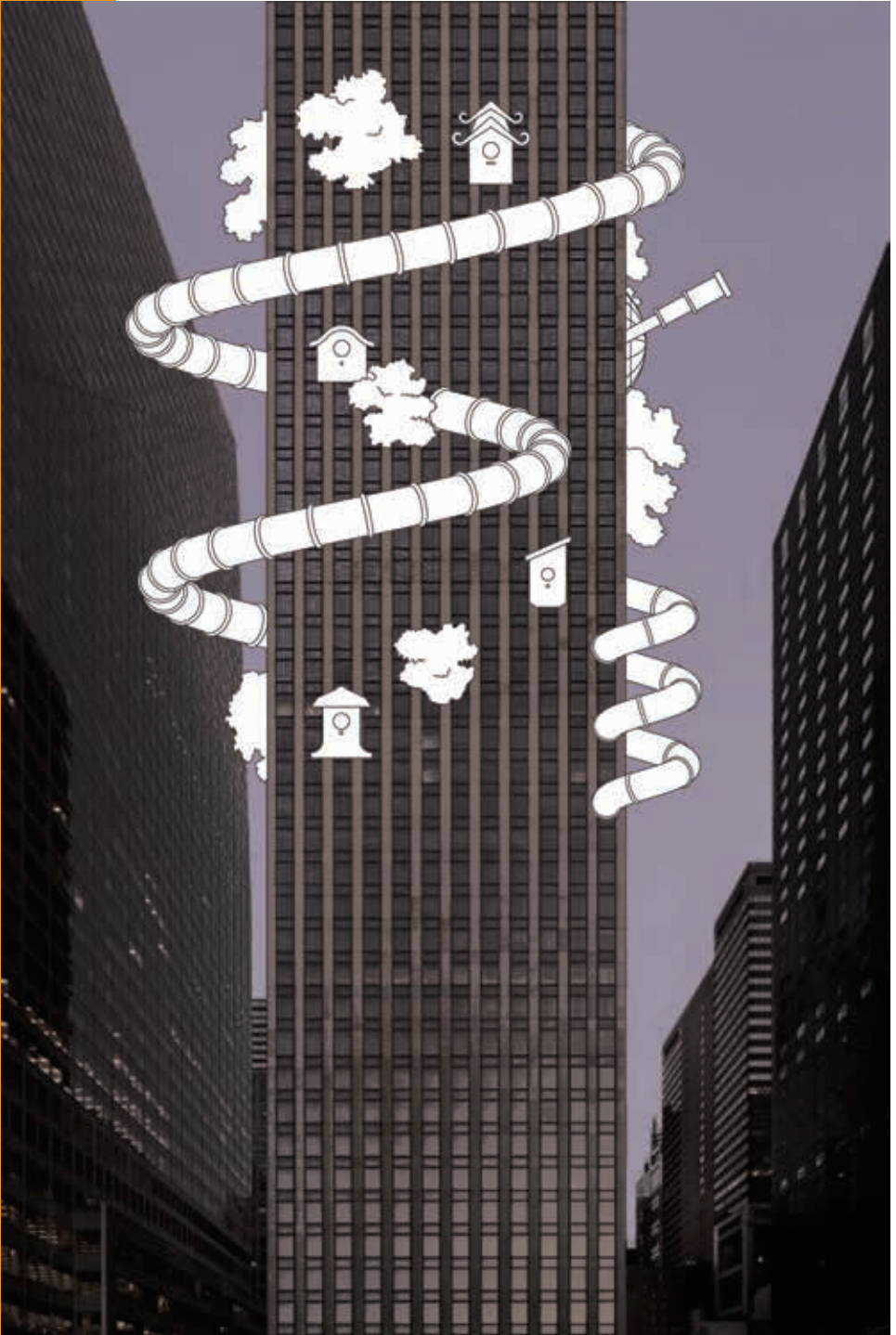
Affordable Arrangements: Dwelling in the Sky



A sense of self in children is intrinsically connected to the environment they are raised in. Their spatial proximity to external influences correlates to their development during critical stages of life. As adults and as their caregivers, we have the responsibility to properly invest in what contributes to our children’s learning and well-being.

This thesis explores the design of a “prepared environment” to encourage the cognitive, physical, and socio-emotional growth that can be fostered between peer groups. To challenge the rigidity and order that dominates the grown-up world, this project champions a playful child-centered approach to education that is driven by children and their peers. Spaces for learning intersect, overlap, expand, and puncture the monotony of a standard office building to contrast what is and what could be. Opportunities for learning exist everywhere; these interdependencies should be reflected in a child’s environment to promote developmental growth.

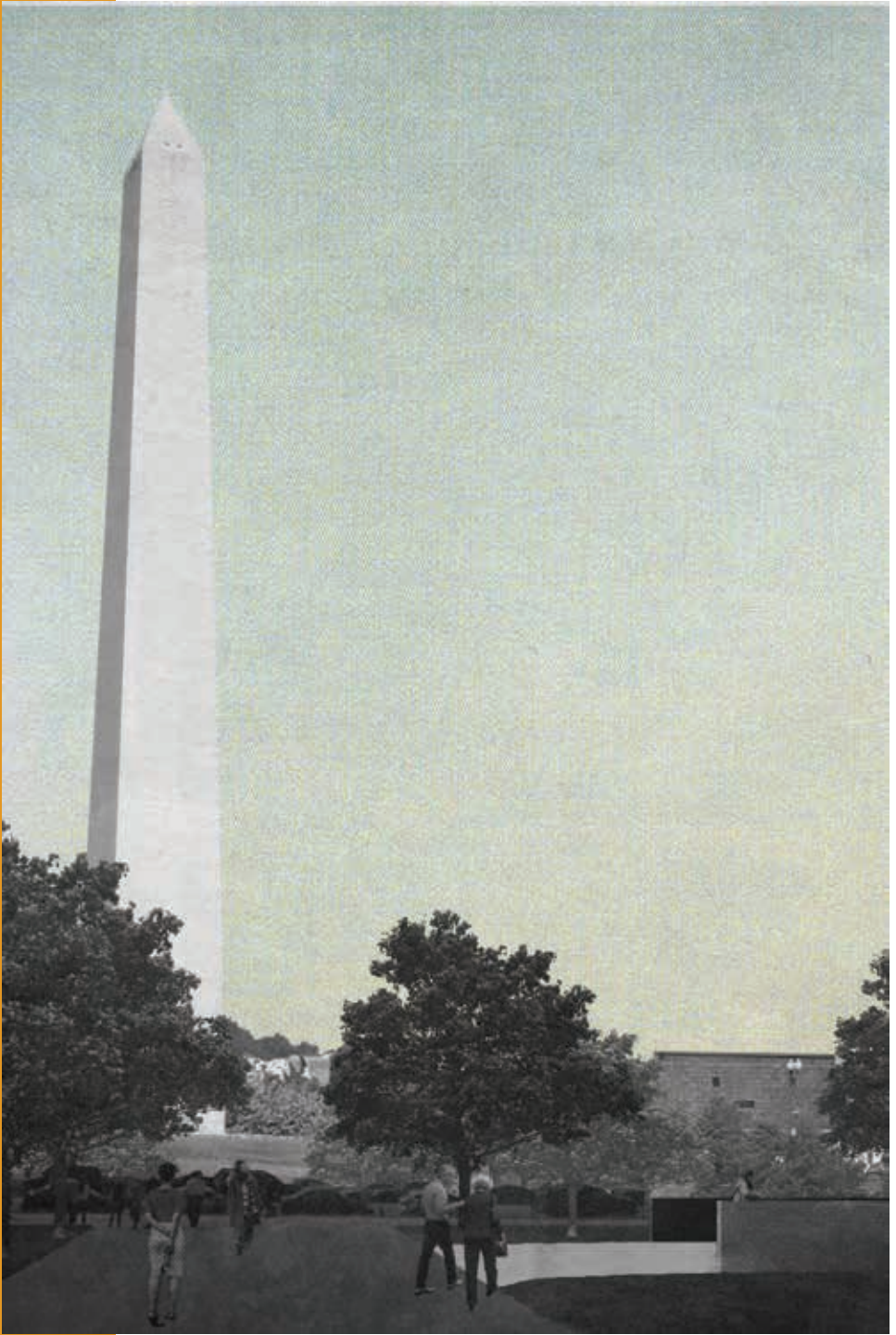
Zones of Peer Influences: The Fundamentals of Child Development



Memories are lived, not lost. The memorial cannot exist as a distant, finished product of the past. The past is always remembered, learned from, and lived within the present. Why do we as architects continue to treat it as if it is over and done with? To quote Alain Resnais, “the present and the past coexist, but the past shouldn’t be in flashback.”

Thus, the simultaneity of one’s experience of the present and one’s memories must inform the conception of new means of memorialization. Memorials must be alive, changing, becoming, constantly developing as a result of interaction. The reliance on overly abstract, rhetorical conditions of design will become obsolete. The static condition of the image-friendly object will be replaced with a dynamism influenced by time and participation. One need only look at the proliferation of informal, “grassroots” memorials to see democratic responses to the remembrance of events and individuals. They suggest the failures of contemporary means to integrate the voices and actions of those who are mourning, angry, discontent. When these individuals go unrecognized the project falls prey to bias, to potential disregard.

This thesis will interrogate conventional types and methods of memorialization, challenging the memorial as a complete product. Developing from inquiries into alternative acts of commemoration, this investigation will seek to conceive a memorial in the making. An ever-changing memorial that embraces temporality and the process of becoming will offer a new way of rendering remembrance in the built environment.



This thesis uses the operations of emergency medicine as a means of re-establishing the dynamic relationship between public health and the development of the built environment. Historically, emergency health response has had a direct physical impact on the development of cities due to the frequency and severity of health crises. Even today, emergency response has positioned itself at the center of public health through the field of emergency medicine. The healthcare typology is still a significant part of the city, but its operations have now become hidden from the public beneath fortress-like buildings and expansive medical campuses. Healthcare architecture now serves more of a visual, symbolic purpose, rather than a functional one. This is even more so for the emergency department; many patients, programs, and functions occupy the singular space, yet it is buried from the public eye under the additions and satellite programs built upon the existing hospital.

This has resulted in a loss of public interest, and thus the loss of incentive to make much-needed changes to emergency healthcare. Subsequently, problems such as overcrowding have led to losses of revenue, quality of care, and life. The main source of this overcrowding is the large influx of medium- to low-risk patients; however, people only want to invest in emergency care during mass casualty incidents, when the crisis affects them directly. Now, with a historic global health crisis once again putting the spotlight on public health and its relationship to urban life, this project seeks to maintain this newfound public interest in and interaction with emergency medicine through a more permanent addition to hospital typologies that dynamically responds to the needs of cities. By taking advantage of the formal response strategies developed within emergency departments and throughout the city, a hybrid typology will be designed that serves both the everyday needs of urban life and the growing need for flexibility and adaptation within emergency departments.

Conv(ER)tibles: Readapting Emergency Department Design



“A lexicon of commonplaces: curtain wall, window dressing, skirt board, outskirts, underpinning, foundation, dress, coat, uniform, formal, margin, border, facing, fringe, fabric, fabricate, fashion, fold, bias, tack, cut, alter, pin, pattern, patch.” — Gottfried Semper, *Style: Style in the Technical and Tectonic Arts, or, Practical Aesthetics*. Getty Research Institute, 2004

The curtain wall, traditionally an icon of modern architecture, takes its name from curtains, but it seems to be misnamed. The translation of curtains to the modern curtain wall seems disingenuous. It echoes what structure does and is a direct translation of it, but it has the opportunity to be autonomous and have a defined form and function. This thesis takes the term “curtain” seriously and advocates for design specificity in a façade system. Instead of following the linear translation from curtains to the curtain wall, the thesis finds applied complexities within the territory of the curtain wall. The curtain wall will be redefined through intersected properties of curtains and couture.

Curtains have the potential to redefine boundaries of spaces and act as obscuring devices through revealing, concealing, and through manipulated layers of visibility. To reimagine how the curtain wall hangs on the structure, the way in which couture hangs on the body was researched to understand transformations of the fabric within the body region. Combining the spatial conditions and manipulated visibilities from curtains, silhouette transformations from couture, and textile tectonics from both couture and curtains, a new curtain wall is reimagined. New coverings for the Seagram Building are proposed that differentiate and define space, by creating conditions where new programs can be imagined. The new curtain wall is a spatial system, a complex and layered proposition negotiating varying states of function and sensation.

Curtains + Couture: Rethinking the Curtain Wall



This thesis explores the paradoxical binary that exists within architecture by critiquing current projects and practices that try to combat water and instead offers the pragmatic solution—to let water in.

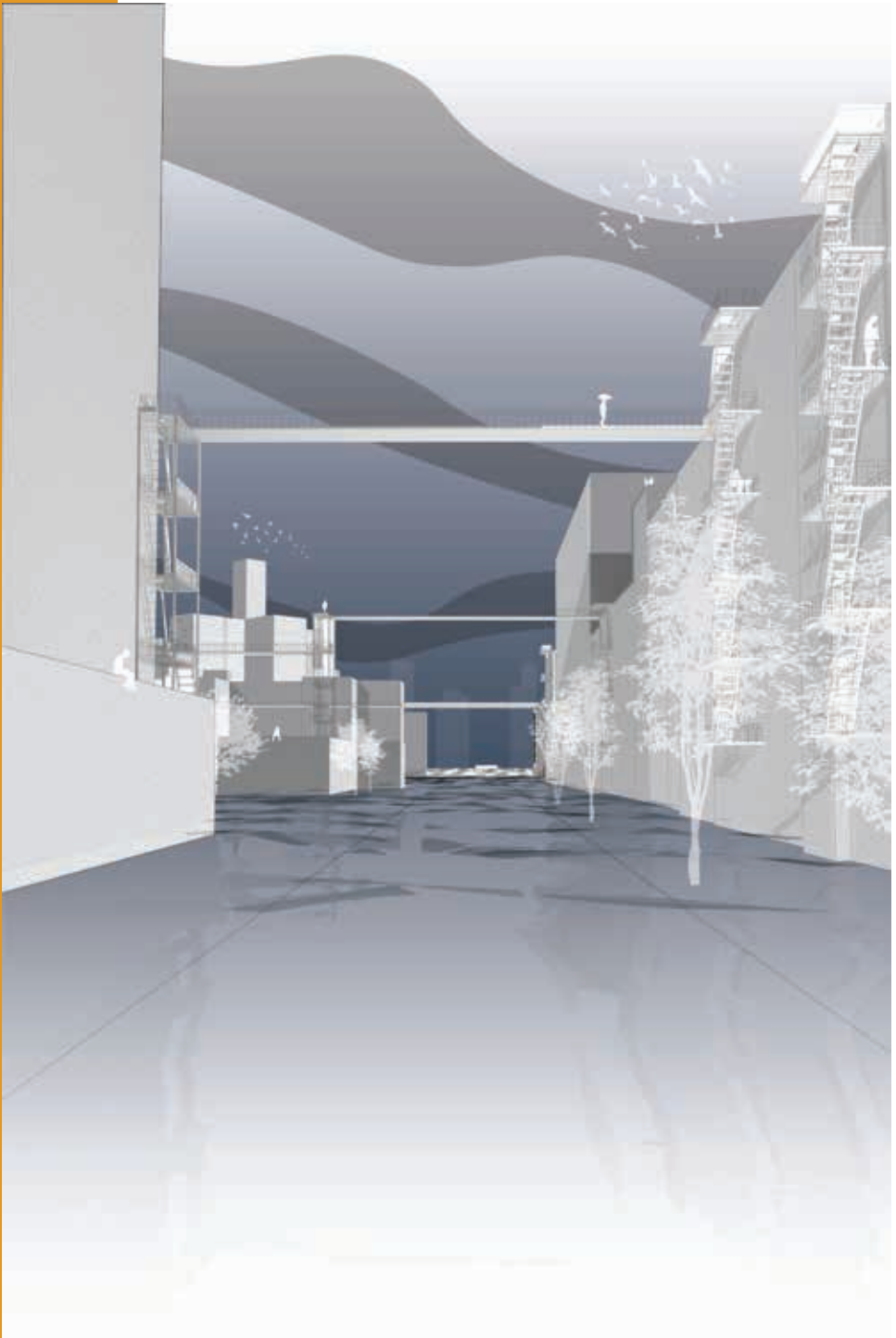
The current situation with flooding is a serious one. In the 2020s alone, flooding will reach four blocks into New York City, with many buildings getting flooded by more than five feet. By the 2050s and then 2100, the base flood elevation, currently at ten feet, will have risen to another seventy-five inches into the city, flooding a full five blocks, putting buildings under over 13 feet of water.

Current projects use a variety of strategies to combat flooding, the majority of them additive and often restrictive, fortressing and sheltering from nature. When we build, we erase or displace nature to make space for architecture, and then build on that land with materials taken from another area of nature. We are in essence removing nature and then placing it back in itself, with the side effect of global warming and subsequently rising tides and the further destruction of nature. To protect architecture and ourselves from flooding we fortress using materials from nature, effectively sheltering from nature with nature itself.

You cannot block nature, it will always find a way around things, and if it cannot go around it will go through. Instead of blocking or diverting nature we should humbly accept that the built environment will be taken over, and find ways to allow the buildings to remain vital elements of the environment they are in. This allows us to reconsider our position as uncooperative parasites within the larger host.

Several projects around the world accomplish a coexistence with a lighter touch, without a boundary between the water, the built environment, and people. Through the research of these techniques, a variety of strategies will be distilled to reimagine and reactivate a flooded New York and its way of life.

Let Me In: Opening the Floodgates



Ableist attitudes and stigmas towards “crips,” a short term for cripple that has been stigmatized but is now being reclaimed by the disabled community, have created a discriminatory built environment. CRIPspace reclaims able-bodied spaces, rebelling against ableist attitudes. Using the prosthetic as a precedent and design inspiration, these fitted additions add themselves onto ADA-grandfathered buildings, creating a visible and detailed designed space for the disabled community.

The Americans with Disability Act was passed in 1990 in an attempt to rectify the creation of inaccessible spaces. However, the ableist attitude is still present with some new projects lacking accessibility or relegating crips to backdoor entrances. Even worse, buildings that were built before 1990 have been grandfathered, and are only required to come up to code if renovated. This has created a hidden world of inaccessibility, subjugating people with disabilities into under-designed environments and backdoor access.

CRIPspace creates prosthetic additions fitted onto grandfathered buildings to add square footage to residential and commercial properties that are inaccessible. Rather than adding another metal ramp and desultory solutions for accessibility, these prosthetic additions seek to change the ableist attitude by providing a well thought out and designed space. This thesis is an act of reclaiming visibility for crips, changing the attitude towards disability, and stating that these spaces are necessary and a human right.

CRIPspace: Reclaiming Able-bodied Spaces against Ableist Attitudes



The concept of private ownership has been under scrutiny in recent years. This turn in the concept of property attests to the fact that architecture is an active participant in the construction of the city, suburbs, the rural, and the natural, and is an agent in realizing a political and cultural project in the environment we share. These projects focus on sharing and its impacts on architecture. Contrary to a romantic notion of the olden days, today's shared resources cause conflicts. From border walls, wars over precious metals and refugee camps, to communes, gated communities and micro-housing, they call into question who owns which resource, who decides, and what the consequences may be for our environment, kin, and architecture.

After Sharing

Joseph Godlewski
Francisco Sanin
Yutaka Sho
Abingo Wu

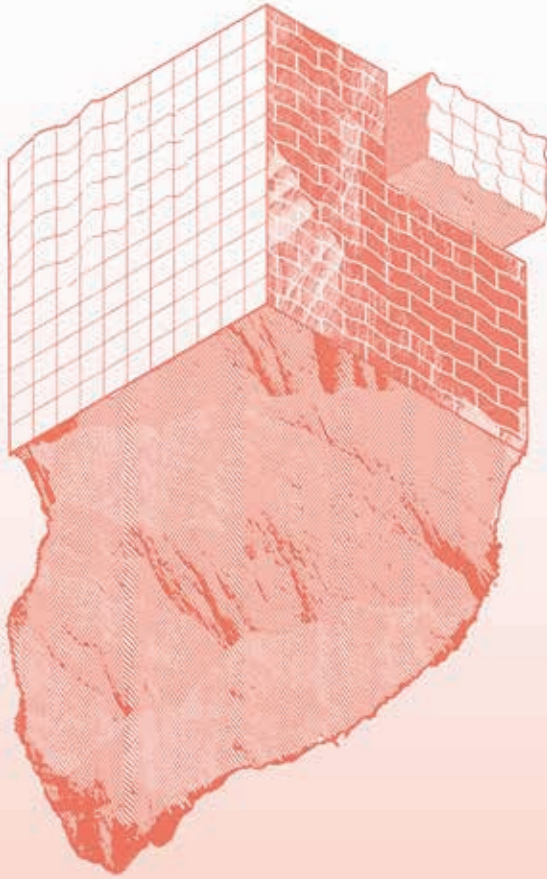
This project investigates the active interventions that affect isolated rural towns through economic, social and infrastructural development. Architecture can transform the city in a way that empowers local communities, by adapting the architecture to handle economic, infrastructure and density change, and by working with existing building interventions.

The project takes place in the town of Tecoh, in the State of Yucatan in the southeast region of Mexico. Towns in this area have been isolated for years if not decades, and suddenly are being targeted by urbanization growth circumstances—infrastructure transformation, city densification and tourism. This project is about leveraging architecture through adaptation—not through imposition or conservative preservation, but rather by making the architecture adapt to the new social and infrastructural circumstances while maintaining and revitalizing the form and character of the town. Architecture becomes a tool for social and economic cohesion that empowers the community.

Four houses from four narratives local to the town are case studies that test and put into practice the dynamics by which the town can move beyond the private property scale—a house. By empowering inhabitants to take control of their own property and their own culture, this project takes on the role of a mediator negotiating the direction in which a current inhabitant could go. It aims to maintain the valuable character from building techniques in the architecture while adapting to what is needed with more modern ways, depending on time and cost efficiency.

This case study project addresses and models the possible outcome of refurbishing a space when working with a structured building set founded on locally available materials and an adaptation of past techniques with modern ways. A tangible example of what can be achieved through independent control and visualization of what the space can become is provided in a historical house on the main square of the town.

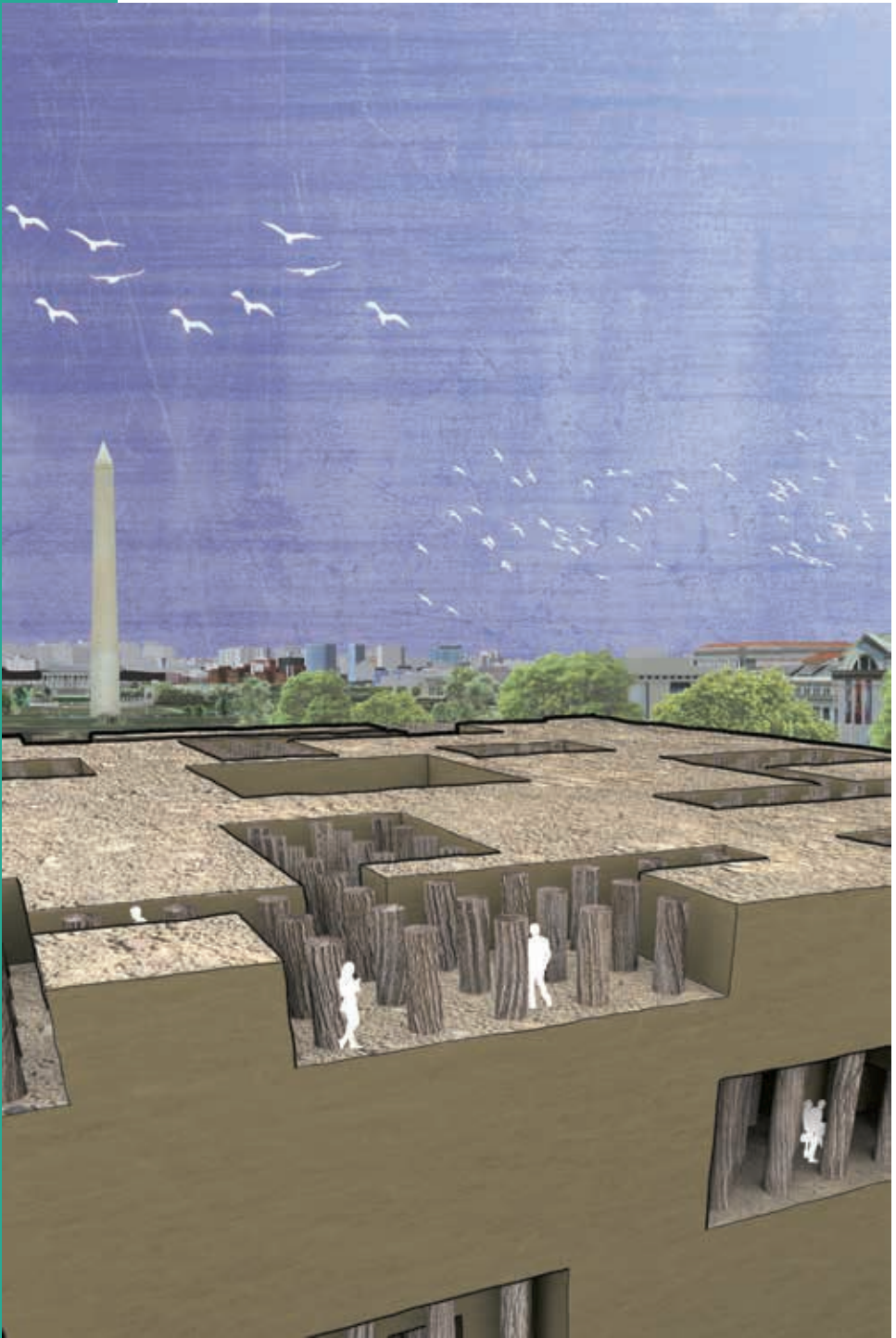
Hidden Narratives: Inhabitants as Subjects of Action



The US has a long history of entanglement with atrocities. The very story of its conception is soaked in the blood of colonization and conquest over the people who already called the land home; its most defining event in recent history saw the tools of air travel molested and perverted to become tools of terror, destruction, and death. Recently, shootings have become the characterizing atrocities of the US, with more than 300 mass shootings a year since 2013, the year of the Sandy Hook shooting. Despite the repugnant number of domestic shootings in the US, we direct our disdainful gaze at international terrorism and other threats from abroad. Meanwhile, the survivors of these 300-plus shootings a year are left to cope with their shattered realities and can do little else but hope that they never have to experience such relentless slaughter again.

