Greetings and Welcome to Los Angeles and to SCI-Arc...

SCI-Arc has shifted its Graduate Thesis to the Fall. The critical discourse that heretofore concluded 3½ years of graduate study now serves to energize, to stimulate, and to provoke the next intellectual chapter at SCI-Arc which may confirm or contest its predecessor in that on-going narrative.

Cont.→
We will carefully examine the progenitors of the present thesis, one progenitor at a time; then pass that debate student by student, teacher by teacher, single-minded or nuanced, on to the successors who are carefully listening.

Our goal is to continue to adjust our goals, thoughtfully, and we appreciate your willingness to assist in the process of re-constituting the SCI-Arc pedagogy.

The Graduate Thesis debate is our epiphany and our synopsis: where we were or imagined we were as a school, as advocates of architecture and city making, over the last year [or years], and whether our point of departure for 07–08 will confirm a previous thesis, require an antithesis, or synthesize the two.

Thank you for agreeing to help us — students and faculty — to scrutinize our premises and ourselves.

There's nothing in the SCI-Arc discourse [past or present] that's sacrosanct, as many of you have come to know. No particular politics are required. The discussion is wide and [hopefully] probing. Every premise, conceptual strategy, technical means, presentation technique, and theoretical conclusion is open to challenge or to confirmation. We prize both the unequivocal pronouncement and the nuanced critique.

SCI-Arc is always and forever a venue for debate on the movement of ideas over time. How does misfit become fit and again misfit? How does the once radical become the conservative? How does the edge [often imperceptibly] move to the center? And can one, can an institution, perpetually inhabit the edge, or is the edge itself in danger of becoming a commonplace?

SCI-Arc is a place for testing ideas without inculcating allegiances. The promulgation of a particular ideological predilection [vis a vis alternative prospects] confirms a belief in/acceptance of an idea or position. In practical terms students are entitled to a particular belief [for the moment], but the institution qua institution remains an institution of non-believers. We are not the progenitors of the “how to be a radical architect” pro forma, because there is no such pro forma.
Since its founding, SCI-Arc has maintained a proud tradition of graduate design theses. In addition to a consistent stewardship of the thesis within the architectural discipline, SCI-Arc has been dedicated to the empowerment of individual design vision on the global stage. The graduate thesis program at SCI-Arc represents a culmination of the graduate curriculum and a significant test of the students' ability to synthesize and produce critical and rigorous architecture.

For M.Arch students, preparation for the thesis begins at the end of the first year, when they submit portfolios of their work to a graduate review committee, who review their strategies of representation and ability to communicate effectively. Prior to entering the Thesis Research and Preparation class (thesis prep), all graduate students submit their portfolios, which provide immediate feedback on their particular design vision and serve as a solid foundation for the development and direction of each individual student. In thesis prep, students work in small, topical workgroups, led by a thesis advisor, to prepare their argument and the research and materials necessary for an intelligent thesis.

Upon successful completion of thesis prep, students are encouraged to strengthen their thesis arguments through the selection of a thesis advisor of their choice with whom they will work independently on their design thesis. Thesis advisors are not limited to SCI-Arc faculty: students may select advisors from outside the school in order to foster an intellectually challenging relationship. During the thesis term, students undergo a series of public reviews, with their advisor present, to evaluate progress and develop their projects in the light of the collective intellect of the reviewing body.

The SCI-Arc graduate thesis program culminates in a public two-day event in which students present their thesis projects to critics from all over the world. A celebration of academic achievement, the SCI-Arc thesis weekend is widely regarded as a major forum for the discussion of fresh insights and innovative concepts among noted theoreticians and practicing architects.

Hsin Ming Fung
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The importance of ornamentation had been taking a backseat since the modernism movement. Even today, ornamentation can be thought as only complex and dynamic geometries, forms or envelopes which reflect the latest technology and technique. However, I believe that the ornamentation in architecture is an auxiliary performance which embellishes the main system or function to make it more expressive.

My thesis investigates the reconfiguration of the meaning of ornamentation at localized environments in an architectural envelope.

At the localized level, the detailed spatial and functional conditions can be controlled by implementing specific rhythmic patterns, harmonic progressions, or different tempo of motion gestures. These elements act as ornamentations, applied onto the main architectural components or systems, creating certain experiential conditions. These specific conditions aim at affecting people's emotional reaction and experience which are the integral matter in the relationship between architectural space and the human being.