This thesis addresses this dissonance between our fear of others and the unabated domestic terrorism in the US. Taking influence from the avant garde movements of the 1960s and the human rights protests of today, the project takes shape as an ever-growing, all-consuming memorial dedicated to the survivors of mass shootings. Constructed on the National Mall out of Hesco barriers, a modern gabion system, this memorial alludes to conflict and violence through its material and systemic logic. With each month of inaction from policy makers and firearm manufacturers following the erection of its first stage, another layer of stacked barriers is added to the shell that protects a sacred core. Since no solution to our gun epidemic emerges, this expansion continues indefinitely, consuming everything in its way. As the memorial expands, voids appear in the mass, acting as places of discussion, remembrance, and reflection by its users.

Reclaiming Terrorism: Revealing the Ignored Terror at Home

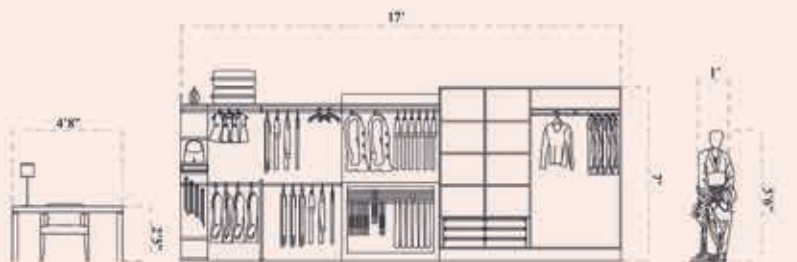
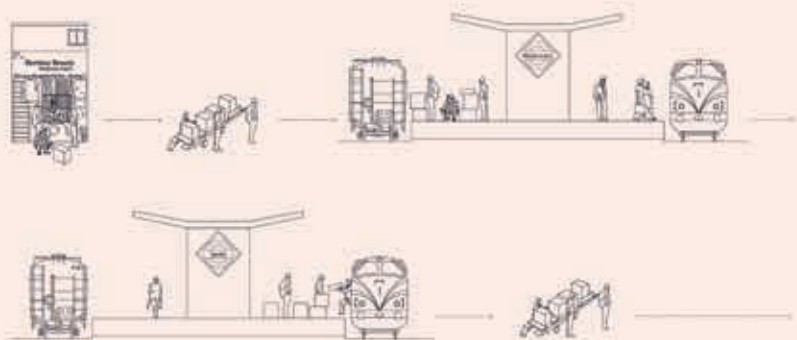


India is seeing rapid development in its built environment, specifically in Mumbai, a major metropolis. However, the city's fragmented infrastructure development has not considered the existing settlements of informal areas. Informal settlements have been rising rapidly and are based on caste system and social and economic class segregation. Residents living in informal settlements are not given access to basic amenities or opportunities to progress in life, but are still dependent on government infrastructure for their day-to-day activities. Mumbai also depends on these informal settlements for its economic growth since they contain large industries. This creates a connection between the informal settlements to economic livelihoods and networks that relate to the city, creating a co-dependency.

The informal settlements are in the center of the city. These prime locations have captured the attention of the government, private investors, and developers, resulting in a focus on redeveloping slums. However, the aim of the slum redevelopment projects is to reduce high density. The intervention schemes have largely failed, since slum dwellers go back to living in informal settlements even after they are provided with apartment houses, largely because the existing economic and social spaces have not been integrated.

The objective of the project is to investigate to what extent the life of a slum dweller depends on government infrastructure and how it connects to the city's social and economic needs. It questions how a model of new strategic development and intervention techniques with added amenities will help create an inclusive and interactive interface between the informal settlements and the formal city, while still incorporating the existing social and economic attributes of informal settlements. The goal is long-term inclusiveness of the city's economic and social growth. The project operates with the hope that the strategic framework created, and intervention techniques used for informal settlements would be applied to all slum projects in Mumbai, allowing the process of urbanization of Mumbai to continue uninterrupted.

Integrating Informalities: Integrating Economic Spaces in Informal Settlements



This thesis is a response to growing concerns about water crises and the dispute over transboundary resource distribution. Central Asia, including Xinjiang, the western borderland of China, is an area that exactly epitomizes the severe decline of water resources resulting from increased urbanization and population, historically having eradicated civilizations and provoked territorial confrontations. Therefore, envisioning a near future when greater conflict is imminent as a result of long-lasting drought across countries, the research design analyzes both historical and current natural and urban conditions, and speculates about a prospective living environment in relation to the vicissitudes of water resources in Central Asia.

Rather than presenting an overly simplified image of grand architecture as a solution, we shall mean in the first instance to de-engineer the ideal buildings into particles of a larger system that supports the construction of not only physical infrastructure, but also cultural, spiritual and virtual infrastructure situated in the pivotal point of this urbanism. By proposing a hydrological system accompanied with strategic economic interventions in the urban, regional, architectural, and mental scales, the design re-imagines a living typology that monumentalizes the power of nature as a human necessity.

Through the process of configuring this architectural and engineering narrative, the aquatic system foregrounds the concept of reciprocity across borders between political entities, between cities and villages, and between artificiality and nature. Under the guidance of a quadrant urbanism construct, the design experiments to adapt to a worsened climatic condition under extreme landscape degeneration, seeking to externalize the underlying mechanism of co-existence between multidimensional borders.

Borders and Beyond Borders: Aquatic Reciprocity



This commentary project proposes a near-future mega disaster taking place in Los Angeles County, based on its existing environmental problems. As the city is a fortified city, stratification, income gaps, and inequality are the social problems being critiqued. Three areas—Hollywood, Pasadena and La Habra—survived the disaster and have become three different worlds; this project focuses on Hollywood.

The project includes three episodes about Hollywood. The first is when the disaster happens. The second shows the scene right after the disaster, when people reconstruct dwellings and Los Angeles is fragmented into building states like urban islands. The scarcity of resources like food, building materials, and medical facilities leads to the clash between people and different social classes. Some groups of people—for example, engineers and doctors—are empowered because of the situation, and some—such as movie stars and investors—lose their power. Building materials are mostly collected from the ruins; living space is extremely crowded.

The third episode shows a time when the society has been fully rebuilt and building states start to connect with each other. New building materials are applied, productivity increases, and a new living condition is created. A mapping series shows research, case studies and the proposed scenario; storylines with characters in different social classes show the project in a much smaller scale.

The project culminates in the design of a post-disaster building block symbolizing the City of Los Angeles as a fortified city, creating a dystopian scene. The comparison of the episodes critiques current environmental problems and social issues.

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Dystopian Los Angeles: A Fortified City

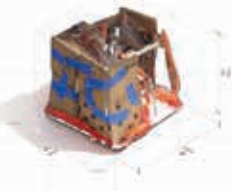
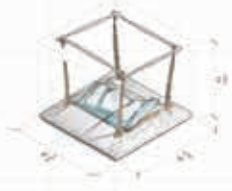


Vitruvius states in his *Ten Books on Architecture* that the role of the architect in society is one who can do all: a person with complete control over all aspects of a design, with no other influences to change or manipulate the architect's vision. During the 1970s, many architects challenged the balance of power in the relationship between the architect and end user. This meant a rethinking of the design methodology, with community participation now playing a key role.

However, a new digital age in a post-COVID world is upon us, and collaborative environments will not exist without new digital media. Architects are responsible for harnessing the capabilities of new technologies and learning how best to deploy them in the architectural design process. In this participatory setting, a new middle ground between top-down and bottom-up urban design will be discovered.

The community at stake in this participatory design process are the students of STEAM (Science, Technology, Engineering, Arts and Mathematics) at Dr. King Elementary School in Syracuse, New York. They will soon live in a city that is no longer interrupted by the I-81 viaduct, and now is the time to reimagine an urban boulevard with their input. This thesis aims to establish a community-driven learning space along the scar of I-81—one that not only invests in the city's public school system but also designates a safe public environment with the potential to engage future communities.

Rethinking Participatory Design: Tools for Modeling Community Potentials



Global inequities are most apparent in the narratives of society's most neglected people. Thus, to critique and reform the human condition in the global south, this project examines the harsh realities of woman-identifying people of color in unstable states. This thesis aims to combat the inequities experienced by those identifying as women, specifically in Johannesburg, South Africa, through the reformation of the built environment. It is an exploration of the ways in which architecture can be used as a means of hiding people.

This thesis uses research about gender-based violence to design an intervention of safe spaces that form a network within one of the suburbs of Johannesburg. It challenges the current convention of safe spaces as shelter homes, and proposes expanding the dimensions of how we perceive architecture's role in the creation of the feeling of safety. In order to create the network, a series of different-sized buildings containing different programs and purposes will be situated around a central community hub, rather than one center operating at multiple capacities.

To create the different buildings, the narratives interpreted from research will be translated into a limited set of conditions, and architecture will be used to remedy the traumatic effects of the condition. Defining "unsafety" and identifying the range of violence that can invoke that feeling informs how people may experience feeling safe. The designs hide people in plain sight while still empowering those who have experienced violence to live life.

Spatializing Safety: Advancing the Narratives of Those Neglected



More than 4 billion people live in urban areas globally, and according to the UN, two-thirds of the world's population will live in urban regions in the next decade. As a growing population lives in and around metropolitan areas and large cities, a zone defined as the peri-urban interface becomes crucial to understanding cities' growth. Peri-urban areas are undefined zones of transition between rural and urban where much of the world's current urban transformation is subject to change throughout time.

Mexico City is one of the world's largest metropolises, a multiplicity of urban forms often described as "many cities within the city." Its expansion has generated a polycentric urban form; it incorporates some smaller towns and rural areas into a complex metropolitan structure, creating a sprawling megacity with blurred boundaries. Xochimilco is one of the 16 boroughs within Mexico City located in one of these blurred boundaries. It is a remnant of a formerly extensive wetland region, with a canal system that connected most of the settlements of the Valley of Mexico. From precolonial times to today, Xochimilco has used a traditional agriculture system called chinampa, a raised field on a small artificial island on a freshwater lake surrounded by canals and ditches, constructed from local vegetation and mud. Yet this protected patrimony is threatened by the quick growth of Mexico City and its urbanization; it is projected that without an effort to protect it, by 2057 most current chinampa land will be converted to housing.

Surrounded by "urban" context, this "rural" ecosystem within the city is a provocation of peri-urban zones that challenge the notion of certain practices and activities inside cities. The thesis investigates the relationship between nature and water with architecture in peri-urban Mexico City. The project aims to create a framework for the evolution of peri-urban zones as self-sufficient ecosystems that celebrate site-specific infrastructural systems and are adaptive for future growth scenarios.

In-Between Land: Peri-Urban Zones into Sustainable Ecosystems



Within urban planning, a gap exists between political legislation and its effects on those underserved by their government and private investment structures. These systems use space, architecture and planning to enable neglect, causing social upheaval by those starved of their needs. Three essential roles come into play when negotiating public design: the government, which controls urban planning and policies affecting how communities develop and function; the public or the urban guerrillas, who navigate the outcomes of these planning decisions and react to whether their needs are being met; and the architect, who acts as the mediator between the humans on the ground who require social support structures and the government officials looking at things from a much larger, less human scale. Relating these conclusions back to architecture, we see that historic procedures and policies have enabled spatial segregation. To control space is to control access to knowledge and resources, enabling things like failure, neglect and poverty within neighborhoods.

This thesis begins with historical research on migration to cities, investment procedures such as redlining and land use mapping, and ultimately how disinvestment in certain areas creates gaps in access to resources. The project site, Washington D.C., has historic issues of disinvestment in neighborhoods. It became so harsh that when Martin Luther King, Jr. came to the area to plan the Poor People’s March and was assassinated shortly thereafter, those planning to take part in the march rioted instead and burned their neighborhoods to the ground, forcing the government to invest in building those places back up. Unfortunately, in the time between the riots and the neighborhood revitalization, the destroyed areas became breeding grounds for drug users, sex workers, and the homeless. Those without the means to survive elsewhere remained there. Eventually, gentrification led to a commercialized redevelopment of these areas, with no public resources for those in need. This project aims to identify important social support building typologies that would allow these people to thrive in the newly developed community and redesigns one site as an example of how spaces for those in need are essential to a neighborhood’s success.

Politics and Urban Guerrillas: The Architect as the Mediator

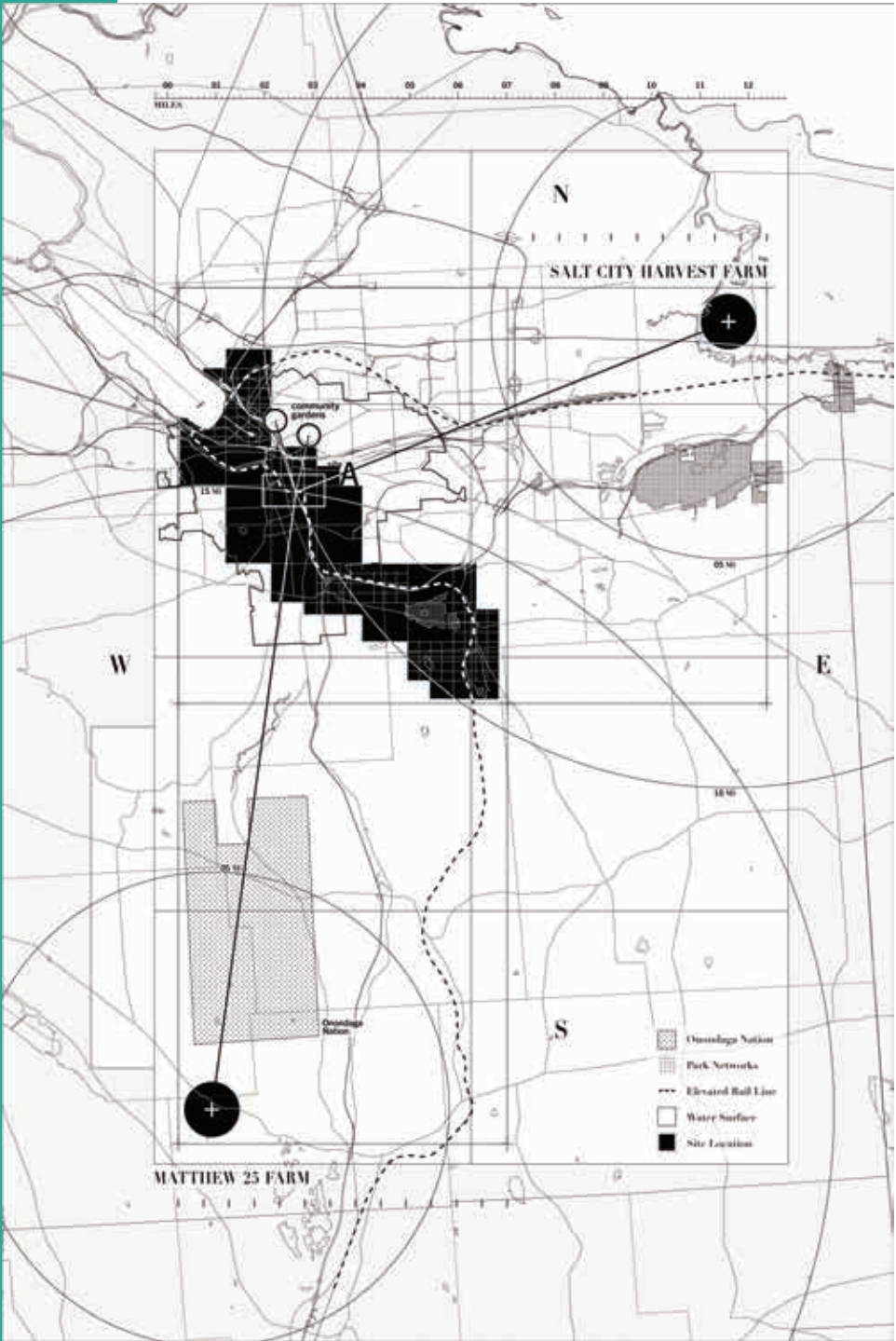


Artifice of Bricolage examines the past and existing layers of a disrupted neighborhood in downtown Syracuse, combining elements in a way that resolves modern site conflicts while embracing what currently brings the site together. Originally composed of 19th-century housing filling the grid of a booming new city, the site's coherence subsequently shattered into homogeneous superblocks, parking lots, and the crumbling walls of an abandoned elevated rail. Today solitary liquor marts and lone convenience stores spaced between empty fields still manage to animate the neighborhood. Each of these elements is explored both critically and constructively, identifying their faults while recognizing their value in the process of collaging the city.

Programmatically, *Artifice of Bricolage* addresses the social nature of its site and the networks of non-profit organization, social housing, and historical significance that converge upon it. The program expands upon the ambitions of several urban ventures. This includes a coalition of grassroots urban farms organized for the self-sustainability of low-income and refugee communities as well as a non-profit group dedicated to local advocacy and education.

Considering these complex identities and programmatic ambitions, *Artifice of Bricolage* proposes a design methodology that rearticulates the neighborhood's disparate layers of buildings and landscapes into a living pastiche. Rather than acting as abandoned and disorganized fragments, they form a new architectural cohesion. Historic roads are redrawn across empty lots and neglected sidewalks to form a composed urban stratum that amplifies site relationships. Classrooms and farms from exterior networks are linked to the site. Existing walls between elements are permeated to choreograph circulation and reconcile isolated spaces, while new walls sequence a composite of elements that maintain their unique identity yet play into a larger collage of contiguous reciprocation.

Artifice of Bricolage: Stratification of the Urban Pastiche



This thesis project contrasts top-down and bottom-up approaches to architecture and investigates how their intersections create boundaries of conflict. This analysis will reveal how these spaces have impacted social and spatial conditions in local communities and will speculate on how architectural interventions can renegotiate the regulation and appropriation of space in these boundary zones. The favelas of Rio de Janeiro, Brazil, pose a specific, bottom-up building approach, creating a unique informal community typology that abruptly meets the formal city at a rigid boundary, and providing an opportunity to investigate these spaces of interaction and how they produce conflict.

The city of Rio is shaped by extreme topography that is too steep to develop formally. These undevelopable zones create an opportunity for settlement near the city center, giving unprecedented autonomy to the urban poor through home ownership and proximity to jobs and urban resources. Because of this, there is usually a clear border where the favela abruptly meets the formal city, a boundary usually defined by a state-funded, top-down infrastructure projects that physically and socially create separation, justifying the labeling of the favela residents as “other.” The imposed condition of these spaces to create boundaries for separation causes conflict in these areas through the regulation and appropriation of space by both residents and state agents alike.

By focusing on the favela of Rocinha, this project analyzes the conflict created by the construction of a highway and fenced-off electrical power plant at the favela’s edge, followed by the state’s installation of a walkway over the highway in an attempt to mitigate this conflict. This project uses community insight through NGOs and non-profits, a project-specific survey that was completed by residents, and an investigation of the current spatial conditions to reanalyze the constraints being imposed on the favela residents by the current formal conditions. Based on this analysis, this project proposes new design strategies at this boundary that grant spatial agency to the favela residents in order to supplement the already existing informal tactics of empowerment.

Boundaries of Conflict: Rocinha Community Design Project



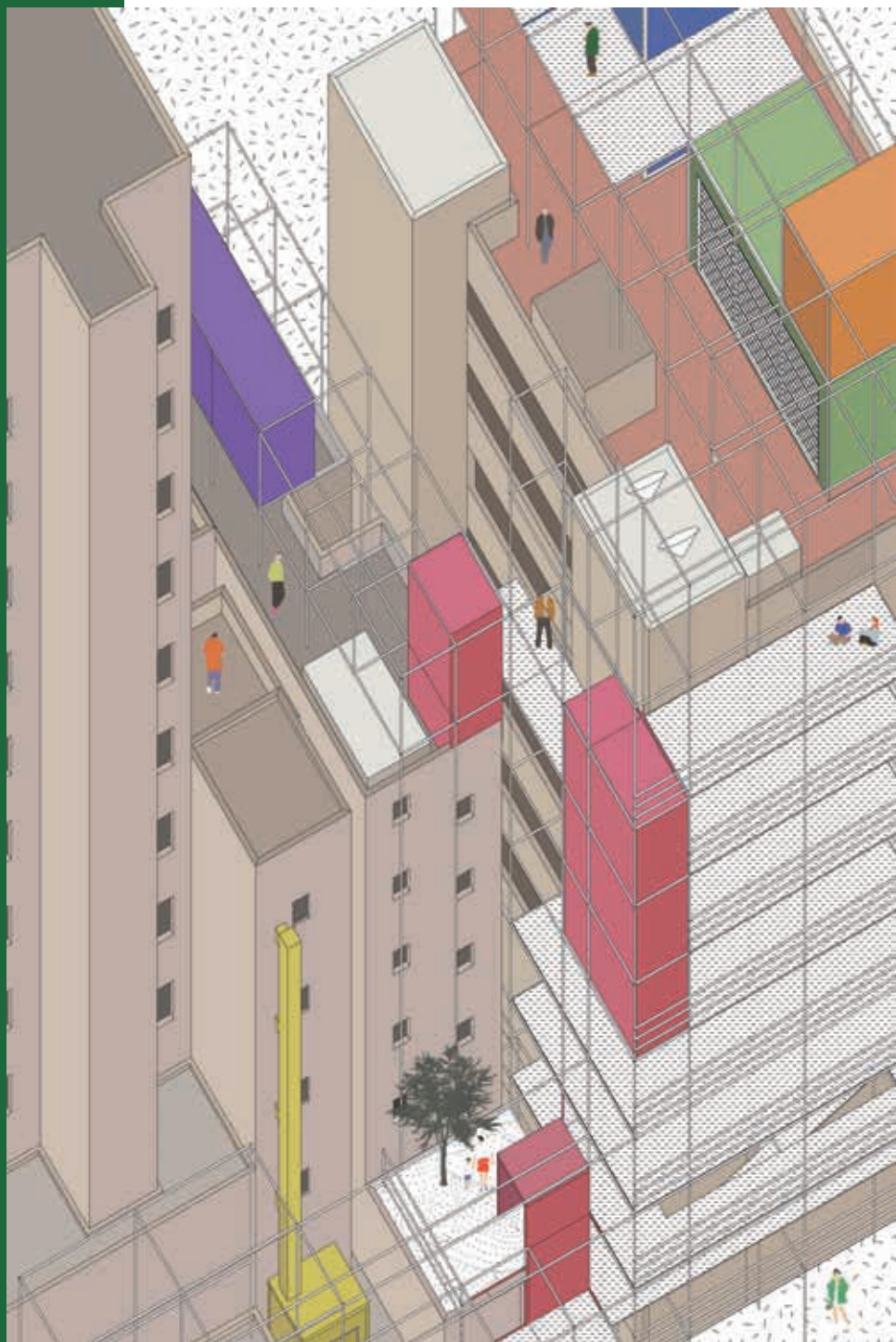
The designed environment has the capacity to produce ameliorative and even emancipatory social effects on those who occupy it. These positive social effects can be produced in a variety of ways and at a gradient of scales. They can range from enabling individual agency in the choice of body location and posture, or particularization of one's own personal environment, up to the self-organization of larger social groupings. Especially at larger scales of urban collectivities, these social effects extend beyond the interpersonal into the political. The urban actions of the last several months, directly and indirectly emerging from the Black Lives Matter movement, exemplify this scale of social effect, as well as their potential for public representation.

Extra / Ordinary

Terrance Goode
Susan Henderson
David Shanks

A parasite is an organism that lives on or in a host organism, from which it obtains nutriment. Another definition of a parasite is a person who receives support and advantage from another without giving any useful or proper return, as one who lives on the hospitality of others. In architecture, a similar idea exists of parasitic architecture as a structure or a form attached to an existing building, using the resources of the existing building.

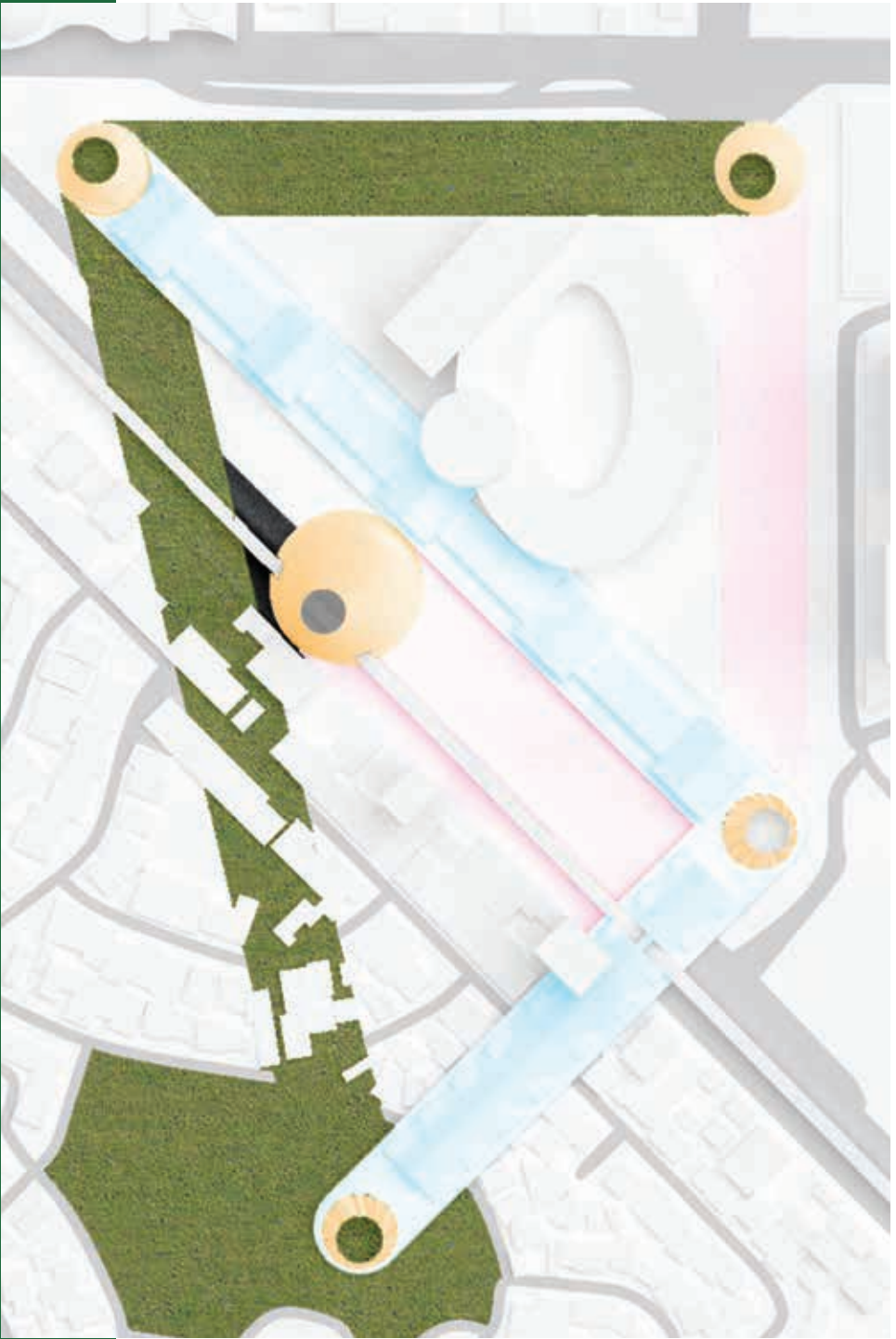
The aim of this thesis is to create a system that could be attached to various existing building forms, making use of the void spaces created between buildings. At the same time, the parasitic system would tackle existing issues of the surrounding environment of the host, not only serving as a parasite that “obtains nutrients” from the host, but also serving as a system that improves the quality of the surrounding environment. The parasitic system is designed to allow citizens to participate in the design, creating an environment that grows organically.