In my thesis, the building mass consists of the assemblage of several types of figurative ornamental components which are classified by geometry, scale, material, and color. In terms of composition, the ornamentations take on an auxiliary role, performing at specific positions under certain conditions, not overtaking the hierarchy of the main architectural system. However, in the experiential realm, the boundaries are blurred and the distinction between ornamentation and architectural system is not as apparent.

The exterior façade of the envelope not only reflects the interior continuous ornamentation in terms of the mood, tone, function and spatial experience; but also, through the usage of the appropriate material, scale and proportion, the exterior ornamentation aims to be an icon or a branding identity which seeks recognition from the society, economy, and the culture in which it is immersed in.

The thesis goal is to create a higher level of spatial quality by classifying ornamentations to maximize the potential of a merger between the aesthetic mood created and the human emotions evoked.
With the emergence of distributed forms of information the central role of the library as a repository of facts and information is constantly being redefined. While it is still important to have this kind of resource of storing physical documents, texts and references, it has proven to be a diminishing draw in terms of library traffic.

In investigating the various types of media along with the current trends of information sharing and dispersing, there is a shift in how people access and attain data, which requires a reorganization of the library as a knowledge center.

The types of space necessary for the mega media library are dependant on the user activity occurring within. The activities are divided into three categories according to the level of participation from the user, ranging from passive, immersive, and interactive levels. The passive level maintains the traditional library method requiring the user to exert the most physical activity of searching for a textbook. At the immersive level, the user is saturated with a set of digital information, but has a choice of media delivery type of audio, visual, and digital text. At the interactive level, the user becomes an active participant in the information input and output experience, allowing them to alter and manipulate the information.

In taking on the role of a central information hub, the mega media library is an attempt to provide multiple levels of activities for the user and the community.
Through history architects have tried to find a way to respond to the ever expandable informal systems that develop in the cities, with a certain amount of jealousy since it has been clear that architecture has never been as successful in providing an instantaneous response as informal settlements have. The city offers what architects will like to provide, it offers spontaneity, unexpected spaces, mixed use, it offers the formal and the informal, it offers public and private spaces, and architecture lies in between those systems some times being part of it and sometimes not.

I am trying to take what we have learned from these uncontrollable systems and offer an option to formal architecture. I do not intend to create a master plan of a city; my thesis is to create what could be called a prototype in time and space of how a trans-formal architecture could be developed. By choosing a site that offers the necessary characteristics of becoming a developing point in Mexico city, that already has attraction points like a university, a park and a suburban train station. I intent to create a project that could be the catalyst of not only a mixed housing project, but also a space that would promote recreation, leisure and entertainment.

The project as it may sound does not intend to be a massive architectural project but a project that could function as a filter that diffuses its boundaries and allows the street life to penetrate it as if. It intends to be a scheme that takes place in different stages. Thinking of the mixture between formal and informal developments, this project would stay within the norms and provide the services that are very well needed, but it would allow its transformation in time. Taking advantage of the already existing infrastructure and creating an infrastructure that would provide the connections between the developing elements. The thesis takes place in the re-definition and construction of a platform that allows the project to rebuild itself, re-constructing it into different or larger programs, to match the needs of the community, more as a networking method than a stacking method.

The way the thesis its tested in a mix-housing development does not intend to be a formal proposition but a prototype of how this settlements could take place. It intends to be a project that can be reconfigured, taking into account new construction

“It is more and more widely recognized today that there is some essential ingredient missing from artificial cities. When compared with ancient cities that have acquired the patina of life, our modern attempts to create cities artificially are, from a human point of view, entirely unsuccessful.”
— Christopher Alexander
This is a study.
It is perception.
It is real.
It only lasts a moment.
It will always be a part of what follows.
It will never be lost.
It is not to become a product of the environment,
but to become a participant in it, sharing in the
dialogue of all the forces acting, changing, and being
changed.

This is a discussion.
It is the expansion of context.
It is engaging with the phenomenal and perception.
It is to recognize associations and attitudes.
It is the way it touches, the feeling of it.
It is a sensually exhausted state where all there is is
this. It is recognition of the moment in whatever ma-
terial it manifests. It is the awareness of a continu-
ously changing context.

It is perceptual moments.
They are scattered across a landscape.
They are discovered.
They are not.
They are treasures.
They are evil places.
They trigger memories and wonder, offering a
heightened presence of location, whether in place
or in time. Consciousness delivers the freedom to
identify boundaries and ignore them.