Manila, Philippines, is a city fragmented into slums and upper-class enclaves. The adjacency of their separated development contributes to intensifying class relations; each side is fearful of the other. Fear of insecurity causes the wealthy to force spatial boundaries dividing the social classes. In contrast, these barriers have instilled a sense of discrimination within the slums. Physical boundaries materialize as walls that close off enclaves from the dangers of the street. Symbolic manifestations of the border are made apparent due to economic inaccessibility, emphasizing social stratification. The emergence of the middle class has encouraged the growth of the private sector and the neglect of public space. “Public” projects such as freeways and malls accommodate those with capital but further estrange those who are impoverished.

This thesis seeks to blur the boundaries that enforce social segregation, specifically through activating areas negatively impacted by obstructive public infrastructure and shopping developments. The intervention manifests through public pathways weaving through the city fabric, providing the surrounding community opportunities to sell goods and services at intersections of pedestrian traffic. It aims to build trust and understanding among urban actors by initiating public discourse and offers a start to mending relationships among Manila’s divided population.

Entangling Manila’s Seams: Blurring the Patchwork City’s Social Boundaries



This thesis contends that the use of architecture, surveillance and urban management systems intended for the operation of the city can also be identified as tools of power. Whether something as ordinary as a stop sign or as prevalent as surveillance cameras, the presence and functioning of these tools both manage and determine how we conduct ourselves in an urban setting. Our engagements with our urban environment are thoroughly regulated by these tools and as a result, our actions within this environment are strategized around these tools to a point of subconsciousness. Continuous indicators throughout our environment tell us where to go, when to go, what is allowed, what is not allowed etc., creating the framework for urban behavior. With disciplinary tools in place, should one's actions fall outside of this framework one is truly unable to elude the omnipresent city.

In response to this premise, this thesis envisions an escape from this urban condition, using the city of Chicago as its setting. It delineates a segment of the city by identifying lapses in urban functioning such as the absence of surveillance, abandoned lots and buildings etc., marking this zone as a new ground of escape. It builds a narrative around these alternate grounds that can accommodate subversive practices and activities that hide or camouflage themselves within the city, using this zone as its turf. In doing so, this thesis constructs an alternative to the hyper-controlled conditions of the city.

Subversive Interludes: Where the City Can't See



This thesis aims to exemplify how narrative can be a program for architectural and spatial sequencing. Storytelling is universal because it is relatable. One person's journey can give insight to and help another, which is an integral part of creating and forming social interaction. Artistic mediums become the vehicles by which these stories are communicated. Through a variety of art forms, artists find their creative identities, and express their voice to their audience. This thesis seeks to show that the transposition of narrative from poetic and musical works is a viable design process that can yield new spatial conditions and typologies. However, unlike drawing, notation goes beyond the threshold of visual representation of arts and is based on a shared assemblage of interpretation. Architectural drawing falls in between diagramming and notation, since it contains representational aspects that eventually get built physically. But at the same time, architectural drawings work as a notation, a joined collection of spatial conventions and materials.

In order to create a communicative language across both these mediums, a notational analysis is curated and developed. The use of a notational system allows the interpretation of the works to be mapped to specific design elements that create the atmospheric emotional conditions present in the works themselves. These notations are neither music nor poetry, nor are they architecture. The notational system becomes the apparatus between both forms, creating opportunities for architectural design. The narrative, or emotional core of the piece becomes the generative root of architectural form. It investigates the relationship between architecture and narrative, challenging the traditional process of architectural design and arguing that the relationship between architecture and narrative art can lend itself to the development of new spatial experiences and formal typologies.

Spatial Dialogue: Narrative as Architectural Program



Information technology and the rise of online mass culture have made social media an unprecedented social influence. With people increasingly spending their time browsing social media, a phenomenon called “online influencers” is increasingly expanding its scope, from people to brands to buildings and spaces. Images have become the most direct, effective and influential form of perception, gradually occupying the core position of human cognition. The era of reading pictures has arrived, bringing with it a new aesthetic and understanding. These social media platforms transcend physical limits; intangible content has produced a new form of cultural production and dissemination dominated by digital networks and new technologies.

For space design, images also follow trends, such as the emergence of “Instagrammable buildings.” As a result, in the image carnival, in the era of picture reading, the expression of images fed back to space is different than in other eras, creating a need for a new way of looking at images and spaces.

This thesis project begins with basic research on social and technological changes and explores the different levels of images in a certain range of Instagram-based image-sharing social media. Through the disassembly and summary of pictures in the “influential online architectural” space, the project analyzes the target population and the changes in this social and cultural phenomenon. It begins with Instagrammable restaurants with the largest number of images and followers in order to study the impact of social media on architectural space design and triggers a discussion about this “from Instagram, to Instagram” design method.

The thesis attempts to present an inevitable loop: architectural spaces and online images mutually influence each other, pushing this Instagrammable industry with a new narrative and configuration and implying new methods, attitudes, and language of architectural production. The project aims to create an understanding of this space design trend and its physical and psychological underpinnings among architects and non-architects alike, to generate new thinking and directions.

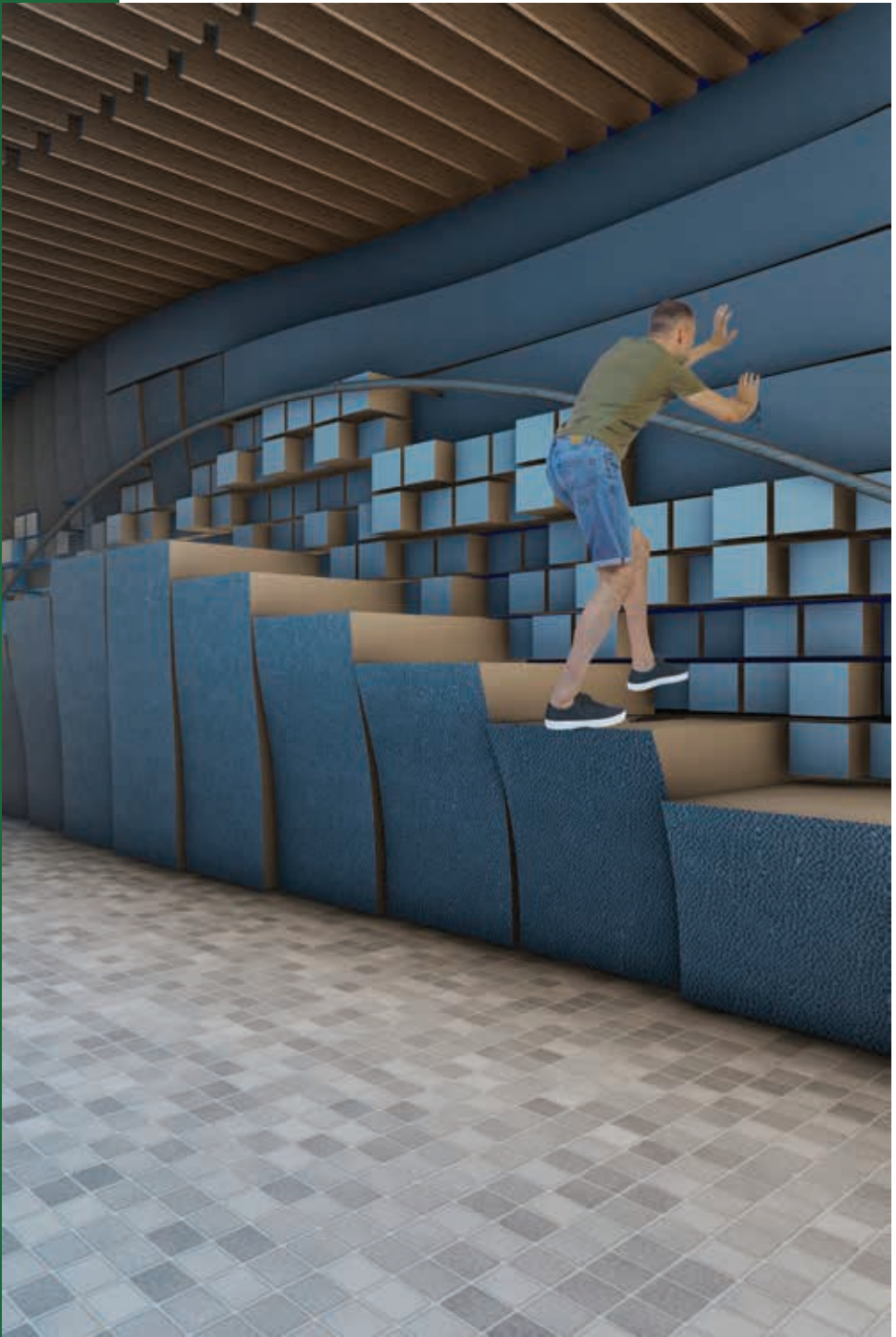
Image Carnival: Reviewing Image-Driven Designs under Social Media

With the recent Defund the Police and Black Lives Matters movements, social awareness and support have put mental health in the spotlight. Mental health has become a less taboo subject, and architects should use this opportunity to express what they have learned and practiced to perform a public good.

Historically, mental health facilities have been stigmatized and depicted as places of containment and confinement. This is largely due to the reduction of funding for crucial programs beyond psychotherapy such as art therapy; new camera technology has reduced these facilities to a state of surveillance, alienating patients from medical professionals. These facilities, without sufficient funding for activities and recreation, simply become heavily monitored holding facilities where almost every action is dictated by the staff. Social isolation and loneliness become huge issues in these facilities as psychiatrists and nurses are trained to minimize interaction with the patients as much as possible; their treatment philosophy is based on observation and safety.

It should be the architect's mission to design an architecture that facilitates socialization, welcomes expression of moods and behaviors, and creates a space for psychiatrists and nurses to be able to truly diagnose the patient. This project proposes the use of architecture as a means for patients to express themselves during their recovery in inpatient facilities as a diagnostic therapy. Essentially, patients gain the ability to participate in the design of several rooms and spaces where they have a sense of control in terms of use, form, color, light and texture. These variables, after being logged in to a secure nationwide database along with other crucial patient medical information, become another way for mental health professionals to diagnosis and assess a patient's recovery by comparing these variables. This approach falls into the discipline of architecture as an application of Lucien Kroll's participatory process to satisfy mentally ill patients' need to express themselves and have some semblance of control in an environment where they have none.

Diagnostic Expressionism: A Participatory Approach to Mental Health Design



As communication technology intertwines with our everyday life, it has radically changed how we interact with tangible and intangible spaces. The invasion of the public into the private, the collective into the domestic, work into leisure, and the ability to be constantly connected wirelessly have caused an erosion of the physical domestic space. Domestic space has lost its value of privacy and intimacy, and the boundary between the traditional binaries will be no more. A new medium will arise within the domestic space, becoming an endless virtual landscape that will need to accommodate both the virtual and physical world. The domestic is a place of production that is defined less by the tangible than it is by objects and technology.

The thesis speculates on the present climate on communication technology and proposes a multi-billion tech company called Hearth, which exchanges convenience for user privacy. Every move and action the user makes, both physically and virtually, will be manipulated into numbers and data—users are seen as mere commodities. Users will be trapped in Hearth's ecosystem, and in the reality they constructed within the domestic realm. The thesis uses Hearth as a device to address the issue of surveillance capitalism and how technology is able to dictate one's life.

Dissolving Realities: An Endless Domestic Landscape



hearthhome.net



Myths are narratives composed of fictitious elements to supplement the explanation of a reality. By this interpretation, myths can be embodied by our built environment, as their aspirational metaphors serve as the fictional elements pointing toward real social promise and potential.

Historically, myths have been employed in government architecture to mobilize civilians through the construction of nationalistic urban landscapes, forming a unifying identity that legitimizes the authority of the state—in essence, utilizing architecture as propaganda. However, in a post-truth 21st-century context, where perceived solutions to social, environmental, and economic pressures meet anything less than fact with resistance, myths face increased skepticism, preventing them from being part of the solution. Myths, however, are necessary for the realization of any reformed urban landscape proposal.

This thesis situates itself within the premise of a hypothetical contemporary urban reform—The Green New Deal—to index and redesign a civic typology.

The design process will be an exercise in myth-making, restructuring previous architecture-myth frameworks between government and citizen. In effect, it emphasizes greater participation by citizens in myth formation, rather than a one-sided propaganda.

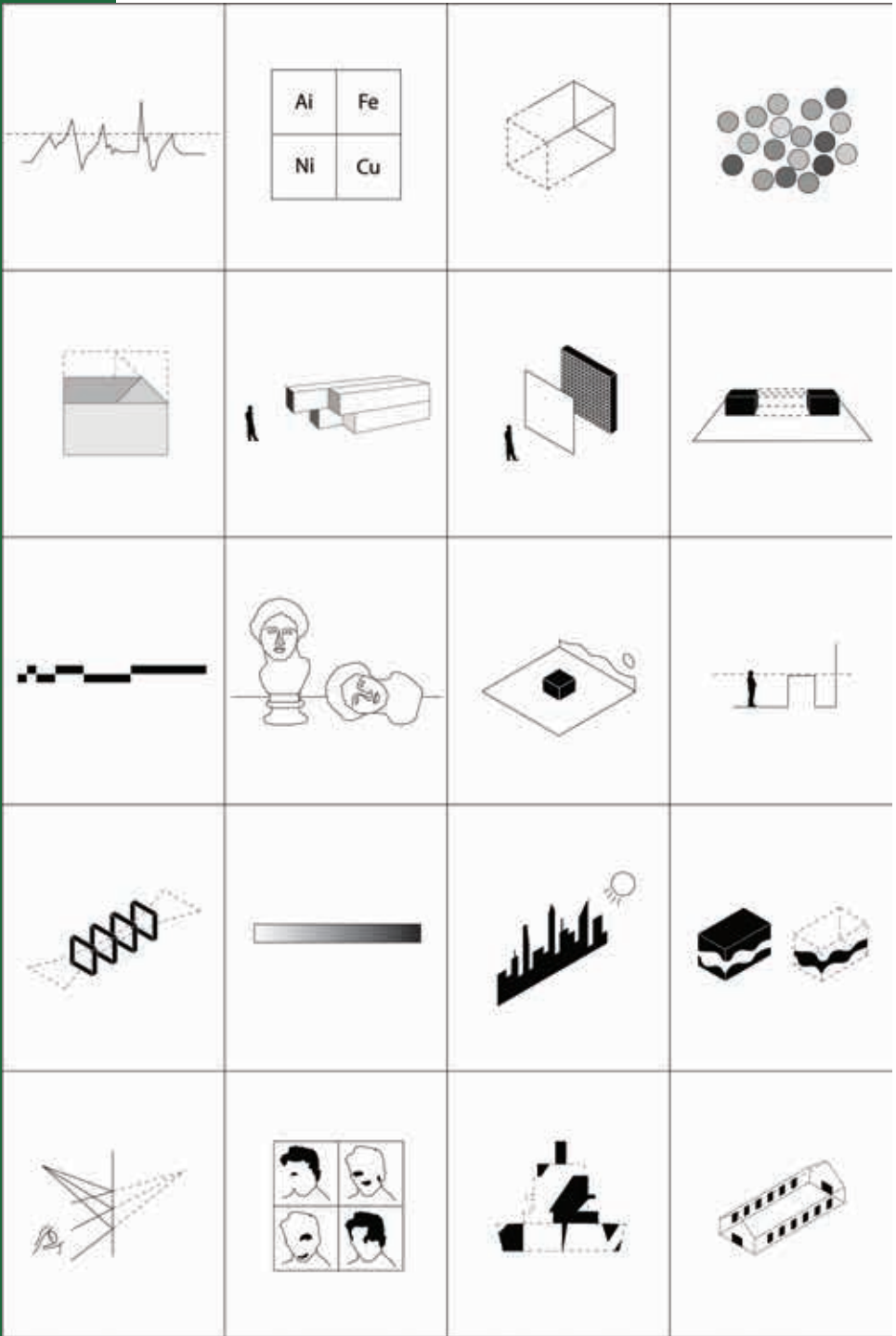
Resembling Legitimacy: Restructuring the Civic American Myth



From the beginning, light, which is a conductor of color, has represented the most significant concepts including knowledge, realization, and even a higher spiritual entity. The very definition of enlightenment implies a greater understanding. Light is color, and color is light. The spaces we inhabit are defined by variances of color within light, whether they transition from white to black, blue to black or any color within our visible spectrum. According to Donald Judd, “Terms like ‘warm’ and ‘cool’ are used as description, but also as thermometers of feeling.” Color also deceives and blankets its intricacies under general terms. Orange, from person to person, is completely subjective; both are imagining a different shade, yet both are orange. Albers contends that “... in visual perception there is a discrepancy between physical fact and psychical effect,” which queries how the most important and objectively subjective element of design is consistently neglected within architecture. Color is all too often an afterthought to what has been designed, but color, light, and architecture must be considered in tandem.

Real Space intends to manipulate visual senses while defining real space through the study of light and color over a 24-hour, 12-month period. Additionally, light and color as symbolism, as well their ability to preserve, contrast, and complement their contextual environment, will be explored.

Real Space: Properties of Light and Color



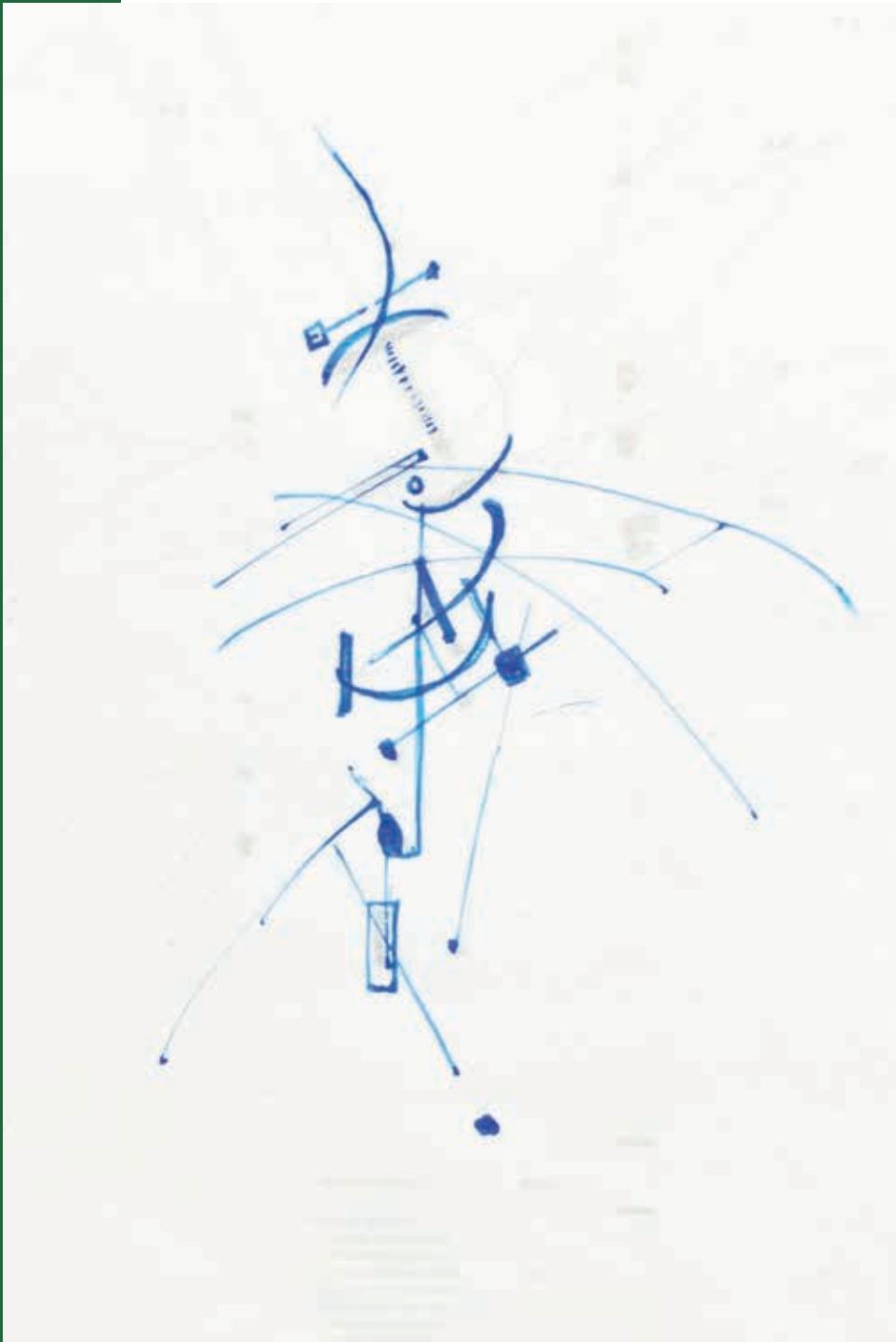
This thesis investigates the method and transformation between scales of Isamu Noguchi's work from small to large, in which we examine Noguchi's work from painting to sculpture, then to landscape. Categorizing the work into S,M,L in the context of Noguchi's work, the scales serves to construct a clear boundary so that the works that fall in between scales can be investigated further. The in-between scales, S/M and M/L, are crucial as they reveal a process of making. The initial investigation, in other words, is to dissect Noguchi's working method, yet the goal is not simply documenting his physical method in transitioning between the scales, but rather analyzing elements from the scales and examining their individual presence within each scale: the shift in meaning, size, abstraction, and physical representation. Through analyzing Noguchi's work at scales, we will start to see an internal logic constructed, hinting at a larger scale at the end which was not realized by Noguchi. We will address this missing scale as XL—a scale that was in every way possible to have been constructed yet never fulfilled.

Observing instruments in ancient times serve one shared purpose—to bring us closer to the stars—and the journey of getting there is observing. Yet with modern observatories we are only seeing. One could argue that this is analogous to the comparison between living and existing.

The design of an observatory that completes the XL scale calls for a meaningful observing journey, evoking elemental feelings through archetypal forms from ancient typologies. The process of observatory design serves a bigger purpose than merely an assembly of typologies for the sole purpose of observing stars. It should rather engage and connect, through spaces, towards the stars.

As a program, the end goal is making the observatory more integral, prioritizing observing experience and human engagement. Architecture is to contain and facilitate this experience, explicit while being invisible. A question then becomes how do we blur the boundary of spaces while announcing the presence of architecture, how do we reinvent the old typology, form or reform, in what ways does the legacy live on...

Sight Unseen: From Noguchi to Observatory



The domestic realm is the oldest and most intimate, personal, and primal program in the built environment. The history of domestic space and the construction of interior and exterior residential architecture engages critical social, economic, technical, material, political, psychological, and archetypal questions. The rapidly evolving contemporary context presents us with a moving target of challenges relative to new patterns of use, expression, the environment, and complex notions of privacy. Whether an independent structure or part of a larger texture of forms and space, the house serves as a litmus of society and a reflection of cultural trends, practices, and values. The house has the potential to trigger the powerful instrumentality of architecture and provides a platform for invention informed by the technicolor diversity of habitation. We explore, interrogate and confront the notion of the single-family house and the slow-moving coup of the evolution of typological species. We will examine issues of language, function, and identity while studying wide philosophical questions about the dichotomies of nature and artifice, structure, phenomenology, type and origin and the complex nuanced dance between domestic utility and residential leisure.