I am somewhere.
I am a participant.
This participation changes me.
I am not the same.
I am different, made different, making different.

This architecture is experience. It is the context.
It is generative. It is the shift toward awareness,
consciousness, and possibility.

It is this.
In a society where the rate of change in the way we live and the technology we use is ever increasing, it is only natural that the spaces we use will also be in constant flux. Current architecture is only meant to last a certain number of years before it is altered, expanded, contracted, moved, or terminated. In an attempt to respond to the situation, the goal is to develop an architecture that is capable of changing its form according to its use at any particular moment. Using existing technology and embedding it within an architectural structure, we can create temporary forms and spaces that can appear when needed and tuck away when not in use, therefore allowing multiple functions to exist in one location and minimizing the necessity for manual labor and transportation of materials to create these spaces.
The unknown keeps us curious, and when we have exited the realm of the civilized, we can never know what to expect. But what if the wilderness is completely confined by the city? Can an island, practically just a speck of what was once the unknown frontier, possess the mystery and drama of the wild? Could Griffith Park be such a place? What might such a park typology be?
Recently completed projects and selected competition winning entries seem to indicate a particular sensibility with regard to the expression of mass in architecture as sculptural, iconic forms. This would be a deviation from the modernist obsession with transparency, lightness, dematerialization and the articulation of planes and surfaces.

This investigation specifically targets such monolithic masses that are proliferating in contemporary architecture.

These largely opaque and homogeneous forms often possess an iconic appeal and command a certain presence. In some cases its massiveness and opacity act as a foil to its surroundings, creating a desirable visual and spatial tension. However, there are also criticisms that are commonly directed at such forms. The large areas of opaque surfaces often create “dead” space in its immediate surroundings. This results in highly internalized spaces that lack connection with the exterior, which may be undesirable for certain types of programs, as well as being a hindrance in efforts to connect cityscapes. Another area of concern is the homogeneity that comes as a consequence of the scale and continuity of such forms.

“Diaphanous Mass” is a design research project that seeks an alternative expression of mass in order to attenuate the above mentioned problems without losing its monolithic and sculptural appeal.
With the development of digital technologies in contemporary architectural design, the line, used in the digital model, contains the ability to hold more information. Structural logics, material knowledge, and greater precision can now be placed within the line used in the digital design environment.

This thesis calls for a new development and methodology of how design is conceived, where the line is understood as containing intelligence that can be used to bring elements such as structure, materials, and behavioral logics to the forefront of design. Designing with this new methodology will allow for the intertwining of intricacy and detail throughout the finished product. Making the intelligence of the line the focus of the methodology centers the design on creating the many differentiated parts and establishing their relationships and behaviors with one another. Thus, the lines of intelligence initiate the architecture.

Using this constructed methodology, this thesis will center its research on studying and redefining the typology of the pier. It will investigate the intelligence of the line and its influence on form, enabling the architecture with the ability to adapt to and change the coastline condition.
2D -½ is about texture and surface, decoration and form, depth and enclosure.

This thesis explores the tension between the 2D and 3D worlds, looking beyond decoration as simply an aesthetic. Utilizing crochet as a technique for creating spatial paradigms, this project investigates the transition from surface to object. Through a process of repetition and scripted movements, a linear material is manipulated to create multi-dimensional patterns that challenge the flat surface.
It has long been accepted that buildings can adversely affect people’s health and cause damage to their surrounding environment. Instead, the real issue should be what buildings can do to make people well and improve their surroundings by protecting them from the extremes of a changing environment. Therefore, the role that architecture plays in the city is as a vehicle for change. Architecture must be adaptable to the ever-changing needs of its users and be symbiotic with the environment that surrounds it, correcting the impact of past transgressions. Architecture should not simply consume space, but improve it for future use.

ParcVert is sited in the infamous “Asthma Alley”; a region that stretches across the boroughs of New York City from the Bronx down through Queens and into Brooklyn. This is an area whose air has high concentrations of particulate matter caused by neighboring power plants, roadways and industrial developments. This harmful smoke and waste has contributed to an increasing number of asthma cases, especially amongst the young and elderly population.