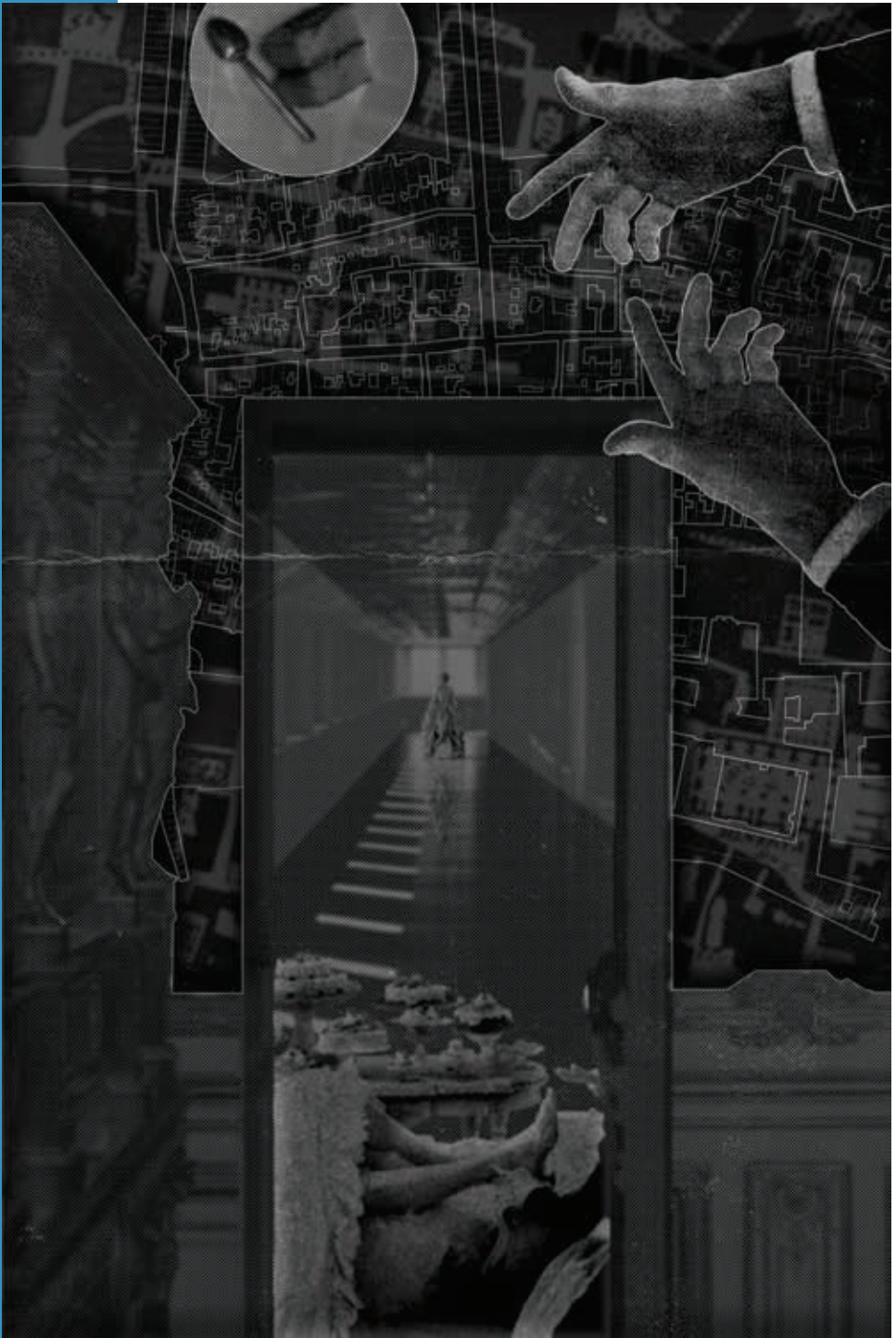
House: From Archetype to Invention

Valeria Herrera
Richard Rosa

Throughout the history of architecture, *poché* has been used in both literal and figurative senses to construct figure/ground relationships and communicate spatial priorities in representation and in reality. Contrary to popular conception of the *poché* as binary, limited to the black of black-and-white plans and sections, the figurative *poché* operates on a variety of scales in order to direct attention in the city, the block, the home, the sequence. The literal *poché* contains structure and frames space; the figurative *poché* contains people, devices, and labor, and frames only the spaces that are intended to be celebrated. Parallel to the social values and formal strategies of court society, contemporary architecture continues to privilege spaces of aristocracy; it neglects design of the back of house and its associated subjugated figures.

This thesis contends that architecture has the capacity to influence and be influenced by social and political spheres. In this project, this capacity is tested through the design of a house for Marie Antoinette. In an alternate reality in which the queen did not live at Versailles, but integrated with the people in the heart of Paris, a house could change the course of history. In this house, the queen and her court occupy the *poché*, inverting the power dynamics between the public figure and the collective. The celebrated spaces that the *poché* frames are designed for the people, activating a dialogue between the body politic and the monarch, the ultimate public servant. Historical valuation of luxury and scale are reconsidered, producing holy spaces in the hollow of the wall. Traditional ideas of privacy and publicity, ownership and occupation are deconstructed. The public figure occupies the mass. The masses occupy the figural void. Through this inversion, a revolution will be avoided and Marie Antoinette's life will be spared.

Château Gâteau: House of Magic Walls



Until today, the private home has been regarded as a space of seclusion from the outside world—a place for personal relationships and rituals that are kept out of sight from the public. Over time, technologies and social media have intruded into this privacy, creating a blurred boundary between public sharing and private spaces that has never existed before.

Technological advancements have demonstrated a potential future in which work, social engagements, and personal rituals are contained within the home and broadcast to a larger public, resulting in a new condition for preserving privacy in the form of selective viewing. Relationships and implied domestic roles within spaces are thus reconstructed through the introduction of an unrelenting public gaze into private domesticity. This thesis accepts that the present is embarking on a new relationship with the relativity of private space and public functions and calls for a reconfiguration and refamiliarization within the London townhouse typology to accommodate this forced shift in domestic privacy.

In this house for a journalist, the typically structured relationships between program and public access within the typology make accommodation for the various programs necessary for the curation and dissemination of the news. These shifts begin to reveal the inner workings of the house and its secrets to an unsuspecting audience, reprioritizing the tension between permitted access and intrusive visibility through architectural design, allowing overlaps of users, views, and spaces—essentially dealing with the need for accessibility and transparency while countering the desire for complete isolation and anonymity through the private house.

Privacy ReConfigured: Examining Public Interaction within Domestic Space



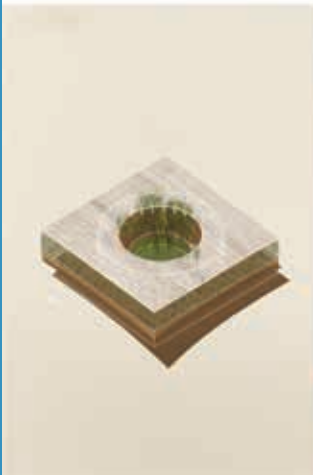
This thesis explores the issues of excess and utility as they relate to the perception of luxury within the domestic realm. The project re-conceptualizes the essential program of a beach house through a series of independent components, expressed in a common language rooted in perception, position, progression, and programmatic function.

This language is articulated in a series of monoliths, broadly scattered across the site, yet situated deliberately and precisely in response to their formal ambitions, essentialist functions, and intentions of opulence. The dissolution of the beach house into separate elements removes the limitations of a singular, clustered typology and allows each program to be elevated to its maximum potential and celebrated in its own right. The dispersion of these elements across the entirety of the site creates a new typology that encourages the user to fully engage with the site.

In order to reformulate the common and generic program of the home, the rudimental purpose of each space is identified and reconsidered with the purpose of promoting an elevated level of interaction with the site. As a result, a common series of spaces transforms into a curated collection of amenities—bedrooms turn into campsites, kitchens into temples, and yards into gardens. At its core, the beach house is a luxury—a place to escape from the monotony of routine. As such, the project is reimagined as a series of experiences not limited by the practical restraints of the normative home.

The resulting project stands as a critique of the superficiality and excess that is the modern framework of luxury within domestic architecture. Where the McMansion is generic, constricted, and indifferent to site, the new beach house is responsive, expansive, and hyper-specific.

Sense and Sensibility: Ten Books on Beach House Architecture



This thesis explores the creation of architecture based on psychological profiles. It creates an index of relationships between an archetypal persona and its architectural translation through the lens of the domestic space, with the intention of highlighting architecture's ability to heighten or interrupt happiness.

It is architecture's task to render vivid to us who we might ideally be, and how we might live our best lives. There have been many attempts at creating an architecture that facilitates ideal living in a domestic setting, but none have been all-encompassing, because all look for a singular solution. There is not, and cannot be, one singular solution because there is not one singular type of person. There are infinite variations of the human psyche, each with different ideals, desires, hopes, and aspirations. Thus, each of those unique personalities deserves a unique architecture.

While designing an architecture for every person is impossible, beginning to increase the diversity of space and style in relation to the wide collection of personae on this planet is not. Using the Myers-Briggs Type Indicator as a referential spectrum of 16 general personalities and characters, this thesis begins to link architecture with psychological traits, and combines the assortment of diagrammatic concepts into domestic homes.

The thesis has no intention of assigning architecture to people based on their persona. It acknowledges bias and the infinite possibilities of the human mind, ideals, and character. Instead, it draws focus to the possible connections and relationships between two essentially intertwined but largely unlinked components of life: The way we want to live our best life, and the space that best allows us to do so.

“Littoral” commonly refers to territory occupied by land and water, or sometimes by land, and sometimes by water, but can be understood more broadly. Things, geographies, concepts that are interstitial can be characterized as littoral, as thick boundaries. A river’s flood plain is littoral; so is the earth’s atmosphere. Littoral territories lie between ocean forces and the almost equally strong inertia of the land—terra firma. Among violent fluctuations, where planet-scaled quantities of energy are spent, we squat—3 billion people and counting, in vulnerable coastal locations. Water, once a transportation infrastructure for colonization and trade, is now a threat to 40% of the planet’s human population—yet we ignore the risk. We shield ourselves from evidence; we want the definite. We want rain, but not deluge. We want fire, but not wildfire. We want heat below boiling. What we get is Katrina, Harvey, Sandy, Andrew.

Climate change and population growth are causing distress and destruction in coastal regions, our littoral zones. Increases in shoreline settlement are placing ever-more people and construction in storm-vulnerable locations while degrading the potential of these coastal landscapes to absorb storm force. The monumental tragedy of flooding disasters will not decrease; predictions are for the opposite. It is well established that rising global atmospheric and oceanic temperatures are linked to increasing carbon levels in the atmosphere, and that rising temperatures are changing global climate dynamics—wetter wets, drier dries, more frequent and powerful storms. As greenhouse gases accumulate, temperatures climb and climate change accelerates. These projects address sea-level rise in a variety of ways; some are dystopic and Biblical, others take cynical aim at the crisis of realpolitik. Each of them addresses the broad zone “in between.”

Littoral / Shift

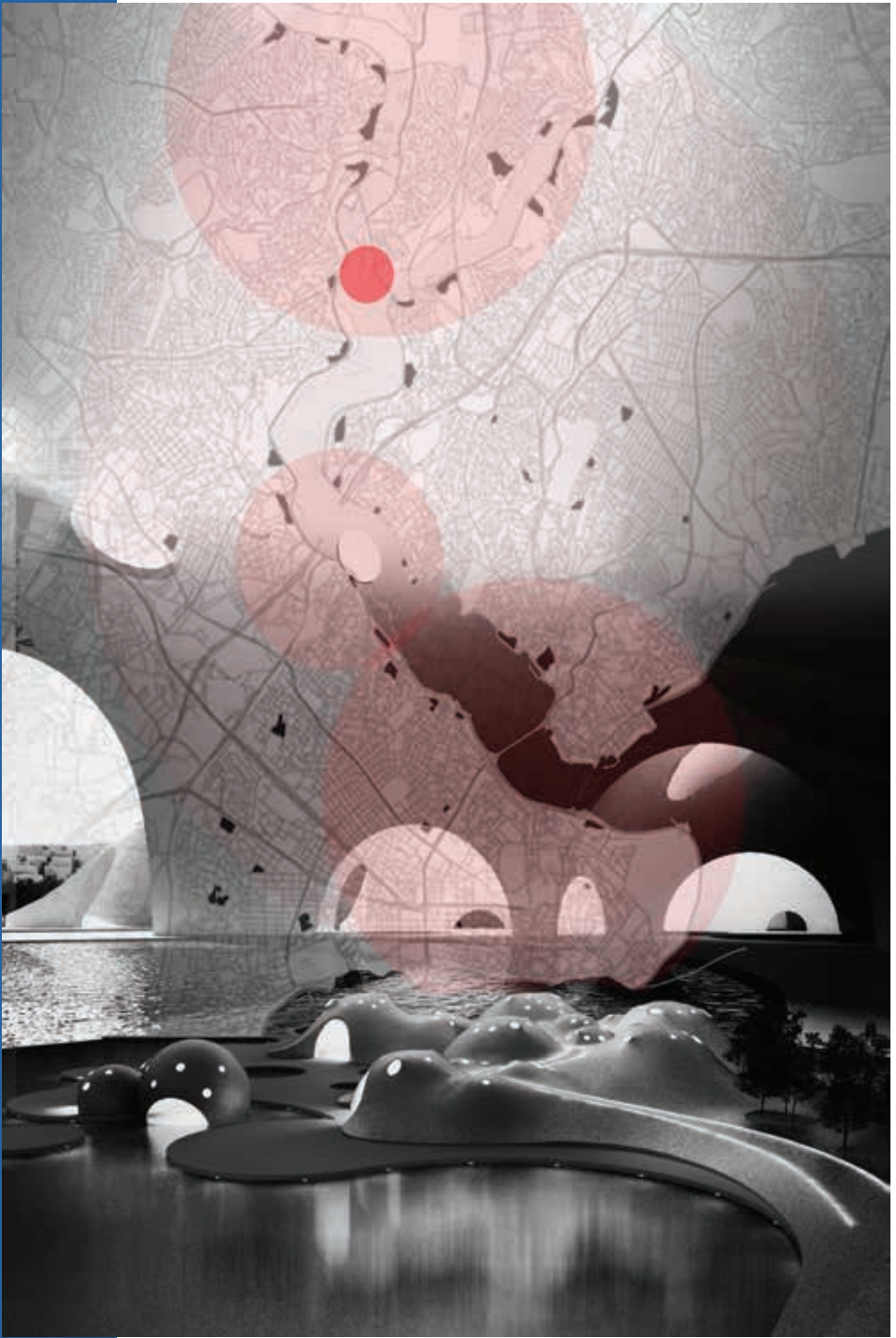
Elizabeth Kamell
Timothy Stenson

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Istanbul has the highest rate of immigration in Turkey and is the most crowded metropolitan city. The wind blowing from the Black Sea to the south, the Northern Forests, and the streams extending into the city along deep valleys are the vital points of the city, which is located on both sides of the Bosphorus. The change in precipitation due to the climate crisis makes it difficult to keep sufficient water in the reservoirs. The forests and water basins in the north have suffered serious losses over the years due to misguided growth strategies. Construction in the streams has caused deforestation and the destruction of the air corridors that provide natural air conditioning by bringing the northern winds to the city. The increase in heat caused by the high density of buildings in the city and industrial areas has reduced rainfall by heating the atmosphere. Uncontrolled migration and a rapidly growing population have caused many social problems and unplanned settlement.

This project consists of the design of a building on the water where Alibeyköy and Cendere Streams meet the Golden Horn—a public structure that provides its water needs by collecting stormwater, obtains its energy from the sun, and offers its users a pleasant space experience with its open-closed areas. The building, Water Regeneration Center, contributes to environmental sustainability as an autonomous structure, and also to the social life of the region with its program and space setup. The overconsumption of water must be decreased significantly. Therefore, the culture of bathing must re-emerge. The aim is a structure that describes the water culture throughout history, making past tradition a part of modern life, and reducing the use of water. The program consists of a bath, a spa and an outdoor swimming pool. The region hosts the socio-economically and culturally middle-lower class population of the city. Bilgi University, located in the same region, is an educational institution where mostly students from the economically and culturally high level of the city study. Through the Water Regeneration Center, a socio-cultural sharing ground will be created by bringing residents and university students together.

Regenerating Water: Rethinking an Urban Typology

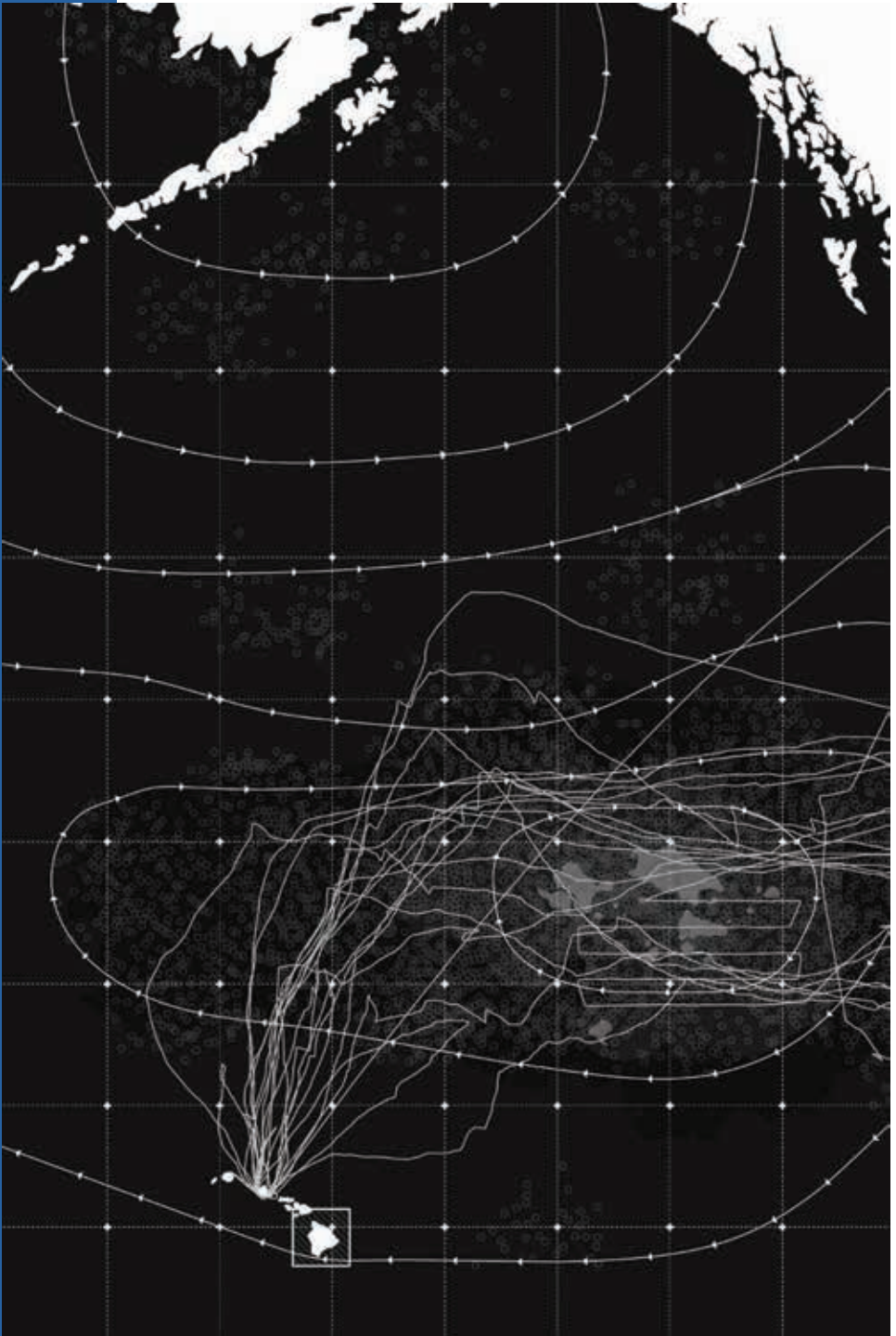


Plastic consumption is causing the state of Earth's oceans to deteriorate rapidly. Plastics will soon outweigh the very life within them. The environment cannot address their disposal at a speed fast enough to prevent harm to living beings. Up to 12.7 million tons of plastics continue to enter our oceans each year on top of an estimated 150 million metric tons currently circulating in our marine environments.

This must lead humanity to a consensus: plastics are an unsustainable material that we must stop producing. The main issue is not with plastic as a material, but with our linear economic model. Goods are produced, consumed, then disposed of. This model assumes endless economic growth and does not consider the planet's exhaustible resources.

However, we could set plastics on a different lifecycle, one that can transform the plastics in our oceans into something new. We must aim for this reconstitution of plastic, giving this waste another life while cleaning the oceans that play a vital role in our lives. We depend on it.

Plasti-Co: Polymer Reconstitution of Oceanic Waste



“The development of the coasts is a peculiarly American expression of optimism, commerce, and defiance—even willful blindness. After each hurricane, Americans keep rebuilding, normalizing their risky choices.”

— Gilbert M. Gaul, *Geography of Risk*, 2019

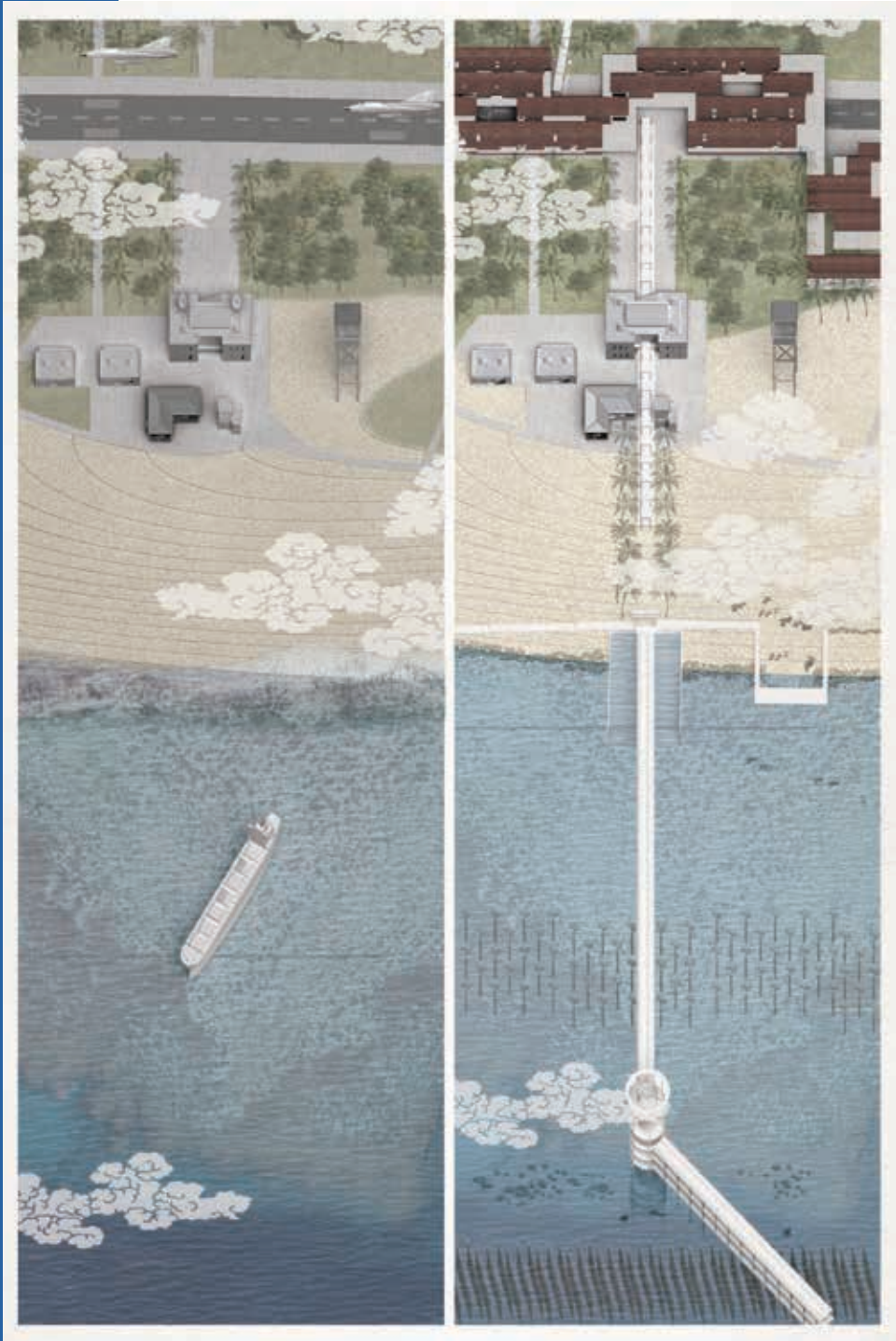
This thesis looks critically at how the American Dream of having a house on the beach has become a perpetual cycle of destruction and rebuilding with federal funds provided by taxpayers through flood insurance. The money from taxpayers and the federal government is disproportionately going to those who can afford to insure their homes—typically, owners of second homes and vacation properties. This creates a scenario in which lower-income full-time residents of repetitively flooded coastlines will most likely need to prepare themselves to live among a certain amount of water and be able to resist storm surges.

A location with a concentration of full-time residents who make on average \$40,000 a year—putting them at particular risk—is Accomack County, Virginia, which lies on the Delmarva Peninsula. Most residents live in a very high-risk flood zone along its two coastlines in single-family homes. This thesis looks at the specific risk of residents’ single-family and mobile homes on Chincoteague Island and considers the carrying capacity of the island to inform a new settlement proposition. This proposition includes constructing an elevated and partially floating village for a limited influx of residents and tourists and explores how amphibious living models, canals, and low-impact design elements can help this area create lasting resiliency against imminent flooding and increasing risk of storm surge.



Every life is important and fragile, but what human beings have done for centuries is destroying the balance between human and non-human Nature, threatening the future of every life on Earth. Water levels are out of control, while climate is changing dramatically, international boundaries are thickening, regional human conflicts are intensifying, and cultures and spirits are depreciated. New architectural forms are needed in order to restore a wounded Nature, reconcile political contests, and re-structure the relationship between humans and non-humans. This project designs architecture as an initiative to solve those problems, starting from one site and one marine creature, then extending ecologically, socially and culturally all over the Earth.

Beyond the Borders: On the Contested Island



The region between the US and Mexico is a ribbon of over 2000 miles that stretches 62 miles to the north and south, effectively developing a new border country. The La Paz agreement in 1983 was developed to maintain a strong alliance between the two countries, allowing resources to be shared and policies to overlap in the interest of a more permeable border threshold. But for whom does this threshold provide the most benefit? Arguably not for the citizens of towns like Mexicali or Tijuana, where a lack of sufficient resources and policies leave them vulnerable to poverty, sickness and climate-related issues. The most significant of these issues are the lack of proper housing due to rising urban growth and lack of sufficient resources such as water and building materials for homes.

Architects are called to intervene with the utmost cultural competence with a new manifesto on housing and what it means to dwell in ever-shifting realities.

This thesis proposes a new methodology for housing fabrication and community development and engagement in the region of northern Baja to be achieved through material sourcing and fabrication, localized infrastructure, and larger-scale infrastructure throughout the border region of Mexico and California. This will be done at three scales: the macro-scale will study ecologies, climate, and political landscapes; the meso-scale will study infrastructure, resources, population density, and agriculture; and the micro-scale will study familial types, dwelling infrastructure and the cultural community. The Human dwelling will be the amalgamation of this border redevelopment, as refuse material from the US can be augmented to produce climate-appropriate materials for this region. The thesis speculates on these materials being processed in localized facilities to promote cross-border comradery and bring financial stability to border settlements in Mexico. The use of these materials will aid in the construction of needed dwellings for families of workers on both sides of the newly formed border country. The development of these homes will be made more obtainable through a comprehensive kit of parts and a modular interchangeable system that allows for family growth/downsizing and mobility if climatic threats such as fires infringe on settlements.

Politics of the Trash-Heap: Towards a New Material Dwelling



This thesis explores the new relationship between the built environment and the rising sea, which will affect how the coastal cities of the future are built. Keeping the water out of our cities is only a temporary solution; we must learn to design so that city and sea can exist symbiotically.

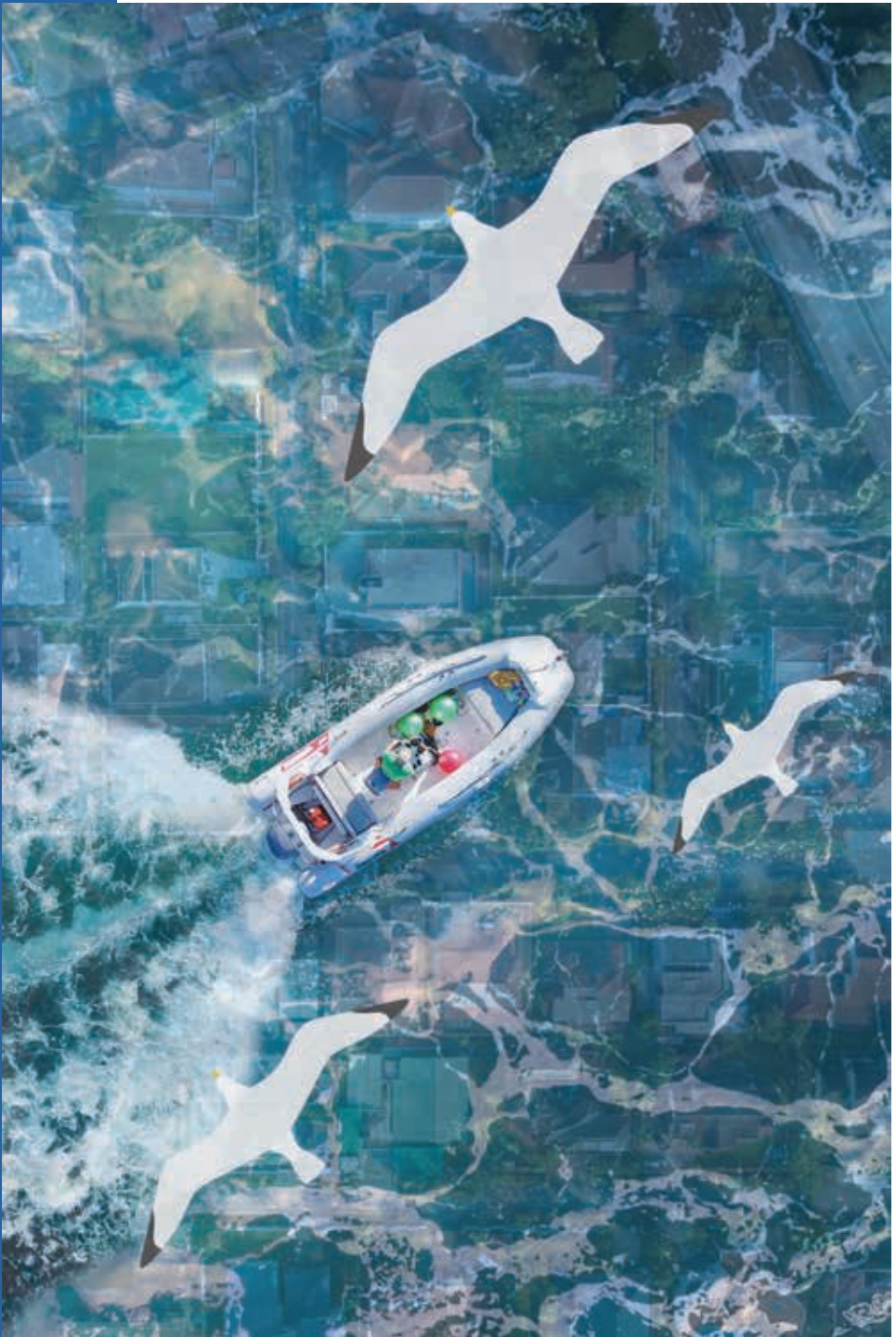
In the last couple of years, Puerto Rico has been devastated by several tropical storms, bringing mass destruction to the island. People were left without water, food, and shelter. Due to global warming, these natural disasters will only become stronger and more frequent. On top of that, by the year 2100, sea levels will rise globally by approximately one meter, and many parts of Puerto Rico will be left underwater.

This thesis proposes a new housing typology suitable for Puerto Rico's changing environment, specifically for La Perla, a neighborhood in Puerto Rico's capital, San Juan. La Perla is located on a peninsula outside the wall of the old city of San Juan and was chosen because of its location and dire economic state. Its proximity to the ocean puts it in imminent danger of sea level rise, and its residents are too poor to relocate.

Using hurricane-resistant technology, the thesis aims to create a housing typology for those displaced by the hurricane and those threatened by the rising sea. The design must be able to withstand hurricane winds, while still maintaining the local identity.

The plan is to create a floating city whose model can be replicated around the world. A new city-scape will be created that will withstand the rising sea while maintaining its unique identity, and where locals can continue to celebrate their culture. The new floating city will also connect to the greater city of San Juan, attempting to bring financial stability to La Perla and the possibility to rebuild La Perla's diminishing population.

Floating Cities: The Relationship between City and Sea



This collection of projects is different than other groups because there is so much difference between and among them. Thus the challenge of intellectual and creative coherence is elevated and the independent nature of the thesis project is intensified. Yet all these projects focus on urbanity and the broader relevance of architecture. They reflect on the theoretical implications and design possibilities of working within the complexities of found conditions. They propose interventions in architectural and infrastructural systems and produce new interpretations that leverage architectural potential at a diverse range of scales and urban contexts, from the revitalization of an industrial site, to the regeneration of a so-called “blighted” neighborhood, to the retrofitting of a typical office tower in the context of COVID-19, to the airport as a metaphorical city, to an ecological system conjoining bats and humans, to a model community for Alzheimer’s patients.

Different Cities

Junho Chun
Gregory Corso
Marcos Parga
Timothy Stenson

The international airport terminal of today is a lie. It presents an image of the terminal as representative of a globalized aesthetic. Hidden behind the gray-scale tones is a highly complex space. This thesis seeks to reveal the underlying condition through design exploration.

The international terminal is a separate entity from both space and time. However, it behaves as an analog to the modern city. The terminal and the modern city both invoke feelings of purgatory, are filled with people from a wide array of cultures, have time zones, have the same programs, are plagued by issues of scale, and are divided by class. The classes of the airlines play out in the terminal: first class, business class, economy class and “working class.” Exposing the classes embedded in the modern terminal reveals similarities between the modern city and the terminal.

There are three main readings of the project. The first is a biblical interpretation, seeing the project as creating a hell, an earthly realm, a paradise, and purgatory. The second is a critique of capitalism and how it has led to strict class divisions that lead to the isolation of classes from one another. The third reading is the international terminal as a microcosm of the city.

Terminal Inferno: Revealing the Identity of the Terminal

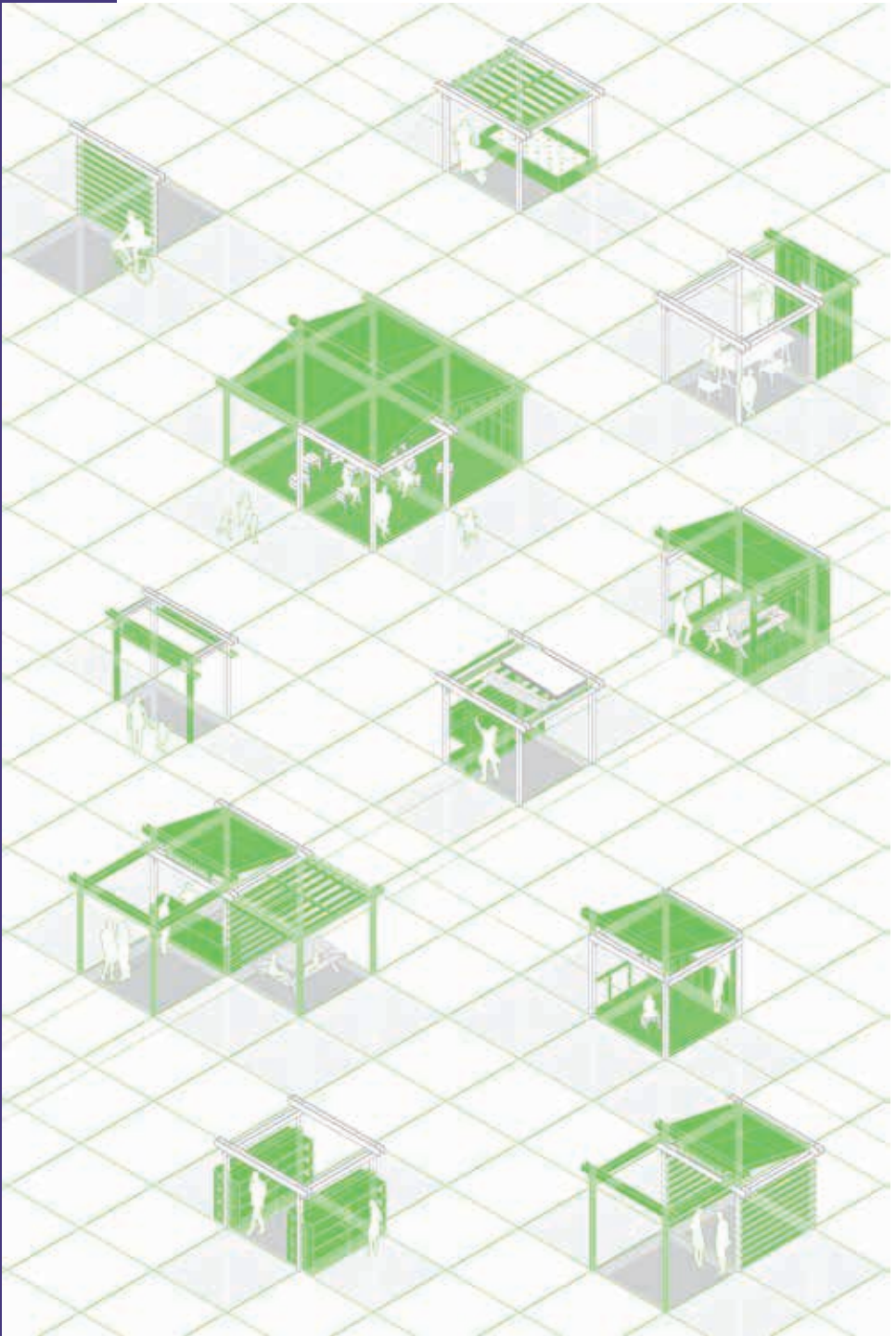


The Brighton neighborhood on Syracuse's south side has fallen into a deep state of disrepair since the construction of Interstate-81 in the mid-20th century. As a result, a large percentage of its housing stock is slated for demolition or in urgent need of maintenance. This thesis proposes deconstruction as an environmentally, socially and economically superior alternative to demolition, providing the opportunity for controlled shrinkage of the neighborhood while establishing a new community identity based around material reuse.

With the neighborhood in a state of physical disrepair, the community is also struggling. High rates of poverty and unemployment paired with low rates of high school and college completion have stagnated the neighborhood's economy. As a historically neglected community, it is safe to assume that help is not on the way and change must come from within. First, residents will be trained as members of the deconstruction initiative to remove dilapidated properties from the neighborhood. This not only introduces new jobs, but also helps increase the value of adjacent properties currently affected by their neighbors. Next, the salvaged materials are refined by trained community members in a new material reprocessing workshop located along the neighborhood's primary commercial artery. Beyond deferring up to 90% of materials from the landfill and prolonging their useful lives, these materials can be recirculated as feedstock for housing repairs throughout the community, closing the regenerative material reuse loop.

Finally, to provide agency to the community, a modular framework is introduced at sites deemed as public anchors. These include the new workshop, local public schools, parks and libraries. Designed based on the expected size and yield of reclaimed materials, it can be customized to fit the evolving needs of the community. At this point, the workshop, the framework and any expansions, changes or other alterations to the initial design are at the will of the community, questioning the role of the outside designer and providing a template for other struggling neighborhoods.

(de)Construct the Neighborhood: (re)Generate the Community

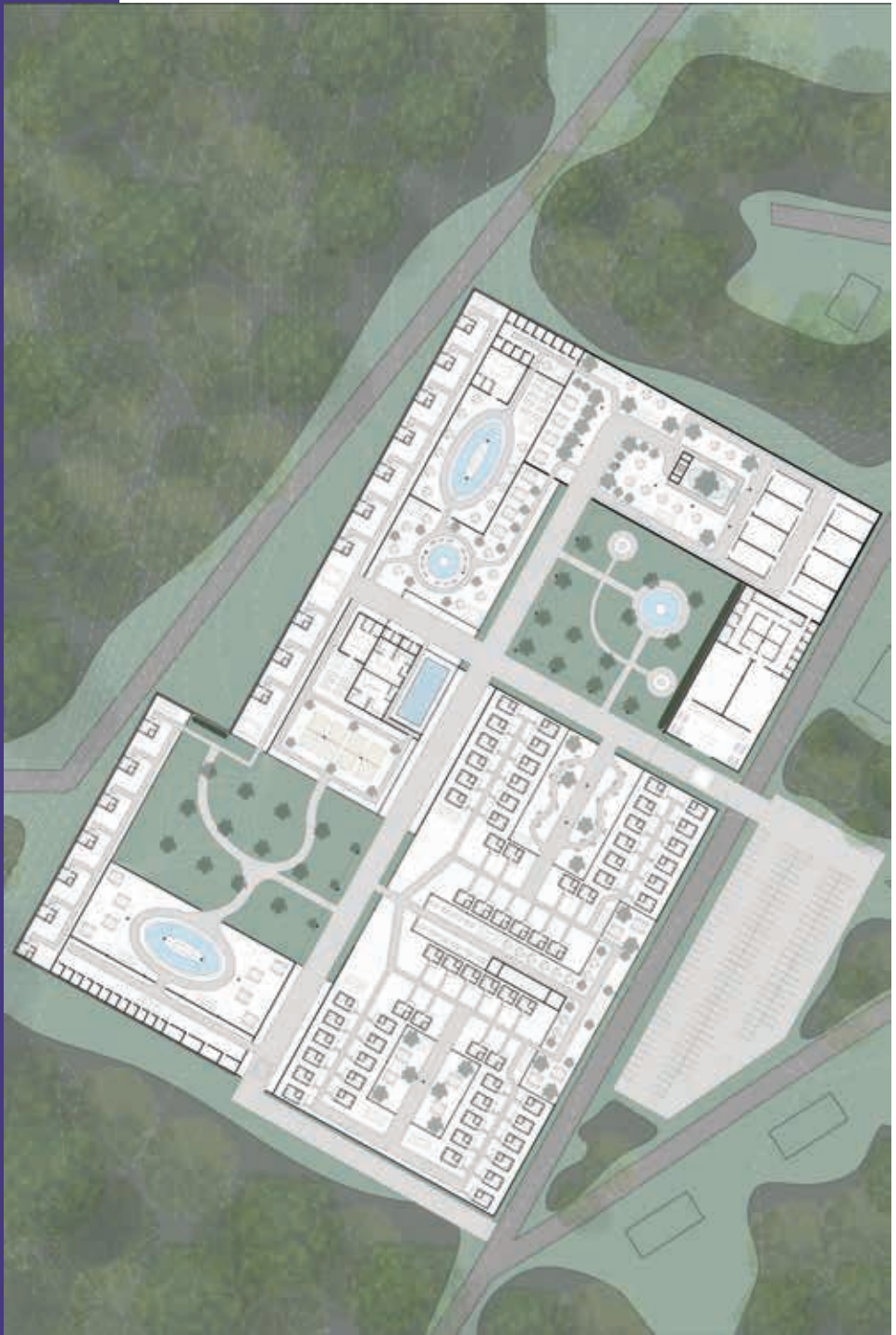


“Our memories are products of our bodies’ experience of physical space... [and] our memories are only as good as our buildings.” — Sarah C. Rich, “The Architecture of Memory,” *Smithsonian.com*, 6 Aug. 2012

Developments for accessibility standards in architecture have made leaps and bounds in the last decade, with many regulations now included during early stages of design. Yet this is still insufficient to address the specific, wide-ranging environmental needs of elderly populations with varying disabilities. This thesis examines the existing limits and shortcomings of current nursing home standards, identifies the true extent of the role of the architecture intended to serve this population, and develops a sophisticated, integrated approach that is capable of addressing side effects directly associated with populations with memory and sensory loss.

The key issue with existing nursing homes for those with memory loss is the lack of acknowledgment of their unique needs. People with dementia are over-medicated and under-stimulated by their surroundings. It is not the correct approach to dealing with the disease, especially when architectural design could have such a positive influence. Dementia causes slow deterioration of specific areas of the brain. Instead of relying heavily on the use of drugs with negative side effects, engaging the architectural design would result in a more positive outcome. There is no cure for dementia, but architecture can still address aspects of it, such as easing some of the struggles linked with the disease, making patients feel safer and more comfortable, and lessening stress levels. This study highlights the most important architectural features that will be able to achieve just that.

A Malleable Framework: The Memory/Sensory Loss Demographic



This thesis investigates the complex connection between animals and architecture, finding an architectural way to design not only for humans but also for animals. Openings, entrances, and thresholds are not just architectural elements, they are complex barrier conditions that differentiate our interior spaces from the wilderness. In these separations between wildlife and domestic life, the barrier that separates us is the most crucial element in this relationship. This thesis will explore the potential of architecture for both humans and animals by utilizing surfaces.

Surface envelopes are what have separated us from wildlife since the beginning of humanity. They create the conditions of interior and exterior, keep the harsh condition of wildlife from us and give us comfort. When we create an opening on the surface, we still want control over what comes into our interior space. It may be sunlight, fresh air, cool wind, or maybe even wildlife. But as long as there is an opening, there are chances of an unwelcome intrusion of wildlife.

The bat tower is a structure built primarily for bats. Growing clusters of minimal surface leading to the top of the building are bat habitat. A sphere-shaped minimal surface structure sits at the top, holding the largest bat habitat on site. Humans find a way to infest the bat structure; they learn that bats play an important role in the ecosystem, and therefore find ways to cohabit with bats. They put out lights at night to attract insects for bats to feed on, plant night-blooming vegetation and small fruits fertilized with the repurposed bat guano, and maintain a water source for the bats. Bats in return act as a natural pesticide. This symbiotic relationship between bat and human allows the bat population to recover from the decrease caused by human chemical pesticide use and white nose syndrome.

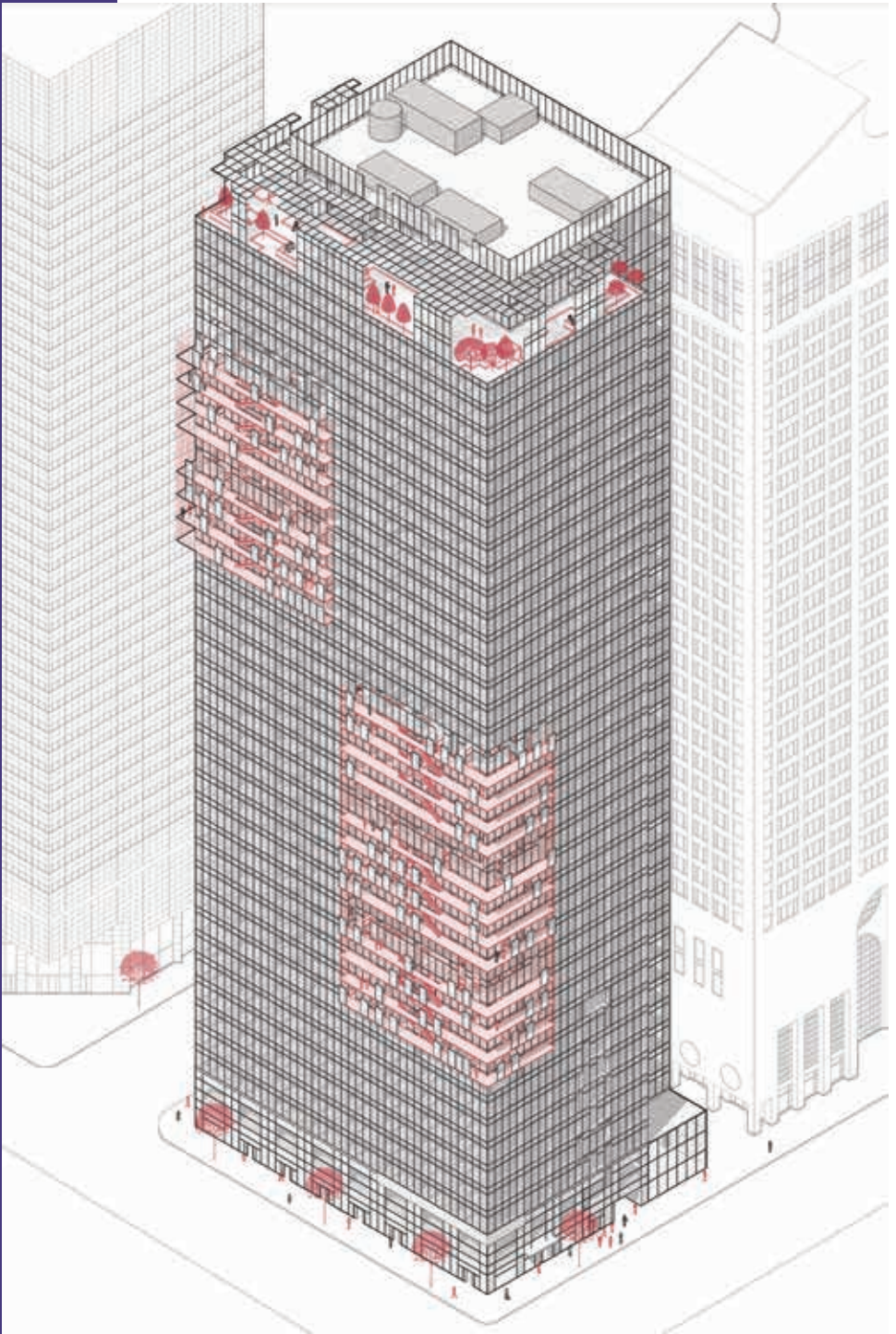
Secondary Occupants: The Bat Tower



As a result of the Covid-19 Pandemic, a large portion of global office space has been left vacant, providing no beneficial program to its remaining occupants or the local urbanity that surrounds it. This thesis explores the opportunity to utilize this abundance of vacant space within office towers across the globe to transform the typology into a new hybridized work and living environment of greater benefit to both our adapting lifestyles and the city's dense urbanity.

The project is designed as a social transformation of the office tower, cross-contaminating the programs of the home and workplace in a series of new micro-neighborhoods within. The strategy of the project selectively removes portions of the rigid curtain-wall façade to create internal pockets of light and air to be dispersed to both the residential and office settings—improving, expanding, and disrupting the existing stale and vacant nature of the typology.

Socializing Vacancy: Transforming a Stale, Vacant Typology



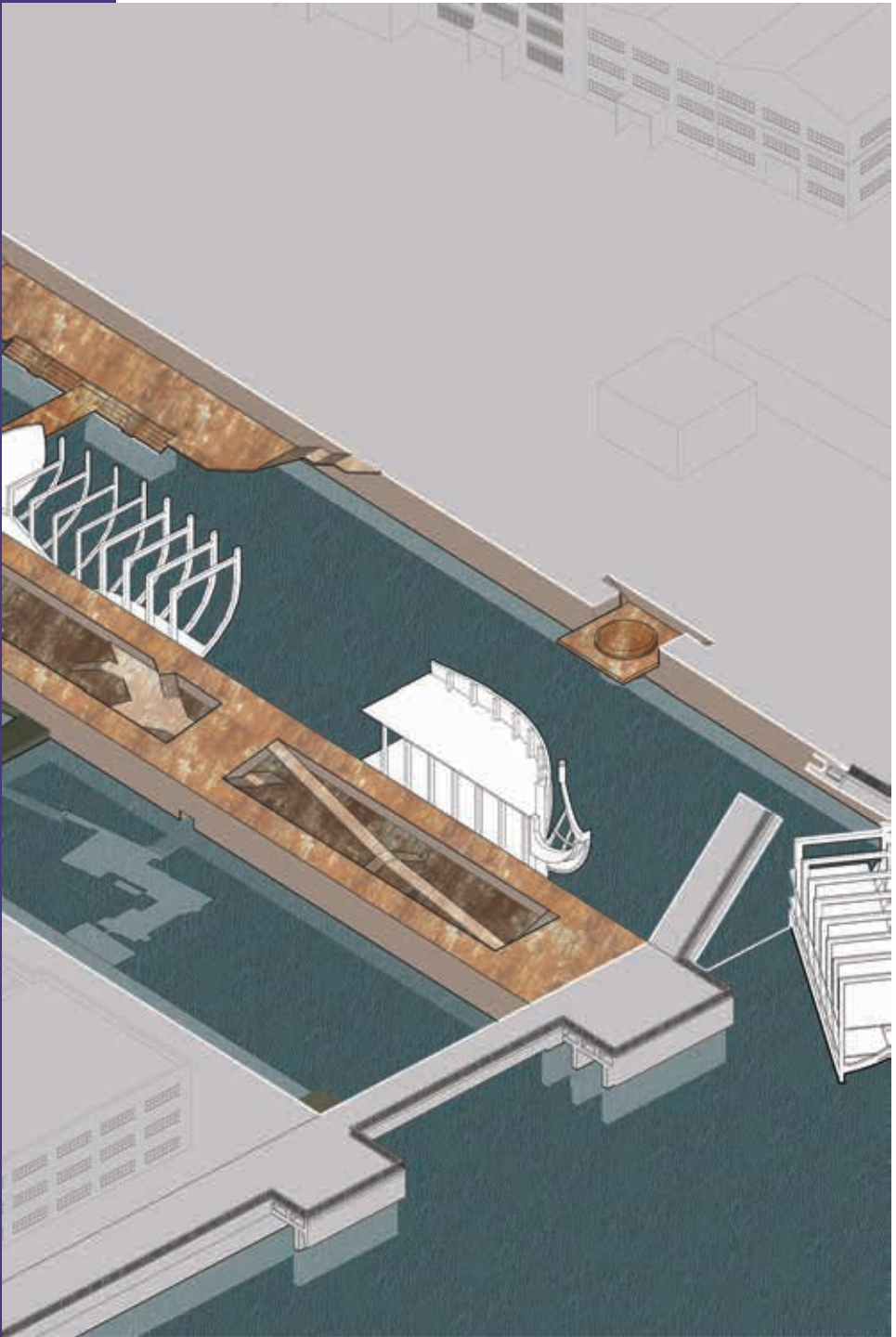
The Huangpu River is the landmark river in Shanghai. Flowing through Shanghai, it divides the city into Puxi and Pudong. After Shanghai opened its port in the mid-19th century, the city entered a stage of rapid development. The unique shipping advantage of the Huangpu River eventually made Shanghai into the center of modern Chinese industry. The ever-flowing Huangpu River has brought about the prosperity of Shanghai as well as the construction and development of more industries. But now the Huangpu River water is still flowing, while once-busy ports and industries are in decline. Due to the needs of urban development, ports and industries are either demolished or relocated.