This project will be a touchstone for awareness, education and future planning in the area of solution based architecture and urban development. It will act not only as a beacon for the future of a changing neighborhood, but also as a beacon that informs the public of the problems at hand.
Formalisms trajectory arose from a desire to progress architecture through the development of new forms. To achieve this goal formalists shunned their traditional understanding of architecture. To revolutionize the aesthetic of architecture during this period they called for new design protocol. Form was to be liberated from world constraints and traditional rule sets. This new protocol looked to advancements in technology to be deployed as a design tool. Digital design software provided the autonomous environment needed to discover new forms of architecture.

With the successful appropriation of digital tools and technology into our field, traditions and conventions of architecture have been redefined. With formalism’s concepts shifting from goals, to operating principals, it is time for additional innovation. The next step, is the augmentation of existing design protocol, to extend the design phase beyond the massing study and into the design of assembly. While methodologies of traditional architecture dictated the designs manifestation in mediums that were forced to address typical conventions of architecture. Design of assembly was inherently imbedded in the design process.

The ability for the designer to operate outside of a material world brings about both new opportunities and new challenges. In the contemporary paradigm, the same conventions that were shunned to liberate formalism created an environment where the designer was no longer forced to negotiate assembly in design. However, the same autonomy that brought about the demise of assembly has the potential to liberate it in the same manner as form.
This thesis engages and explores an interest in the subtle yet immensely powerful nuances within banal objects that potentially could change one’s behavior. This basic understanding resulting from a knowledge established or derived from everyday experiences becomes a platform that can develop into an objective position enabling the affectual possibilities or influencing behavior. With this established platform it is possible to incorporate the breakdown of the affordances that are perceived or are inherent within said banal objects and begin to strategically utilize them with form and materiality creating spaces that potentially influence or change behavior. Thinking of specific mundane basics of knowing how to relate to your surroundings and understand your limitations or possibilities. Take for example the common everyday folding metal chair; there are many properties relating to form and materiality that we recognize with visual and haptic observations, which in turn allow us to understand the object to be a chair and therefore to be used as such. Examples are as follows:

- Haptic observational examples:
  - Weight
  - Sensation of temperature
  - Smooth vs. rough
- Visual observational examples:
  - Flat surface
  - Surface area (enough for one person)
  - Height (at a comfortable level for sitting).

By comprehending these perceptive qualities from simple observations it is easy to recognize limitations and possibilities. Concluding that within the defined rule set, architecture is both made of objects and objective based upon perception.
Variegated Production: Fabricating and Consuming in the New Downtown Los Angeles
Advisor: Gary Paige

GRACIELA HODGSON

Variegated

Pronunciation: "ver-E-&-"gAt, "ver-i-"gAt
Function: Transitive verb
Etymology: Latin variegatus, past participle of variegare, from varius various + -egare (akin to Latin agere to drive)

The verb “to variegate” means to change, to mix, to modify, to diversify, to transform, to mutate and to adapt primarily by the introduction of elements or color that will mark the subject as having a characteristic of variety. The goal of this thesis is to investigate and apply the notion of variegation on a portion of the city which is characterized by a border condition by testing its effects on three significant scales: the urban, the architectural and the building envelope/skin.

The Warehouse District continues to be an industrial zone inhabited by factories and storage facilities, while becoming home to an increasing number of new “loft style” residences. In a city attempting to reinvent itself, is there room for an alternative to the adaptive reuse, loft style cliché or is the city doomed to see the emergence of a full fledged “monoculture”? 
As technology, needs, and the discipline of architecture evolves, building typologies coalesce into standardized forms. These forms shape our experience of certain spaces, and by extension our imagination towards the activities that occur there.

The architect who challenges an established typology must look to the essentials of form in order to break out of the expected. Such architects have often based their innovations on a core understanding of geometry. A masterful use of geometry can mediate between disparate conditions, establishing affiliations and compelling juxtapositions.

The resolution of competing conditions within a work of architecture exemplifies not only successful architectural craft, but is a generative action producing new forms and potentials for interaction and creativity.

The typology addressed in this thesis is the international airline terminal. Aside from logistic and security concerns, large terminals face a fundamental challenge. Over the past decades the programs of these buildings have expanded from the functional simplicity of transit interface to include shopping, eateries, and civic spaces. Airports have become extra-national urban spaces unto themselves.

In this design for a new international terminal at Los Angeles International, a geometric system enabling localized and evolutionary difference informs both structure and spatial organization. Conceptualizing the terminal as a field of multiple velocities, orientations, and durations of occupancy, it is the hope that such a architecture can truly stimulate the richness of an urban, cosmopolitan environment.
Cities are designed by placing objects in the field. Los Angeles is a city where developments turn their backs on outsiders, a city where neighborhoods are split by large freeways and concrete river beds, and a city where one experiences only 1% of the buildings that they pass by on a daily basis. This results in Los Angeles being the world's largest village.

To connect the city I am going to change the experience of architecture from a visual experience to a constant experience. I am doing this by using manifold geometries to blur the boundary between inside and out, by changing architecture from a destination to a constant and by turning Los Angeles into a 13 billion square foot building.

In Los Angeles version 2.0 the junk space above, below and around the freeway infrastructure will be the starting point for the 13 billion square foot building. The building will connect the gaps caused by the freeways, it will increase density by adding large amounts public and private space in a layered manner, and it will democratize the junk space by designing it and using it.

Right now is the time for Los Angeles to change its planning approach. We are running out of space, adding to traffic and turning L.A. into a larger and larger village with the current city planning strategies. L.A. 2.0 will not try to become a new New York by growing more vertical and getting rid of cars. L.A. 2.0 will still be L.A. but cleaner, more beautiful and better!
Jerusalem is rich in its colors, textures and smells. It is diverse in its cultures and traditions, and for the most part in its urban textures. Jerusalem is the outcome of a city being built over many archeological layers.

In my thesis I intend to address the idea of re-planning the Old City of Jerusalem as a border town, in between two countries, yet keeping its international and multi-spiritual identity.

There are two conditions that exist in Jerusalem: the visible — in which the city structure, as in other cities, is based on urban layers; and the invisible — where tectonic processes have affected the urban fabric.

As a consequence of being an important spiritual center to many cultures worldwide, Jerusalem has become throughout the years a place charged with both an emotional sense of affinity and of correlation.

Due to the negotiation process throughout the decade, it has occurred to me, as it has to many others, that the possibility of the city being divided into two different territories will become part of our reality.

In my vision I can see a city of conciliation. A retrospective to the past arouses the fact that back in 1947, around the same time that Israel was established and declared as a state by the UN, the UN headquarters was established in New York. For decades Jerusalem was considered as the center of the world in many religions and for different cultures.

Why cannot the city of Jerusalem, when peace comes to lie upon it, become a place of negotiating, bridging, not only in a global scale but also for the individual pursuing a better future?

The city is divided into four quarters, each one distinct in its architecture and cultural nuances. This thesis proposes an international urban condition in Jerusalem in which a new negotiation center stitches the city into one.

I do believe that changing spatial conditions can bridge over political, social and cultural disputes.
Architecture is also a manipulation of numbers representing proportions and relationships between parts creating harmonious compositions. Nature, perhaps one of the greatest architects, has mastered proportions and over the course of millions of generations of evolution has designed a diverse world of beautiful creatures. Throughout history architects such as Vitruvius, da Vinci, Alberti, Palladio, and Le Corbusier have all been seduced by the power of proportion. Architecturevolution continues Le Corbusier’s research into the realm of proportion and design coupled with new ideas and tools of evolutionary development, genetic algorithms, and parametric design to explore a new breed of architecture. Beginning with the raw numbers, the dimensions of the building parts and their inherent parametric relationships, Architecturevolution will manipulate the numbers through a genetic engine across a gradient of external conditions to create a diverse field of architectural solutions.

“Music is a secret mathematical exercise, and he who engages in it is unaware that he is manipulating numbers.”

— Leibniz
Archipelago: Genesis of an Emergent Urban Revolution
Advisor: Tim Durfee

Architectural restoration and rehabilitation are among the most pressing issues that developing societies face. Many growing cities are demolishing scores of historic structures in their headlong rush for modernity, falling into the homogenization process of globalization and, as a result, losing part of their identity and cultural heritage.

Following this premise, the thesis attempts to speculate a way to preserve architectural heritage in La Habana, Cuba. The idea is not to make a historical regression, but rather to use the systems — currently found all over Cuba — of scaffolding, shoring, retro-fitting, and ingenious re-use as a point of departure to develop a new architectural language. Central to this idea is the “preservation” — not of historical architectural style — but rather of the resolve, resourcefulness, and spirit of the Cuban people themselves.
Poetry and prose are two fundamentally different types of literary language. In prosaic language there is a one-to-one correspondence between the form of representation, and what is represented, which is the ordinary flow of life. An ordinary house, by design is prosaic. Its organization, form, structure, and materials constitute a prosaic language, which directly represent and facilitate its daily usage. The house is designed for the present tense, real time, it is anchored into a specific reality. Its flow is logical, uninterrupted and designed around normal human activity.