Most of the design gestures to preserve and utilize the (de) industrialized sites simply give the original building a new function, adopting a relatively static protection method. Once the reconstruction is completed, the function and space of the building are generally fixed.

As the mother river of Shanghai, the Huangpu witnesses the development of the city and narrates the change of history without words. Therefore, in order to retain the memory of the city's past, the design takes water as the carrier and the driving force.

The strategy gets the utmost out of the rise-and-fall characteristics of the Huangpu as a tidal river, to reflect change as an important element of the design. Water of the Huangpu River is brought into the dry dock; the natural fluctuation of the water forms spatial changes and presents diverse scenes at different times of day—what once was yesterday is not today, reflecting the changes throughout history. The time change brings the change of water, which in turn brings the change of space. In change, people feel that the past is so close to us. The intersection of the past, present and future is thought-provoking.

Revitalize (de)Industrialized Sites: Dynamically Preserving Historical Heritage



What is the best bit of thesis-wisdom you can offer?

To celebrate and recollect more than four decades of Thesis at Syracuse, we asked a selection of past Britton Memorial Award winners five questions.

Contributors

Yanel De Angel

David Turturo

Thomas Zoli

Beth Mosenthal

Ben Pell

John Lacy

Gerard Damiani

Richard Nisa

Hans J Graf

Dale Lunan

Christopher Pizzi

Alice Carey

Lea Ciavarra

Valeria Herrera

Paul Miller

Samantha Whitney Schwarze

Choose a topic that you are personally passionate about, and that may have a life and purpose beyond graduation.
— *Beth Mosenthal*

Pick a direction and follow it into the unknown. Don't worry about where you will end up. — *Paul Miller*

Follow the idea where it goes. That may mean breaking some rules and taking some extra time. The part that leaves an indelible mark on you is not the outcome but the process. — *Alice Carey*

First, trust yourself and take risks. Second, the community you built in studio over the years is your secret weapon.
— *Richard Nisa*

Do a lot of reading and research the summer before.
— *Valeria Herrera*

Get away from your thesis for a while. Go somewhere, interview for a job or two, and otherwise sit on the beach. Come back clear-headed and charged for the final push.
— *Ben Pell*

Focus on the presentation as a whole before it's too late. Then systematically "fill the holes."
— *Thomas Zoli*

Have fun with it! Design it all—the thesis, the process, the architecture, the presentation. — *Lea Ciavarra*

Thesis is a team sport. Welcome everyone who can contribute—classmates, family, professors, mentors.
— *Christopher Pizzi*

Encourage discussion and debate with others; ignore distraction and create a routine; enjoy the moment and cast yourself into it.
— *Hans J Graf*

You learn a lot about people by how they react to your thesis. Some will lift you up, others will show pride, others scorn, others fear.
— *Dale Lunan*

Wake up early, review each other's work, and take no prisoners. — *David Turturo*

Do your passion project.
— *Yanel de Angel*

What is the best
bit of thesis-advice
your advisor(s)
offered?

“Get some sleep.”
— *John Lacy*

“Don't hide what you're really working on.” — *Dale Lunan*

“Test everything, always. Test it again. Test it one more time.”
— *Valeria Herrera*

“Just. DRAW.”
— *Lea Ciavarra*

“Dedicate yourself to asking the best question. Your project demonstrates an answer.”
— *Paul Miller*

“Storyboard the project.”
— *Yanel de Angel*

“Never ask for the answers, only ask for questions. It's an incredibly enlightening way to weave your way through thesis, not unlike driving blind-folded.” — *Thomas Zoli*

“Disassociate preconceptions from outcomes.”
— *Beth Mosenthal*

“Focus on the method of analysis.” — *Samantha Whitney Schwarze*

I didn't go to my advisors much which was silly, because when I did they were calm, creative sounding boards who nudged me back on course.
— *Richard Nisa*

“California Judaism is analogous to Episcopalianism.” That casually provocative remark turned out to be a liberating conceptual reframing.
— *Christopher Pizzi*

“Your thesis should become an installation disrupting Slocum Hall.” I regret not taking that advice.
— *Alice Carey*

“These strange little sketches are good. Can you make them into a movie? And move to Los Angeles.”
— *David Turturo*

What is the
most unexpected
after-effect
of your project?

The courage to speak about difficult topics.

— *Valerie Herrera*

The questions and ideas endured. — *John Lacy*

It didn't define the work I pursued after school, though some of the questions remained. — *Paul Miller*

It haunts me to this day. After twenty years, it still feels like an unresolved investigation.

— *Samantha Whitney Schwarze*

Years of research in urban rituals and ephemeral architecture transformed into a way of designing adaptable spaces for community celebration. — *Yanel de Angel*

A posse of lifelong friendships with the students who helped produce my final models.

— *Lea Ciavarra*

The most meandering thesis research will re-emerge in practice, even studying airplane fuselages and international law.

— *Dale Lunan*

The experience of quickly getting comfortable with new software that I had no business using in those early days of digital design helped me professionally in ways that still surprise me.

— *Richard Nisa*

The theme of spatial and ritual boundary would characterize every studio I taught for the following twenty-five years.

— *Ben Pell*

I roped a fellow student into helping me build a display wall for my final presentation and I ended up marrying him.

— *Alice Carey*

A mistaken identification with a dead architect which mesmerized Brooklyn hipsters but confounded corporate pencil-pushers. This weird super-power was best kept on the DL. — *David Turturo*

My thesis project was presented on my behalf in Shanghai as a speculative, ephemeral architectural installation related to the 2010 World Expo.

— *Beth Mosenthal*

What was your
most egregious
thesis-mistake?

Time management!

— *Richard Nisa*

To not spend another day in the city of Siena archives.

— *Yanel de Angel*

Three weeks before my presentation, I purposely avoided meeting any of my advisors to focus on production. Did I miss out on some fantastic insight?

— *Hans J Graf*

Pronouncing de Chirico's name wrong in front of my advisors, and with conviction.

— *Ben Pell*

Not documenting it better by journaling the experience.

— *Alice Carey*

Doing it all digitally.

— *Thomas Zoli*

Not exploring the project digitally. I could have focused on grounding the project with more known conditions if I had modeled digitally.

— *Samantha Whitney*

Schwarze

Playing it too safe.

— *Valerie Herrera*

It was too big. Small things can hold big thoughts.

— *John Lacy*

To not realize that I would only be satisfied when the thesis became reality.

— *Dale Lunan*

The presumptuous title!

“The Architecture of Democracy” What was I thinking?! — *Lea Ciavarra*

Trying to design a question for a particular answer I wanted to hear, for a particular project I wanted to design.

— *Paul Miller*

An over-wrought site model with resin so noxious that Juan Herreros walked out of the review.

— *David Turturo*

I became consumed by my thesis, which I don't regret, but I wish I had maintained more life balance and perspective.

— *Beth Mosenthal*

What is the most
surprising thing
someone said
about your thesis?

“I was thinking about your thesis last night and ...”

— *Ben Pell*

“I wish this project was being built tomorrow.”

— *Valerie Herrera*

One of the guest jurors offered me a job on the spot.

— *Thomas Zoli*

“I’m not sure if it’s the music or the resin-fumes, but you’ve effectively transported me to Venice.” — *David Turturo*

“Your project is a construction of the site, not a building.”

— *Lea Ciavarra*

“This is strong.”

— *Samantha Whitney Schwarze*

“I don’t get the importance of the Palio race in Siena. People are faking those tears.”

— *Yanel de Angel*

“One day in your practice when a client does not understand the importance of your work, take out the Britton medal, place it on the table and discuss your dedication to architecture.”

— *Gerard Damiani*

“This is shit.”

— *John Lacy*

“Why do students want to be so subversive?”
(Twenty years later, I am still thinking, writing, and teaching about the politics of space. Surprise!)

— *Richard Nisa*

Advisory Groups
M.Arch

Joel Kerner
Bess Krietemeyer
Brian Lonsway
Hannibal Newsom
Daekwon Park

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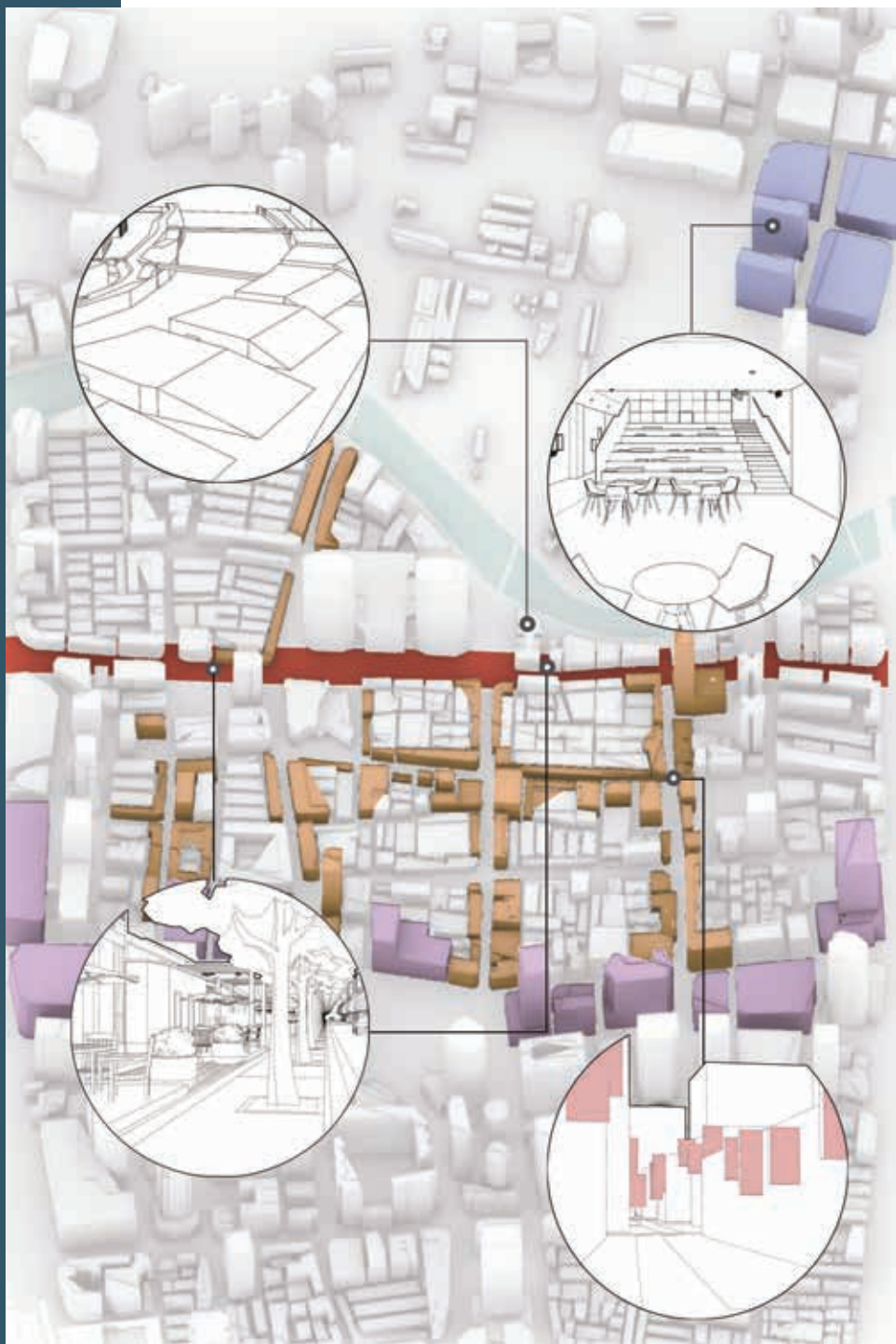
The next generation of architects must tackle the expanding list of contingencies that bear upon the contemporary metropolis. Designers must become increasingly nimble and ready to respond to interwoven systems that exist in constant states of flux. With an increasing number of disruptive technologies and precarious social, economic, and political tensions on the horizon, how will our cities adapt? How will autonomous vehicles and the gig-economy change the physicality of our cities? What lessons from the COVID-19 pandemic will leave a lasting impact on the spaces of our cities and our new constructions? In an increasingly globalized world, what lessons about city-making cross international borders? Could urban tactics in Mumbai also work in New York City or Tokyo? How can we preserve character, tradition, and community as the advancing blanket of bland, homogenous urbanization peeks over the horizon? As the effects of climate change render themselves increasingly palpable, as resources diminish, as urban centers flux with demographic changes, as transportation shifts from individual to collective, as technology challenges anachronistic modes of spatial and social gathering—how will architects readjust their approaches? In the midst of global urbanization, one thing seems to be clear: our cities must become more malleable, adaptable, and resilient.

Cities

Historically, commerce has been closely related to urban development. From historical examples, we know that small markets appeared very early and promoted urban development. With the evolution of commerce, small markets have been replaced by large shopping malls and complexes. The small market is a good entry point for studies on the relationship between business and urban development. When we lose the small market, we also lose a lot of other things. Too many modern large markets may cause various kinds of problems in big cities. It's valuable to reinvigorate vanishing small markets and bring them back to the city—this could help solve some of the problems encountered in current urbanization and bring benefits to our daily life which has been shaped by large business.

The area near Suzhou Creek in Shanghai is the example site. There used to be many small wholesale markets and hardware stores in this area; as factories were moved far away from the city center and the business mode changed, these small markets were faced with a crisis of survival, subsequently causing problems such as regional low consumption of power, waste of land resources and backward business modes. Similar problems appear in other cities around the world. The project consists of an overall zoning design for the chosen site, a specific design for the most representative street in the site, and several building prototypes for a small market updated from obsolete buildings. During the design, successful market projects are analyzed, raising several questions. The advantages of the cases are summarized to verify whether the problem can be solved, and the design characteristics suitable for the new small market are obtained through the cycle of this method.

Bring Small Markets Back: New City Commercial Recreation Space

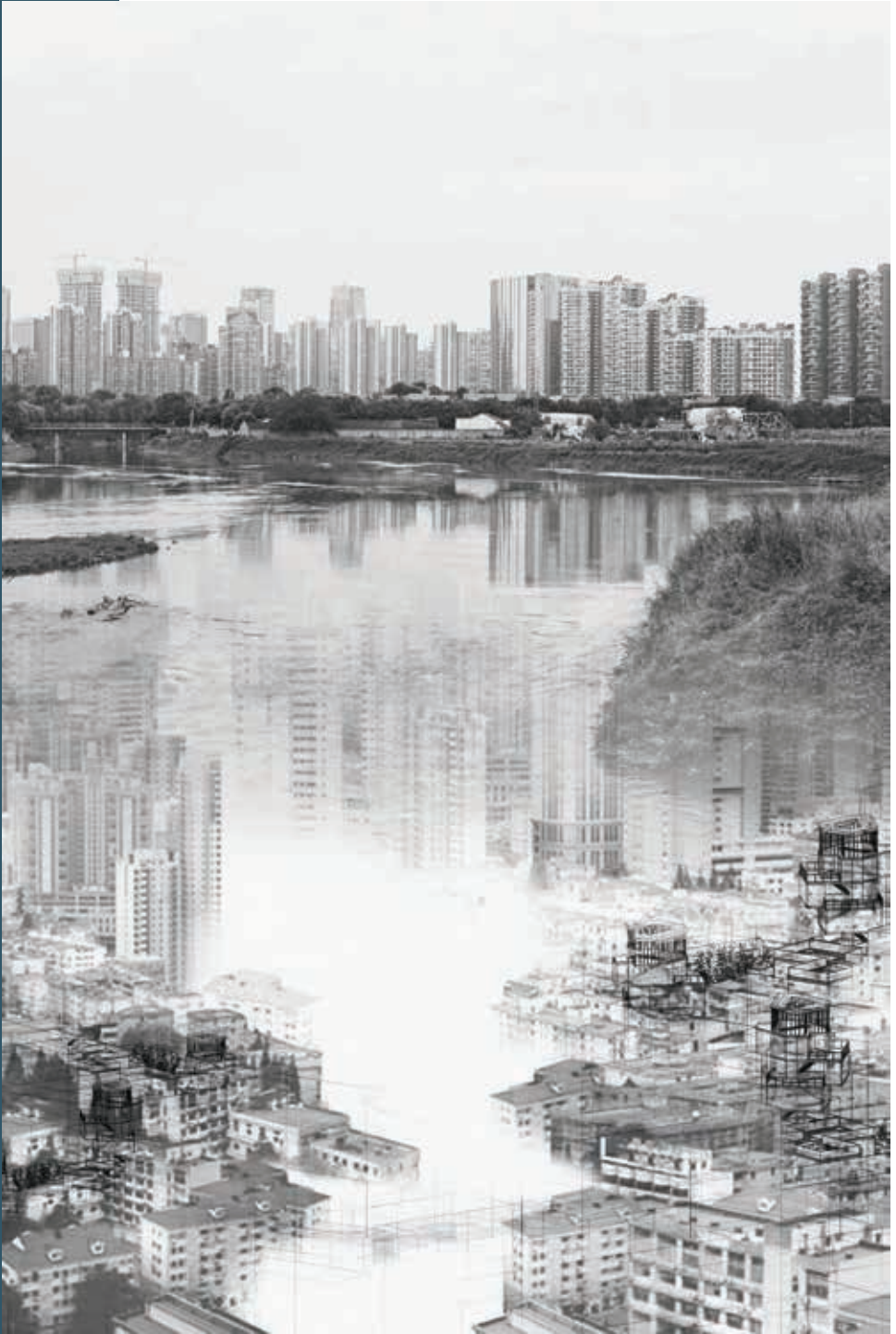


With the increase in the elderly population in China, scholars have realized that the population gap will become a serious problem, particularly in the next 30 years. This project seeks a reasonable scheme to reform urban middle-aged and elderly communities and explores a new urban elderly community model to match modern society in China. At the same time, it helps create a usable, convenient, and comfortable living environment for the middle-aged and the elderly. Taking the development situation and population structure into account, in future cities, the advanced and humanized elderly community would not only provide a good pension for the elderly and lower the ratio of sickness but also reduce pressure on the young, so they can concentrate more on their own lives and work.

The problem of aged city villages is not only found in big cities, but also in small and medium-sized cities in China. With rapid development in the 21st century, high-rise buildings have been erected in various cities. These modern elements are in sharp contrast to the old urban areas which were built by the last generation. How to transform or rebuild these old urban areas becomes the primary goal of promoting modernization. The challenges include how to reasonably renovate these communities, how to retain existing historical elements and combine them with modern elements, and how to form a kind of urban system between them to reflect modernity.

Compared with China, Western developed countries have already experienced this stage, so they are more mature in this field. Thus, the goal of this project is to create a mode through various case studies of Western countries so it can address the problems of an aging population and urban innovation in China. The primary mode is a general model, which can be deepened based on the differences in urban cultural background. At present, the landmark buildings in Chinese cities are mainly skyscrapers; this project seeks to stylize these local communities so they can also become the cultural representation of the city.

Transformation of Urban Life: Architecture in Aging Communities



Temporary architecture has thrived throughout history. When we think of temporary architecture, we think about architecture that is deployable and built using cheap materials. From prehistoric times we have seen temporary architecture used for emergent situations, wartime, pop-up, and exhibition spaces. But today we see temporary architecture projects that show innovative ideas for the future of architecture and urbanism. Through time we have established ways in which we unconsciously follow different architectural settings and methods. Temporary architecture has the potential to be a new sort of space—a space that can appear and disappear to leave an effect in the context, a space that is more flexible and adaptable, a space to test scenarios and possibilities, a space that is easy to assemble, disassemble and transport, a space that can easily accommodate movement, growth, and change.

This thesis investigates various manifestations of the possibilities of “transience and impermanence” in architecture and urban spaces. It questions and challenges the accepted assumptions of architecture in terms of time and permanence in a context of urban landscapes. It also considers how temporary architecture can develop new relationships with the urban environment. This thesis will not only explore the potential of temporary architecture to become a new model in developing cities but also will formulate and understand new models to examine its capability to give new answers to changing urban dynamics and urban processes alongside conventional architectural approaches.

Transient Urban Forms: Manifestations of Permanence vs. Impermanence

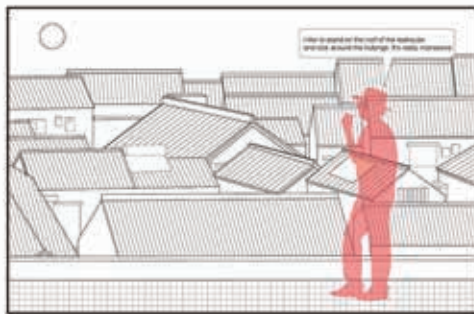
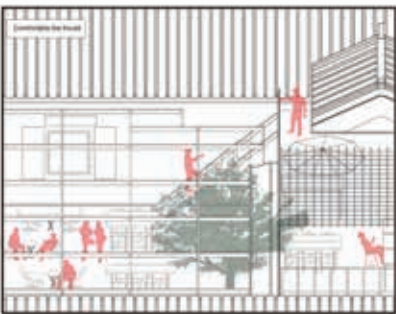
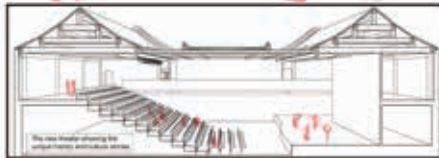
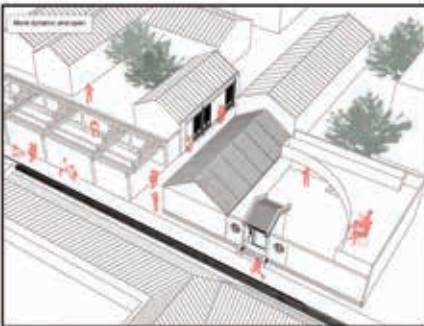
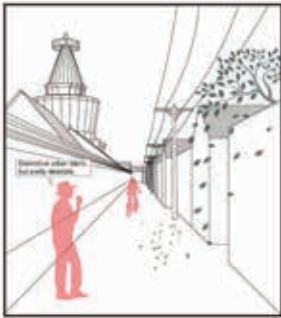
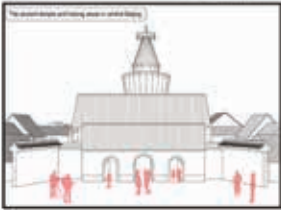
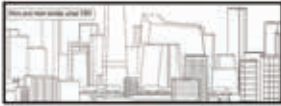


Historical architecture is a petrified history book, slowly telling people all kinds of stories from the past; these may be interesting historical stories, romantic love stories, cruel war stories, and so on.

Linking every family and every siheyuan, hutong is a Chinese traditional neighborhood development pattern that has witnessed the development and transformation of Beijing's history and culture over the past centuries. At the same time, as an indispensable part of the urban memory, hutong not only becomes the soul of local residents' lives but also leaves deep memories for tourists from all over the world. However, due to the demand for rapid urbanization, this precious vernacular architecture and residential form has gradually lost its vitality in the past few decades. Regrettably, some of the abandoned hutongs have been brutally pushed aside and rebuilt into modern skyscrapers, though there are still some hutongs remaining. What future do they face? Is there any way to save these disappearing living modes, to save the lost and submerged traditional culture and history of the city, instead of tearing them down for reconstruction?

In an effort to renovate the hutong area around the Miaoying Temple, this thesis project first consists of research and a study of strategies to make the traditional historical hutong area meet modern needs while creating sustainable development for the future. Renovation theory and urban collective memory are also analyzed, since the project seeks to keep the consistency of the cultural and historical development, maintain the original urban fabric, and enhance the identifiable urban memory. After reimagining several spatial tests of this hutong area, the past, present and future of the area are integrated through the architecture.

Renovation of Hutong Area: Renew the Hutong Area? Renew Memory!



As a strategy for urban development and problems, urban renewal in the US during the last century was adopted quite directly—with demolition and reconstruction. It replaced people and human activities, eliminating the spiritual culture and physical space of the reconstructed, and rudely covering the original context with massive structures and more luxurious buildings. Today, such crude renewals are still common worldwide. Shanghai, as the economic center of China, has been experiencing a similar process of urban development and renewal. The government and developers cooperated to demolish the old downtown residential neighborhoods, ignoring their historical and cultural value, and replaced them with brand-new apartments with less communication and contact among the residents. They allowed the destruction of urban space and the decline of urban life—a problem that must be faced and solved in urban renewal projects.

What is most fundamental for us in urban life and space? In Lewis Mumford's book, *The City in History*, the “magnet” and the “container” are used to describe the city's nature. The magnet precedes the container, attracting non-residents to it for intercourse and spiritual stimulus. It describes the spiritual essence of human settlement, reflecting the human spirit and urban culture and witnessing its inherent vitality. The container, an expression of the material content, is used to store, nurture, promote, and inherit the culture. The city serves as a cultural container; its function is one of warehouse, keeper, and accumulator. These two concepts are well indicated in the later cities because they are the most fundamental demands of human beings and the cornerstone of cities' benign development.

The purpose of urban renewal, in the final analysis, is to maintain and extend the vitality of the city. Therefore, in urban renewal, the responsibility of the city as a container is not only to provide us with physical space but also to create a “magnet” in neighborhoods, to nourish vitality and meet people's social and spiritual needs as an incubator.

Magnet and Container: Rethinking the Dilapidated Neighborhood as Incubator



The COVID-19 pandemic has exposed the fragility of 21st-century society; over the past year personal, emotional, infrastructural, and economic crises have become the norm. While the theses categorized under Methods do not seek to address the pandemic directly, the territory they explore can be thought of as a proactive response to many of the weak points that have been exposed through concerns over health, job loss and stay at home orders, and policies driven by predatory capitalism.

What role can architecture and design plan in support of mental well-being? Can the science of emotional regulation be deployed in the construction of spaces that sooth, rather than exacerbate anxiety, depression, or other stressful emotional states? Can we reconceive of placemaking through fantasy to design living conditions—apartments, houses, towns—that are hyper-local, predicated on context, and ultimately reflect us more personally as individuals? Can our agency as citizens be brought to bear on the reclamation of public space from private entities, and return urban landmarks, like the LA river, to the public? With space at a premium in cities, and urban migration on the rise, how can we reconceive of both the office and the home as spaces that share a more delicate balance? Can we better leverage the promise of smart cities and virtual space to design more fluid and empowering urban environments that serve us, as citizens, in a new post-pandemic world?

COVID-19 has exposed our loss of agency, identity, and empowerment in so many areas of society today. These propositions suggest that maybe—just maybe—smart, carefully considered methods of design can bring that agency back.