Poetry reorganizes the elements of life. Using its particular linguistic tools (metaphor, metonymy, rhyme) it causes disjunction, defamiliarization, and creates a tension between the registers of meaning. Through its allusions, nonsequiturs and disturbing proximities, poetry opens up whole new worlds of association and perception. It introduces wonder and mystery to everyday life, and evokes all time.

This thesis aims to create a poetic architectural language with which to design a new kind of house—one that conjures fresh meanings through new associations, and reveals the magical in the familiar. Through architectural poetry this house will delight and provoke. This house will set the mind to wandering.
The catalyst of this proposal was the recent integration of a train system to parts of the city of San Juan, Puerto Rico. This new linear transit system did little to integrate and promote growth for the segregated and fragmented zones that define San Juan’s urban pattern.

Parts of the line travel through older streetcar suburbs, which have remnants of a traditional urban fabric. The goal was to bring development back into the cities, instead of continuing with the sprawl throughout the island. But one of the big failures is that there is not enough effort planning around the train line, which — instead — is acting as a dividing element of the city.

The proposal — which is located in strategic areas of the city — is to create nodes of interchange to enable maximum flow across the transit line and create connectivity (at multiple levels) with integrated mixed programs. This braided system augments — rather than replaces the existing infrastructure.

1. pedestrian flow connection
2. access to transit
3. access to commerce
4. introduction if people from outside areas
Building Topography — A collaboration that synthesizes built form in a manufactured landscape.
Advisor: Gary Paige
How do you experience music? Is it through hearing alone?

What if you were hearing impaired?

How would you go about “hearing” your favorite band?

your child’s laughter?

the vacuum cleaner?

Eighty Percent
Of all the deaf and hard of hearing people in the
United States, 80% are considered late deafened
(meaning they have lost their hearing over a period
of time). These people now experience the world
with a missing part of themselves.

Sound is vital to our everyday life, from communica-
tion, to driving, even walking a straight line, we use
our ears to navigate the world. It goes without saying
that hearing is the only sense that we cannot turn
off. You can close your eyes, plug your nose, but even
when wearing the most advanced ear protection,
you still FEEL sound.

Music, unlike spoken word, is the most elementary
component in the auditory world. From the bird sing-
ing in your window to cars passing by, we hear these
sounds, and link them together which becomes the
soundtrack of our daily lives. For entertainment
purposes we have radios in our cars, new ring-tones
on our cell phones and of course attend concerts to
hear our favorite bands or performances.

But, what if the concert venue/theater was trans-
formed from its iconic “stage-audience” static
arrangement, to an experience altogether its own.
In this thesis I propose to dislodge the traditional
thinking that performances are “sit, stare and hear”.
Instead these activities should become a new ex-
perience on how the body perceives sound without
the use of the eardrum. By embedding effects within
the “box” of a theater does our perception of sound
shift from our ears to our bodies, eyes, and even
noses? And does the arrangement of seating shift by
a person’s sensory weakness?
This thesis investigates motion as the latest element of design in architecture to contribute to the concept of Affect and augment the experience of the architectural spectacle.

Architecture is a practice that organizes multiple complex systems with the objective of shaping our experiences. In other words, the discipline has been historically committed to functionality and the production of affect, but the latter has been the more important force for its development.

Affect in architecture has heretofore been produced exclusively through visual stimuli. The aesthetics of a building are usually produced as the base for the production of affect and the architectural spectacle has been limited to that.

Motion has the ability to push forward the discourse of contemporary architecture by extending the source of affect beyond the visual realm to a physical ambit that can enhance the haptic experience of a building.

A motion-based architecture mediates and enables greater programmability. The effect is an extension of the source of affect. Visually based aesthetics influence our emotions and experiences more effectively when what we perceive is new; once that perception is familiar, its efficacy is diminished. Motion based aesthetics, on the other hand, increases the possibilities for generating affect because of its capabilities for re-novation with a simple change of choreography.

Motion can change the way architecture has been conceived historically. The inclusion of motion as an element of design in architecture forces a revision of the traditional disciplinary elements, generating a change in the conception of form, aesthetics, program, function and structure.

An Architecture of Motion can augment the architectural spectacle by making the experience of it more physical, shifting from formal aesthetics to an aesthetics of motion.
The intent of this thesis is to establish an architectural strategy which exploits programmatic, material, and environmental conditions of freeway infrastructures in sun-belt cities, in order to stimulate a sustainable urban environment through synergies between infrastructure and architecture.

The sun-belt city, driven by economical, political, and social forces more focused on quantitative than qualitative city planning methodologies, is a victim of rapid expansion and infrastructural growth. At transit thresholds, the urbanite is alienated from the city context and immersed in an environment that only exacerbates extreme climate conditions. Under current planning strategies freeway infrastructures serve a single function of transporting cars and people; however, there are opportunities at transit thresholds being ignored.

As primary routes of circulation, freeway zones have a latent advantage to alleviate car congestion and optimize urban functions through an inventive use of programmed spaces for mobile events.

The tendency of event spaces to engross a large mass of people makes freeways an ideal location for event structures in need of large spans and structures. Also, the freeway environment is subject to mass amounts of glare and heat gain through radiation. Current design practices concerning freeway infrastructure employ huge amounts of mass that acts as an uncontrollable heat collector, making the environment unbearable.

The extremity of this climate within a climate could be seen as an untapped resource for the city, rather than one to fight. Sun-belt cities are unique for their surroundings, which offer nearly year-round sun and higher temperature levels and ranges than other places.

This project attempts to mine urban growth as a resource that could generate energy and meaning and is not in danger of depletion.

Thus freeway infrastructures can become vital urban interchanges in the sun-belt city.
Architecture is about creating experience. The task for architects is to manipulate geometry and physical material to create qualitative experiences for human life. In other words, the challenge of architecture is to transform matter and geometry into effective atmospheres. My thesis pursues the development of intensive interior environments utilizing a strategy based on cellular aggregation and the restaurant as a vehicle.

The dining environments of restaurants provide a useful platform for exploring scalar relationships, social exchanges, white noise, mood lighting, etc., into the development of interior worlds. Instead of relying on the model of themes the strategy is to deploy a cell and one modulation code as design devices to create different types of patterns. These patterns become prototypes for various dining settings which offer different light conditions to create different atmospheres according to the number of people and the typical events in restaurants. The units aggregate to form a series of pod-like rooms nested within a larger volume.
The flexibility for architecture is response to the effects which are from people, environments, economics, and political systems at real time.

At present, computing network systems are connecting all the world. (Connect from US to Japan easily. Not only people to people. It is also between people to objects and objects and objects at directory.)

However, it’s just information network systems. Some ideas of these systems are extinguished for the architecture design.

In the case, what is the way for the Architecture design using network and computing systems? How architect design for it? How the architecture will be a new kind of general for it?
In order to create a great theory of evolution, Darwin created a dramatic theory between the internal processes that generate the organism and the external processes, the environment, in which the organism must operate. Adaptation became both a process and a measure of “fitting” the organism to the environment.

In the drawing by PROCESSING, adaptation is the accumulated output of particles having opacity and involves progressive updating of organisms to create a certain level of unity affected by the initial set up rule. For instance, the behavior of nonlinear dynamic particles that is under specific condition exhibits emergent formation of chaotic pattern sensitive to the attribute of the scattered attractors.

The relationship of metaphysical notion of chaos lying on the process of the genetics of patterns and initial set up rule as a constrain affecting to the outcomes in the programming gives me a chance to consider to the potential room for form findings in the design phase. The ephemeral patterns immediately generated are taken advantage of application to the geometry of architectural components by being translated into sequence of curves with different dispositions simulated and visualized by the notion of magnetic field. The further deployments of generative components are revealed as the variety of compositions and spatial typologies in response to environmental requirements.

Thus, this thesis makes reference of the exploration of design process started from the chaotic temporal drawing done by PROCESSING. And it is the ultimate achievement that the analysis and operation of how to extract the moment of this ephemeral drawing as geometry and interactive deployment of it as an integrated architectural unity in corporation with the relationship of the global condition including adjacent field and local condition which is organization of the architectural form.
The history of architecture, at its most fundamental level, is the evolution of the tectonic interrelation of structure and surface. As manufacturing methodologies achieve greater levels of sophistication, systems of construction diverge along two vectors: a radical separation of surface and structure and a reciprocal integration of the two.