Methods

It is crucial to control emotions since they can otherwise lead to actions with unfortunate short- or long-term consequences. Emotion regulation, or the ability to control one's own emotions, is also an important facet of mental health. People are very good at understanding emotions with the help of visual cues; as a visual medium, architecture unfolds a narrative. This project creates a framework for architects/designers that correlates emotions and visuals to understand visuals as a medium for emotion regulation using generative art.

Generative Art for Emotion Regulation: Hybrid Architectural Spaces



The development of technology has made human interactions more efficient than ever before. With the internet, humans stay connected with the rest of the world while remaining sheltered in their domestic space. The pandemic has proven that it is feasible for people to stay in their private space while being connected to the public via the internet. The idea of a smart home is in sync with this trend; it suggests that when connected with the internet, home devices are an important constituent of the IoT (Internet of Things). With such technology and the claim that “the network is the new electricity,” a revolution in domestic dwelling in the near future is inevitable.

Telecommuting has been made possible through the development of the internet and widespread social media. The capabilities of telecommuting have not yet been fully demonstrated, and the traditional mode of working still dominates in most industries. It is only a matter of time, however, before office buildings are obsolete and domestic dwellings become a vital extension of our immaterial labor. By that time, means of supervising immaterial labor will become a challenge to employers.

In the merger of workspace and domestic space, this thesis seeks to provide an architectural apparatus to narrate and facilitate the revolution brought about by the internet, and to probe into the triangulation of the internet, public space, and private space.

Evolving Staff Housing: Regaining Supervision of Immaterial Labor Providers



Fantasy literature world-building can suggest and support alternative paths for architectural practice using the super-stimuli of fantasy “otherworlds” to promote and create more “placed” spaces and improve the well-being of communities. According to Edward Relph, the US has had an issue with “placelessness” since the 1950s, when housing typologies were nationally distributed and rarely localized, resulting in unsustainable developments.

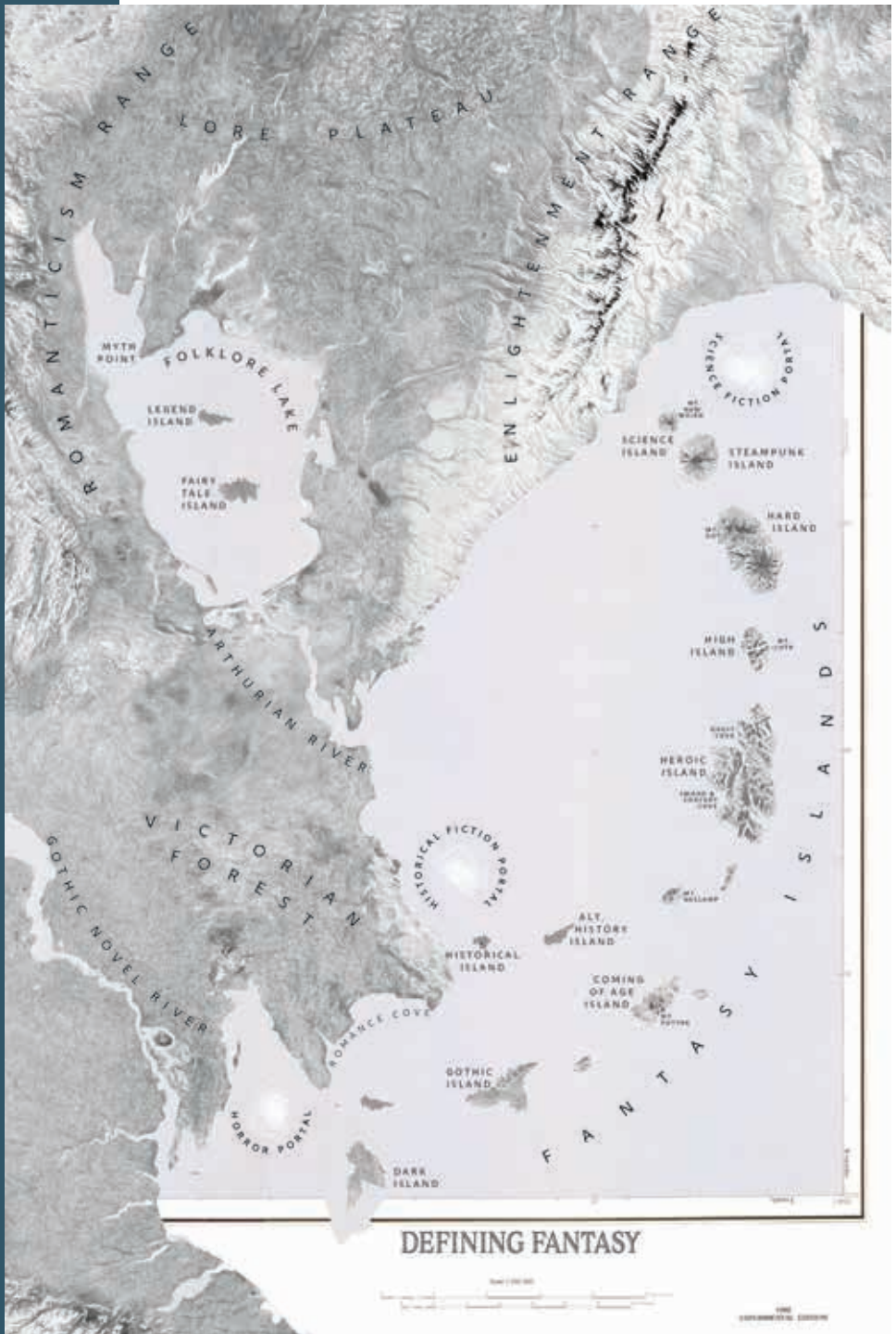
Literary fantasies have created worlds so desirable that they have become a multi-billion-dollar industry that reaches past literature, making the consumption of fictional worlds a central behavior in modern societies. The cultural importance and success of literary fantasy is due largely to the importance of world-building in the genre, since imaginary worlds act as super-stimuli, tapping into the human fascination with unfamiliar environments.

The speculative fiction genre requires a separation from our world, resulting in distinct “otherworlds.” So why fantasy rather than any other type of fiction? Fantasy differs from other types of fiction in that it pulls heavily from folk culture for inspiration. This mix of historical precedent and world delineation often results in a regionally distinct architecture, ideal for dealing with placelessness.

By comparing fantasy world architectures, we can synthesize fantasy elements and create a framework for designing and testing. Simulations are then run, showing how this framework can develop distinctly regional architecture. We then test these new designs against the Living Building Challenge, gauging how the fantasy framework can increase inhabitant well-being.

Using a framework to tap into this massively popular genre, we can teach architects how to promote a more placed and conscientious architecture to developers and owners, and ascribe worth to buildings that score high on the fantasy scale. The importance of other worlds and the folk origins of fantasy literature can help promote the use of sustainable and localized building methods and materials, increase the health and safety of buildings, decrease the carbon footprint of construction, and create a more differentiated and placeable city.

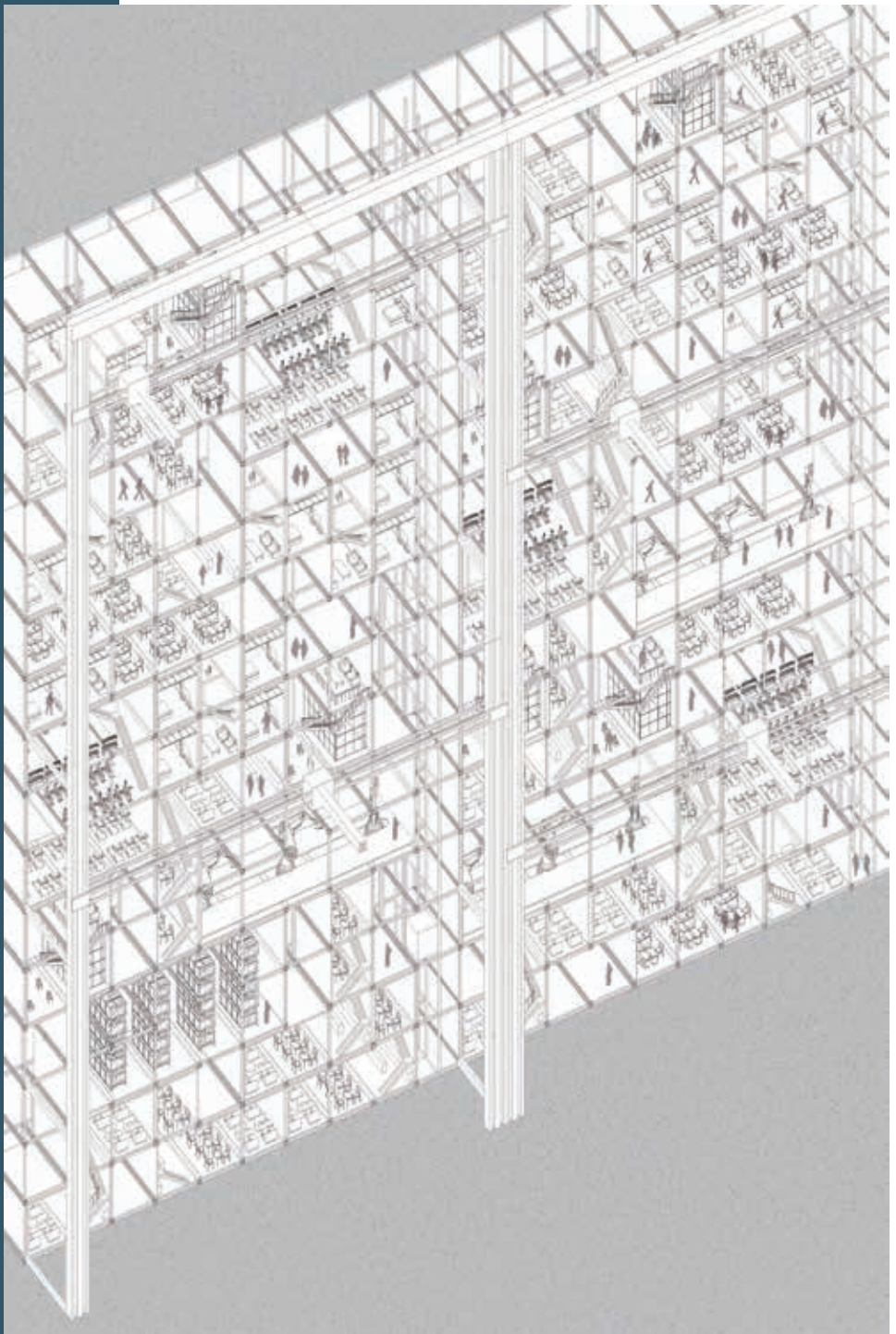
More than a Fantasy: Literary Fantasy as an Architectural Tool



With the outbreak of the COVID pandemic, most workers in the US began to work remotely. This new work pattern has begun to make architects think about the future role of the office. Gensler released a survey that found that 71% of respondents began to work remotely in 2020, and that 52% of respondents hoped to be able to implement a hybrid work model (working some time at home and some time at the office). This data shows that US workers want to return to the workplace while keeping the benefits of flexibility and access to privacy they've enjoyed while working from home.

Given this situation, a flexible and variable combination mode of living space and office space seems to be a reasonable solution. Therefore, this thesis will focus mainly on office and living space, studying different combinations of the two. The combination model will change according to different behaviors of people, changing times, etc. The intention of this project is to design a flexible building system combining office and living spaces, in order to meet the different and always changing needs of people. The frequency of change can be seasonal, weekly, or even daily.

**Explore “Flexible”:
Infinite Modular Combinations**

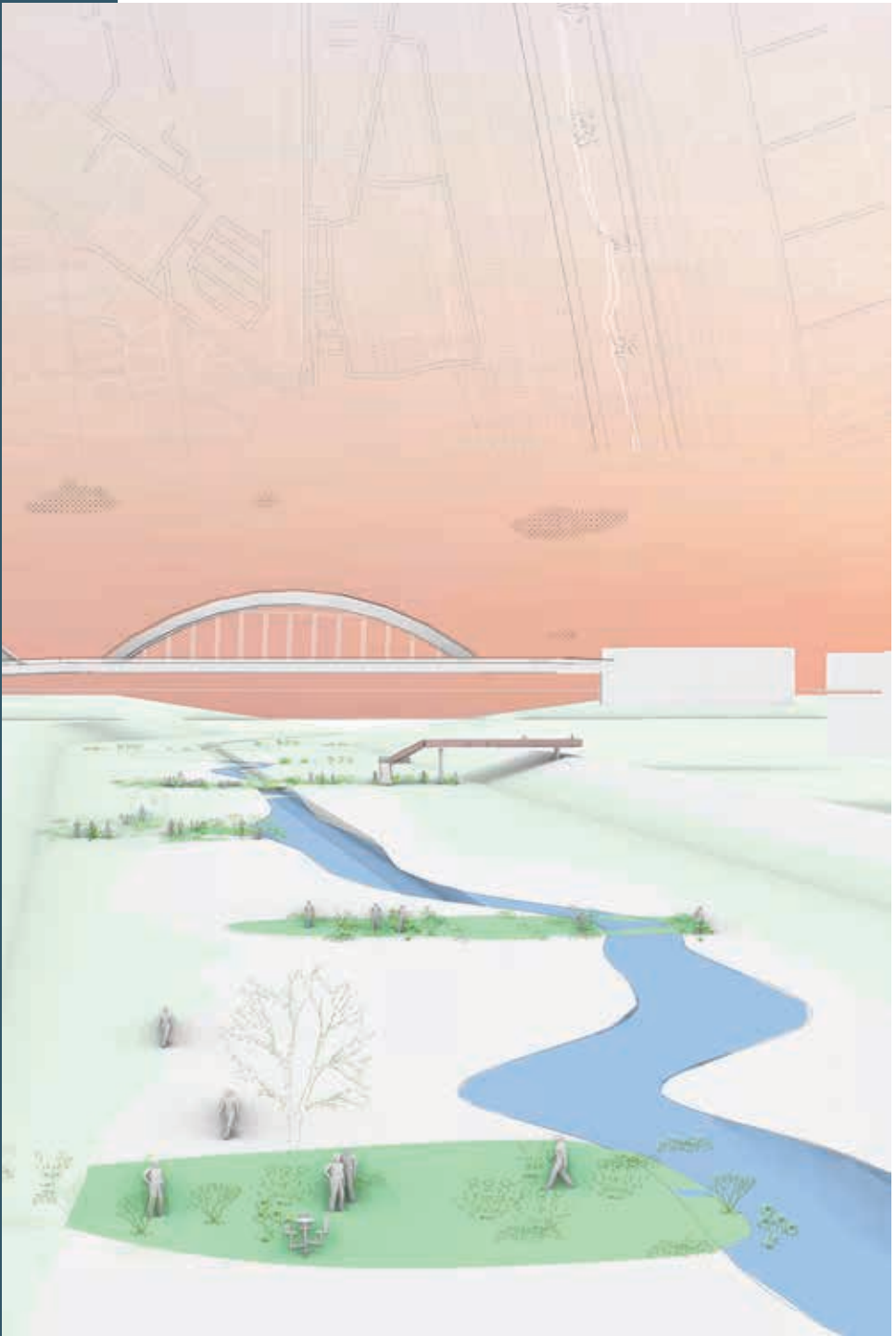


From its source in the San Fernando Valley, the Los Angeles River flows approximately 51 miles towards Long Beach Harbor and the Pacific Ocean. A number of counties border the river, as well as various neighborhoods. In the 19th and 20th centuries, the river powered the city's industry and served as an important transportation corridor, creating economic value and growth. The extensive construction carried out during the 20th century gradually claimed regions in the river's floodplain creating high-risk flood zones. Homes and businesses flooded on numerous occasions; the devastating floods prompted the US Army Corps of Engineers and the Los Angeles County Flood Control District to construct a concrete-lined channel.

Over time, the river has become both literally and figuratively isolated from most people and communities. Most residents cannot see the river, let alone enjoy it. For over 60 years since the river was paved, it has been treated as an unwelcome guest. Today almost all 51 miles of the river flow within a concrete channel, serving a vital function as a flood control measure. However, this function has limited the great potential of the region as a focal point of economic growth, community regeneration, environmental stewardship, and recreational opportunity.

This project aims to contribute to the current architecture and urban design practices often used in the development of civic space. The research examines criteria for developing a waterfront civic space and how the design can be constructed in a way that addresses the needs of all stakeholders. In addition, the powerful relationship between the river and its inhabitants guided its development from a natural river that was nurtured since ancient times, through a source of irrigation for the growing agricultural empire, to becoming a concrete flood control channel constructed by the Army Corps. As a result, the public has fortified enclaves (both physical and administrative) connected to the river, creating a spatial segregation where conditions require an advocacy for an urban porosity. Essentially, the intention is to combine common characteristics of urban development, while creating distinctive public, private, and human-usable spaces to transform the river into a public waterfront.

Fragmentation: Returning LA's Natural Scale and Flow



Throughout the Master of Architecture degree, we seek to build sensitivity to the agency of architecture as a discipline, profession, and practice—that what we do engages, shifts, inclines, biases, affords—or not—the agency of others.

These interactions among actors who ultimately craft our spaces—the network of individuals from user to architect to contractor to sponsor to state—establish the politics of what we do. Fostering an awareness that as a material practice we speculate on, design, and physicalize interventions in our world that are inextricably bound in practices of power is an urgent matter for our discipline’s current and future agenda.

The practices of power in which the products of our discipline have participated this past year—as sites, symbols, or conditions for outrage, viral contamination, demonstration, social distancing, exclusion, and insurrection—are hardly new, but illustrate this urgency.

The politics embraced by the projects organized in this theme are intentionally eclectic; our perspective that students can best develop their responsibilities as architectural thinkers when given the opportunity to delve deeply into a subject of their own fascination is itself a political position. The students were not working within “politics” as a theme or framework. Rather, this is a quality that emerged across conversations grounded in the local “politics” of each project. While themes of access, exclusion, and identity resonate, this is organic. Some are overtly about politics itself; others engage particular political discourses. Some seek to better understand the architectural politics of power and control; others seek to challenge normalized political frames of reference. But all share a fundamental commitment to the ethical propositions, challenges, and potentials of what we do as architects.

Politics

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The industrial city was born in post-Civil-War America, rapidly advancing the machine industry; it manifested through zoning laws allowing the development of industrial districts within major cities across the US, composed of industrial, manufacturing, and commercial warehouse typologies. While this provided many job opportunities, many skilled craftsmen were displaced. Now the rapidly advancing machine industry has evolved into robot automation. By 2030, nearly 73 million laborers will be displaced across America, many of whom reside in what are now shrinking post-industrial legacy cities.

What spaces may the 2030s displaced laborers occupy, and what opportunities may they embrace? With 2030's displaced laborer being the generational descendant of the 19th-century skilled craftsman, architecture has an opportunity to reimagine the narrative that led to displacement. Public space along the street presents a unique informal opportunity for socioeconomic stimulation. The reimagined narrative of the 2030s displaced laborer occurs along the public streetscape of industrial districts. With 73 million US citizens facing potential unemployment and pushed out into the streets, this thesis situates the street in its reactivated context of job creation.

Along our street, catalyzed possible outcomes situate the voice of the displaced laborer in the urban street context of America's historic industrial ecosystem, the legacy city. Here, its urban street conditions are studied and framed to produce new relationships through four street perspectives: the street as an ecosystem, the street as an environmental system, the street as public right of way, and the street as utility storage. Appropriately framed, such elements are situated and reintroduced back into society, evolved to socially excite the epoch of the 21st-century entrepreneur juxtaposed with the 19th-century skilled craftsman.

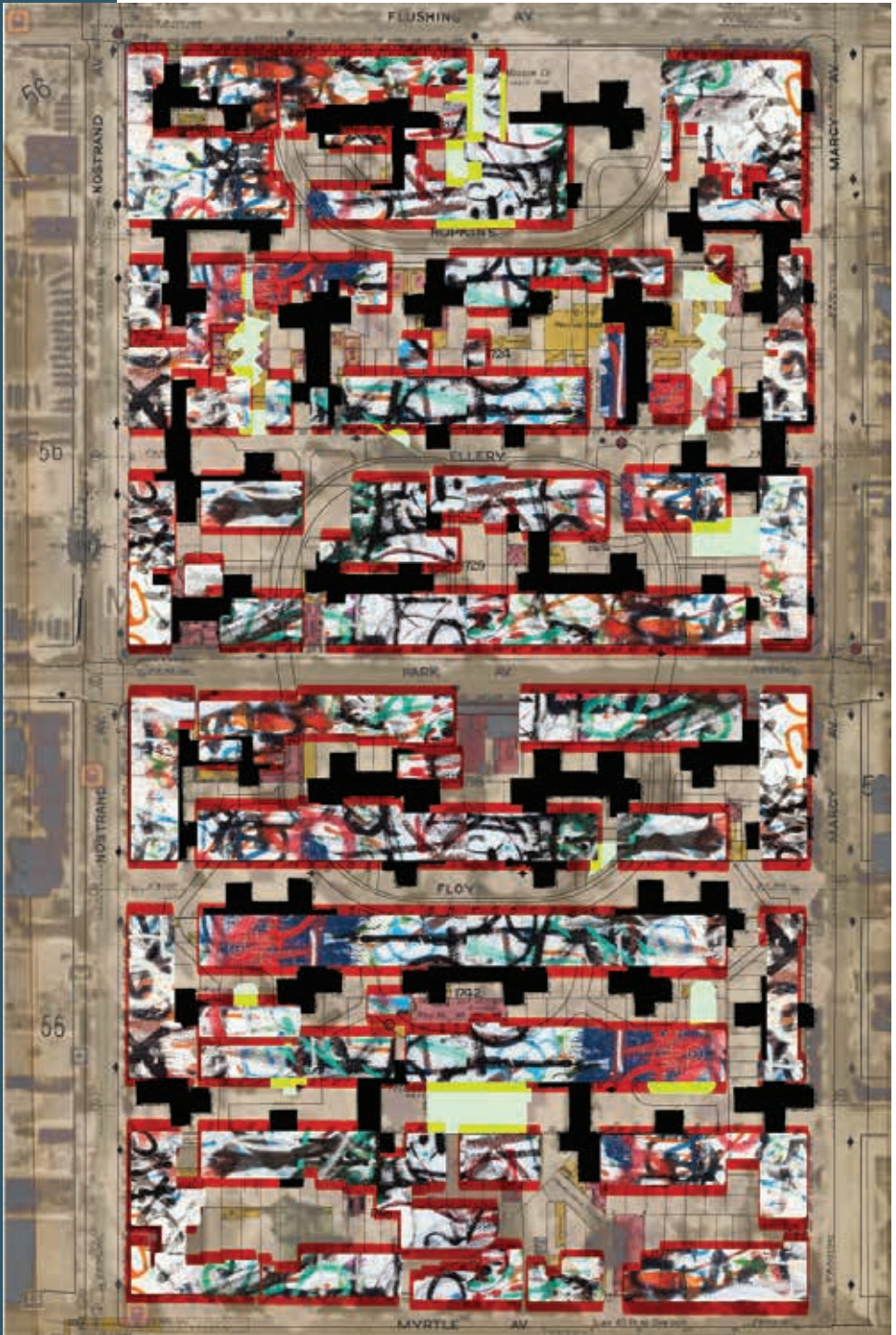
Art of Job Creation: Legacy Cities and 2030s Displaced Laborer



The socioeconomic perils of inner-city, minority neighborhoods can be accurately measured by the coded racism of mid-20th-century urban planning, urban renewal and modernist architecture imposed on communities unfairly painted as “slums.” The resultant lives and socioeconomic potential of these populations are largely dictated by preconceived environmental and systemic factors outside of their control. One of the only redeeming qualities of the adverse dwelling conditions emerging from this historical context of urban renewal is how they became the backdrop and catalyst for the birth of the cultural movement of hip hop. Through subversion of authority, spatio-sonic reappropriation, amplification of identity and communal synthesis, hip hop has gained worldwide recognition as a bonafide culture. It has matured as a movement in every sense with the exception of its spatial and architectural manifestation, in contrast to numerous Euro-centric cultural and artistic movements (Baroque, Classical, Gothic, Arts and Crafts) catalogued in architectural history and theory. This spatial yearning of hip hop culture coupled with the increasingly dilapidated and disinvested built environments from which it emerged represent fertile grounds for deploying hip hop as a spatial paradigm or tool for re-engaging and reimagining those sites of disenfranchisement.

This thesis posits hip hop as a liberatory spatial practice in critique of predetermined spatial, socioeconomic and political constructs of containment. These constructs have limited the agency of its actors and constituents to the realms of commoditized music and aesthetics rather than envisioning new institutions of advocacy, spatial typologies, and reconsidered patterns of development that allowed the propagation of other cultural movements in the western architectural canon. Hence, hip hop has exhibited a great ability to build community while seldom staking a concrete claim in the physical world, more often doing so by reclaiming already established spaces. It can continue to foster community building, while also better informing both temporal and permanent built structures to comprise a network of flexible systems that can counteract the oppressive tendencies of the systems that typically propagate into the built environment.

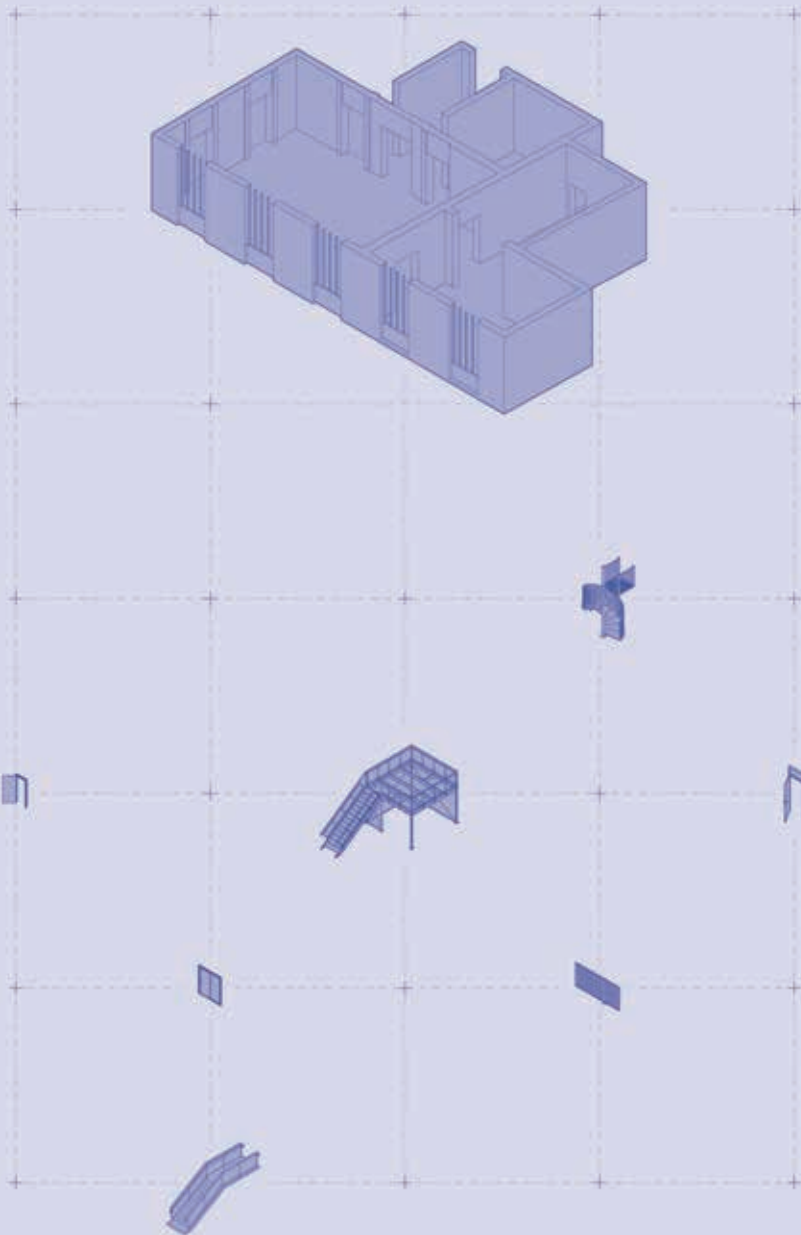
Hip Hop Urbanist Reconstructions: Strategies & Tactics for Spatial Reparations



This thesis explores and imagines how Taiwanese identity—which often struggles to justify its subjectivity given Taiwan’s complex political status and limited international presence—can be represented via the lens of architecture.

Taiwan has been participating in the Venice Biennale of Architecture from 2000, but because of its political status, is only able to showcase under the collateral event category rather than having its own national pavilion. Analysis of past Taiwan pavilions shows that Taiwanese characteristics and culture are often used as the core concept of the exhibition. The word “Taiwan” has been used in the exhibition title six times out of eleven; it is considered a platform for introducing Taiwanese architects and their works to the international community. The Taiwan pavilion is also a means to construct the “Taiwanese identity” internally to the Taiwanese people.

By investigating national pavilions in the Venice Biennale of Architecture, this thesis seeks to decode the construction of identity through architectural propositions; it also examines how architecture is rendered as cultural/political discourse by the national pavilions to manifest certain ideologies.



This thesis imagines how Indonesia's multicultural identities can be architecturally represented to celebrate each particular identity while creating hybrid interconnections—an assemblage of vernacular architectural languages organized through archipelagic imaginaries.

Vernacular Indonesian architecture has been used as a cultural tool of expression of colonial and national rhetoric. Documentations of indigenous societies go hand-in-hand with documentations of their dwellings. Through the process of translation and hybridization, colonial powers assemble chosen architectural elements to create pavilions, buildings, and fairs to represent their cultural dominion. As Indonesia gained independence, a similar fixation on national antiquity appeared under Soeharto, who deployed vernacular architecture as a tool of nationalist rhetoric for a united Indonesia. For him, a theme park of vernacular house pavilions becomes a nationalist rhetorical tool that assembles dwellings into a unified complex. The patronage of traditional dwelling research inspired the Building Research Institute, which documented vernacular dwellings in an organized manner. However, these documentations prioritize buildings as cultural artifacts, obscure the daily life of the users, and leave out settlements that were historically part of their total settings.

Bhinneka Tunggal Ika (Unity in Diversity) is touted as Indonesia's national motto; it promotes the unity of diverse ethnic and cultural identities. However, vernacular Indonesian architecture has mostly become a source of inspiration as singular building forms and not as complexes of buildings comprising the vernacular settlements, supplanting the particular identities of these villages. This thesis imagines the possibilities of interconnecting vernacular Indonesian villages forming a proto-city celebrating each village's particularities, and creating intersections of public space that are a hybrid of different settlements. Inspired by Campo Marzio, an 18th-century etching by Piranesi, the thesis will employ an "archipelagic" metaphor to create connections between vernacular villages, in the periphery of the new planned capital city in West Kalimantan, to create meaningful spaces that allow multi-cultural life settings to merge and intersect.

Archipelagic Assemblages: Intersectional Imaginings of the Lands In-between



We live in a world with an increasing degree of interdependencies, complexities, and uncertainties. The global challenges influenced by globalization, urbanization, environmental degradation, and ideological divisions demand an equally systematic and responsible approach. In this context, architects should think beyond the domain of form and function and tackle the broader social, economic, political, cultural, environmental, and technological issues of our time. These projects explore a wide range of complex issues, including post-pandemic communities, interactive architecture, urban mobility, mass timber public housing, and disaster relief architectural systems through the lens of architectural design. The critical questions include: What is the new live-work space for the post-pandemic era? How can interactive architecture enrich the spatial experience of buildings? What is the future of high-tech urban verticality and mobility? How can mass timber mid-rise buildings contribute to the public housing challenges in US metro areas? And how can modular housing systems accommodate displaced communities in the event of a natural catastrophe? Understanding that a system is much more than the sum of its parts, each thesis takes on these challenges through a systems design approach and responsible design.

Systems

Bees are a key component and fragile part of our ecosystem and life, with only little known about them. The life cycle of bees provides the necessary steps for pollination of fields and forests. Insect pollination is a critical ecosystem service, especially for the production of most crops, and therefore essential for food security. In the US, the production of pollinator-dependent crops is valued at over \$50 billion per year.

Bees are in danger. Their population is decreasing, and the reasons are not fully understood, making it even more important to learn about and take care of bees. This project aims to address architecture as a container for both humans and bees, providing an opportunity to shape a co-living society with nature. The prototype can be applied to various situations and formed in multiple ways. This curious domestic beekeeping system includes a chamber for producing honeycomb, an observation window for enjoying the scene of bee living, and two separate openings for bees to get in and honey to be taken out.

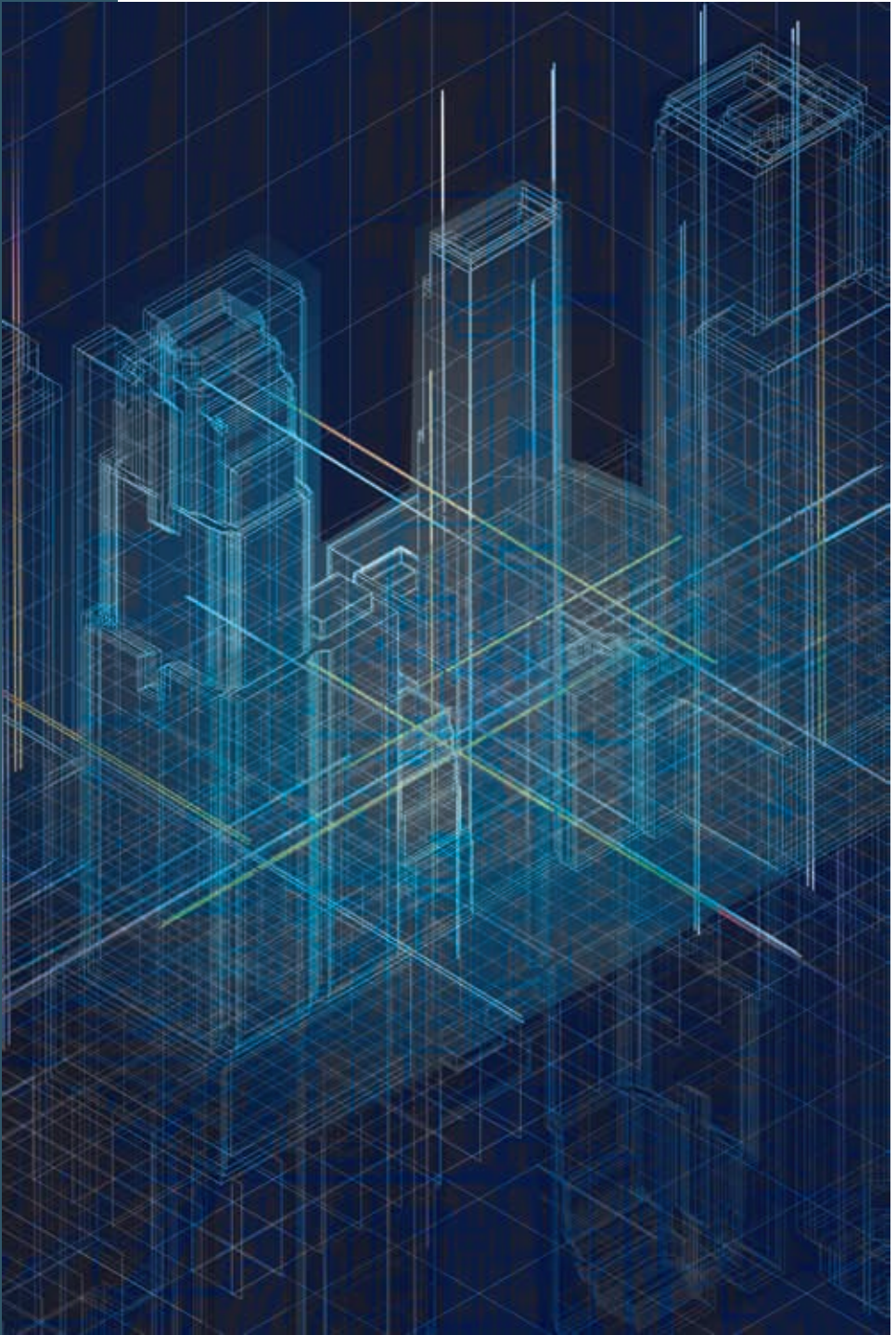
Urban Beehive will undoubtedly make humans and bees friends again and provide an opportunity to live with nature.

Urban Beehive: Co-live with an Important Pollinator



Traditional transit is divided into road, rail and aviation systems occupied by different modes of transportation: cars, buses, trucks, trains, and airplanes. In many cities, the road system is in very bad shape, since it must accommodate so many kinds of vehicles. Recently, some cities have started to divide their roads into several featured lanes such as regular car lanes, bus lanes and bicycle lanes. While this is beneficial to public transportation and personal mobility, it does not address chronic urban traffic issues.

Future cities should provide more efficient urban mobility that is not limited to ground-based (X-Y axis) systems, but that extends to three-dimensional (X-Y-Z axis) systems. With the use of the Z axis, urban streets could be occupied more by the public than by vehicles, which can occupy the air space. In the future, urban mobility will rely less on the ground space than under current urban conditions and will occupy more of the air space, whose potential has not yet been realized.



The aftereffects of natural disasters and ongoing economic and housing crises bring with them an opportunity to propose and promote design ideas that are resilient, accessible and inclusive of the current and future conditions of the Puerto Rican population.

A modular system could be a great opportunity to take advantage of Puerto Rico's climate, social and economic conditions. The proposal is to create a module that returns dignity to the community affected by natural disasters and allows for a system that responds to the housing crisis.

After Hurricane Maria in 2017, many Puerto Ricans have struggled to get their families "back on their feet"; to this day, there is a lack of support from the federal government to obtain commodities crucial for sustaining everyday life on the islands. This leads to a national responsibility to respond to these communities.



Are you a future inventor? Do you love sci-fi and want to live in sci-fi? Welcome to INCU-BO!

[sound from TV]

I blink my eyes.

Taylor, you still there? I don't get this Taylor; you are in my mind, why can't you read my mind?

We believe that the young generation can be successful entrepreneurs with the opportunities provided by the mobile internet. We take care of everything for you. We fund ideas with a key; the key fits a lock in a building. In the building are many desks and chairs, and down the hall are many screens. You'll have a place to live. So, in 15 minutes, you could be working on the project. All the details will be handled.

[sound from TV]

You want to know where I am? It's a long story. It has been six years since I lost my first job. The first three years were difficult—I stayed with my parents of course because I couldn't pay for housing. People like me are called hikikomori, a new term simply saying we are jobless. Politicians call this phenomenon low-desire society. How fair! You can either work 007 or be jobless. I know you must think of James Bond, which isn't completely wrong. He works 24/7 with no break. 007 means working from 0am to next day 0am.

[cooking sound]

So, one day I saw this ad; all I heard was they provide a place to live. Great! Now we come to the question, where am I. We—the people stuck here—call it black box, not only because it is painted entirely black, but also because it is recording everything that happens here. Have you ever watched Black Mirror? There is one episode with people biking in the building every day and they are ranked by their mileage. They live in a huge building covered by TV screens everywhere without any windows. Pretty much like that.

To be continued.

INCU-BO: A Live-Work Internet Incubator



Fostering wellness is a multidimensional, global concern in light of public health crises; diversity, equity, and inclusion; climate change; population density; and resource management. Research continues to demonstrate the impact that our built environments have on our physiological and psychological well-being, inspiring new approaches to the design of inhabitable spaces across different populations and varied geographies, and over time. Architectural design has the potential to raise awareness of the interdependent factors at play and explore design interventions at the regional, community, building, system, and material scales. The theses presented here explore questions of wellness in architectural design across a range of applications, cultures, and contexts, while developing new methodologies and techniques to reimagine how material, spatial, technical, and ambient conditions shape how we live, work, learn, and engage each other. The design research includes the exploration of digital fabrication strategies for emerging educational models in Nigeria, the organization of spaces of wellness for communities in Ghana, and the integration of interactive technologies within living spaces for aging populations in China. It tackles questions of post-pandemic design, analyzing the transformation of physical and mental health as a result of the COVID-19 pandemic, and how buildings and public spaces can readily adapt to current and future circumstances. Through experimentation with materials, tools and technologies, prototyping, and design speculation, new perspectives emerge on designing for the diverse needs and desires of human and ecological well-being.

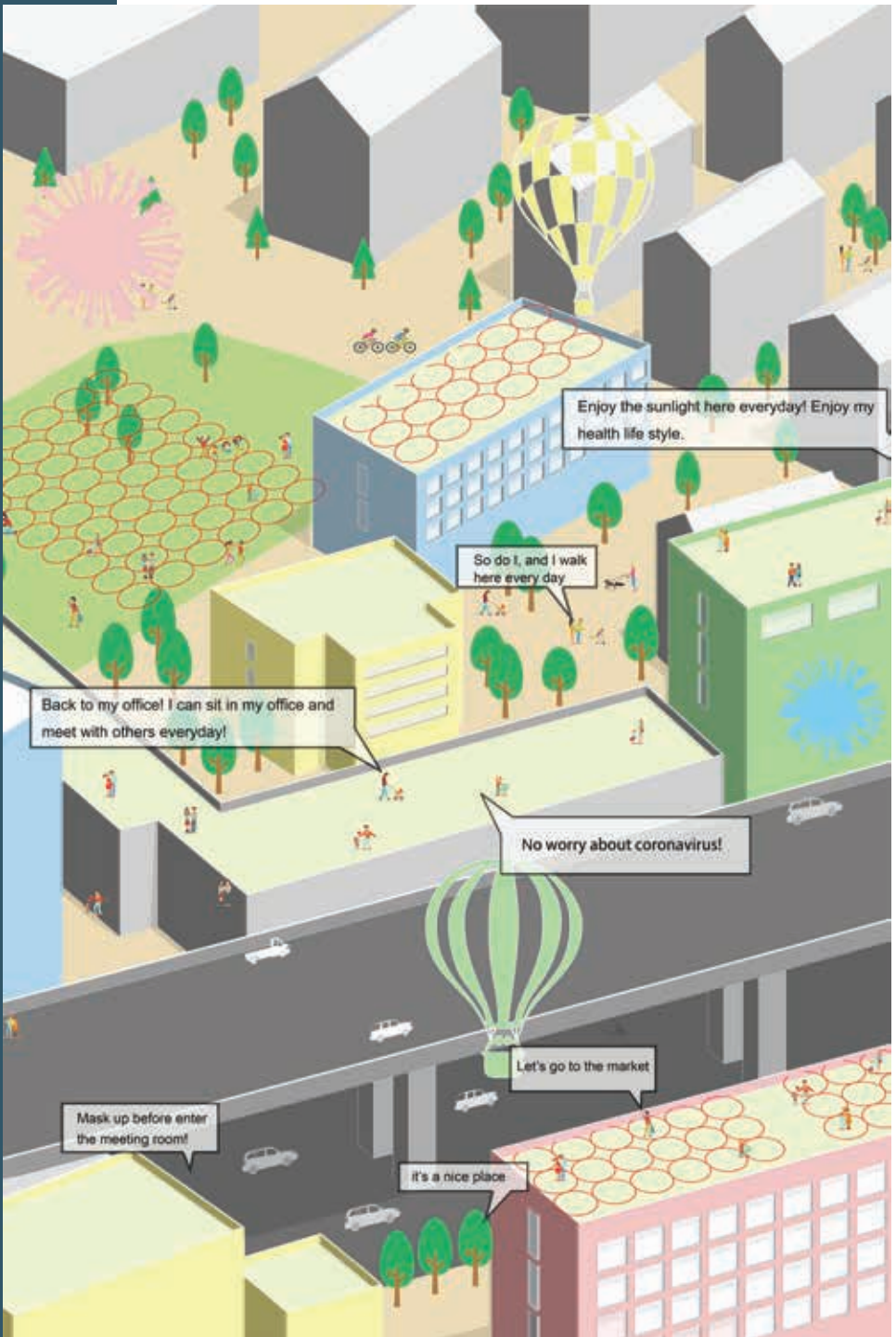
Well-being

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“Experimental laboratories will be able in the near future to give us a new translucent material whose isothermal properties will be equal to that of the thickest wall. From then on, we will witness the inauguration of a new era: buildings will be altogether hermetically closed, the use of air in the rooms being provided for by the closed air circuits. Windows will no longer be needed on the façades; consequently neither dust nor flies nor mosquitoes will enter the houses; nor will noise.”

— Le Corbusier, *The Radiant City*, 1933

Humans have a long history of fighting against viruses. A century ago, Le Corbusier proposed “exact respiration” in his Radiant City as a way to avoid contamination. The Coronavirus, together with the increasing use of the internet, have certainly reshaped our lifestyle. But Covid-19 is not the first and won’t be the last pandemic. Citizens desire adaptability, and the city space needs to become more flexible and resilient in any possible new pandemic era. The thesis is based on an analysis of Coronavirus, including research on social distance, the new technology of infection, and modular construction.



Enjoy the sunlight here everyday! Enjoy my health life style.

So do I, and I walk here every day

Back to my office! I can sit in my office and meet with others everyday!

No worry about coronavirus!

Let's go to the market

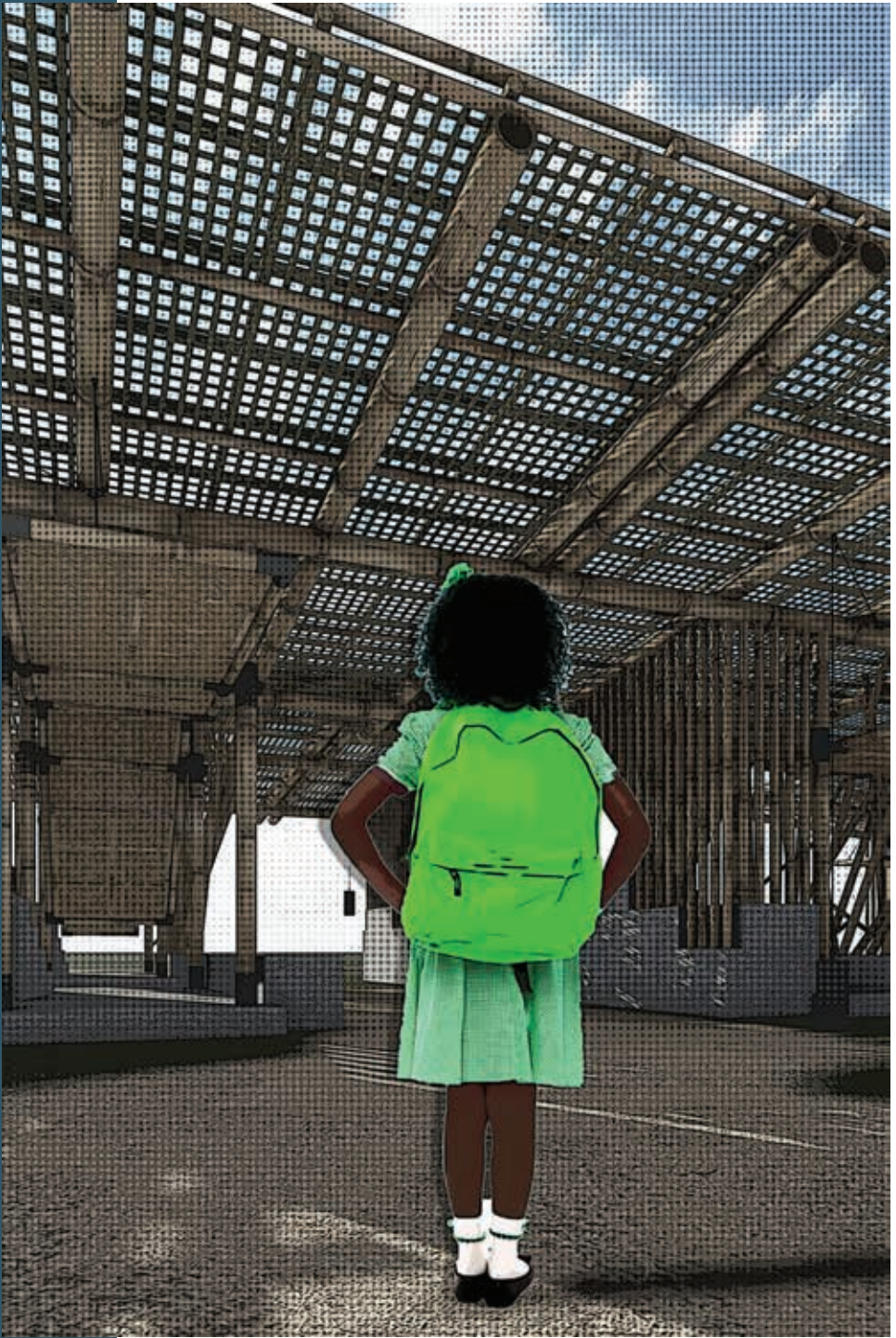
Mask up before enter the meeting room!

it's a nice place

Nigeria has over 13.2 million kids out of school, the most in the world. One in every five out-of-school children in the world is Nigerian. The northern part of the country has the highest population of out-of-school children, driven primarily by decades of terrorist attacks and religious and cultural beliefs. They believe that the adoption of western education is eroding the cultural aspiration of the people. The terrorist group Boko Haram (meaning “Western education is forbidden”) has exacerbated these issues. The north has over a century-old Islamic education system that has been abandoned and neglected. The arrival of the colonial masters led to the educational system’s failure in Northern Nigeria.

This thesis investigates the Almajiri system—its historical background and current state—and then speculates a new architectural typology that re-imagines the system to cater to displaced and abandoned children. The typology encourages learning in the local language of Hausa, building with locally found material, spaces for transformation, and a learning environment that mirrors the Hausa culture. The thesis proposes a “farm, learn and live” approach to the Almajiri schools as a sustainable approach to curb the system’s excess. Access to food is one of the biggest problems the Almajiri students face. The thesis speculates a healthy system that weaves farming and learning in Almajiri schools with a living component.

Farm, Learn, Live: An Architectural Typology for Almajiri Schools



Mental health in Ghana is an issue treated with the utmost disregard. For years, a majority of Ghanaians have refused to acknowledge mental illness as a public health issue but instead attribute mental issues to spiritual factors such as witchcraft, curses, insanity, etc. Churches and prayer camps have become the primary spaces to house patients with mental health issues; these camps are mostly situated extremely far away from civilization. In these spaces, the “patient” is subjected to all forms of extreme restraints and measures due to inadequate facilities and infrastructure. The interior spaces in these establishments have little to no breathing room and possess no considerations for the different kinds of mental health disorders. There has been little effort from the government to address this issue, the most recent being the Mental Health Act of 2012. The World Health Organization estimates that there could be about 3 million Ghanaians living with mental health issues.

This research focuses on the city of Kumasi, more specifically the village of Adiembra. The historical origins of the building typologies in this village suggest that there is room for design intervention to address mental health disorders. Renowned psychiatrists have argued that the communal method of treating mental disorders has more benefits than the institutional method. The goal of this project is to move patients away from these isolated prayer camps located in the mountains and bring them back into the community through the integration of individually designed spaces that cater to specific mental health disorders.



The city-building movement in contemporary China has experienced 30 years of rapid development under the coercion of power and capital. Urban villages, the “cheap urban space” in cities, provide affordable housing designed and constructed by landlords for migrants who lack the necessary professional skills in a rapidly developing economy—serving as an essential secondary market of urban housing. Housing numerous migrants with different backgrounds and occupations, urban villages become a mixed-use and complex community. However, because they are heavily populated and bring with them various challenges, such as fire risk, public security, sanitation and quality of life issues, urban villages are becoming a social issue, leading to demolition and redevelopment.

There are some people who nevertheless love to live in the urban village because these highly dense areas combine lively personal experience and intimate social connection by offering human-scale buildings and infrastructures. This thesis questions the method undertaken by the government—constructing repetitive massive towers with similar housing units, façades and floor plans—and seeks a better way to rethink and redevelop the urban village. In addition, this thesis explores how to provide more open space for residents in a limited area allowing diverse informal activities to occur and improve the quality of life in the urban village.



Within our lifetime, we will see an increasingly aging population in China; the social isolation of the elderly is occurring every day. Simultaneously, more and more young people migrate to large cities, while older family members stay in their hometowns to ease the younger generation's burden. At the same time, some children are left behind in the small towns since they cannot get Hukou (similar to a domestic passport) in big cities. Parents are so busy with their work that their children are not taken care of. The once-collectivist family culture has been destroyed; the daily life of the elderly without their relatives has become monotonous and lonely. Also, with the advancement of technology, the younger generation is increasingly dependent on smartphones for social interaction and life, further increasing the possibility of the elderly becoming isolated from daily life.

This thesis supports the notion that various influences and ideas shape meaningful architecture through different life scenarios of different generations of people. Its purpose is to push us to think, and ultimately to ask: Can architecture create neo-collectivism for these older people who are isolated from their daily lives? Can different generations get together again?



Syracuse University
School of Architecture
Thesis 2021

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Syracuse Architecture Thesis
2021 is published by Syracuse
University School of Architecture.

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