Radical Separation
Frame and skin serve as the fundamental tectonic diagram for a construction of radical separation. The mechanization of material processes, spanning from the industrial revolution throughout the twentieth century, has resulted in architectural details that resolve complex forces into junctures of inefficiency that favor an economy of mass production. This approach is both reductive and universalizing in its address of program, aesthetics, materiality, and tectonics.

"The architectural detail is largely a product of the relationship of the design to industry. If the modernist detail was based on negotiating tolerances between premanufactured building components that were then assembled, today we are shifting to methods of production that are based on the management and organization of information, where tolerances are numerically controlled and fully integrated during production."
— Scott Marble: Detail and Production

Reciprocal Integration
An architecture of reciprocal integration is an eventuality of the intense development of voluminous surfaces, one that seeks a synthetic relationship between primary agendas of seductive form, continuity in relation to vectors of performance, and manufacturing methodologies. Key to this strategy is the intelligent discretization of unitized systems of structure and infrastructure, as is evinced in the aerospace, nautical, and high-end automotive industries. One can look to these fields as precedent for their successful implementation of CAD/CAM technologies into methods of design and manufacture, for their scale of production, and for their understanding of how form, aesthetics, and identity affect the socio-economic niches that their products fill.

The Case Study House
By engaging manufacturing at a direct and basic level through the use of these new (to architecture) technologies, architects can establish a new paradigm in the processes of design development, project delivery, and construction. Critical to this shift is a redefinition of the role that seductive form plays in the fundamental understanding of a building as a temporal product as opposed to a construct of permanence. Case Study House 22.1 addresses the same site and program as Pierre Koenig’s predecessor, embracing modernism’s philosophical stance on the relationship of architecture to industry as a motor for the advancement of the discipline. It also acknowledges the shortcomings of the case study house program in its socio-economic aspirations of affordability and housing conceived as prototypes for mass production. Instead of being the harbinger of a new housing for the masses, CSH #22 has become an iconic image of domestic luxury. CSH 22.1 welcomes this new role of the singular house as a status symbol and utilizes the innovations inherent in an architecture of reciprocal integration to redirect preconceived notions of status associated with models of stylistic historicism and modernism by capitalizing on existing cultural associations with the formal (and tectonic) language of the high-end luxury/performance vehicle.

"Structural systems like . . . the automobile chassis are based on a pattern of folds or welds applied to a sheet of structural material. They incorporate column, beam, and skin out of a single original material, a kind of structural monologic . . . they provide a potential logic that could dissipate the binary of structure and skin."
— Neil Denari: Gyroscopic Horizons
Los Angeles needs more parks. The city neglected to create a park infrastructure as it developed, relying on private yards to fulfill the need for outdoor space. However, the historic promise of L.A. living — private leisure space and unlimited mobility — is increasingly inaccessible to all but the most privileged residents. Los Angeles is becoming more crowded, dense and neighborhood focused. Single family homes are being replaced by high density “smart growth” communities as increasing traffic and gridlock makes movement around the city untenable.

Los Angeles ranks last in per capita open space of all major US cities. The Trust for Public Land states that “the case for new parks in Los Angeles is perhaps the most compelling of any American metropolitan area.” Mayor Villaraigosa, as part of his Green L.A. initiative, wants to build 35 parks by 2010, however, the development of new park space is hindered by the unavailability of undeveloped land available for purchase throughout the city.

As Christopher Hawthorne, L.A. Times architecture critic writes, “It’s not just a growing need for open space that makes parks one of the most crucial urban-planning issues Los Angeles will face in coming years. Our parks are the stages on which we are beginning to play out debates about the changing character of the city and how we use it. Any L.A. park therefore acts as a sign of things to come, however paradoxical: a view framed by grass and trees into a denser, more urban future.”

How does a privatized city with little remaining developable area create viable public space? It is time to reassess L.A.’s existing public infrastruc-
The world is critically populated, regional escalations and challenges towards existing monopolies point at a more decentralized world?...If so, architecture becomes less a static shelter and more a mobile encasement. A drifting, roaming, settlement.

Architecture expands the range of habitable space while shifting from a passive dwelling towards an active engagement.

The expression of a kinetic architecture is not bounded by an assemblage of known mechanics and parts. It seeks to propel the proliferation of an actively shifting environment.

This thesis concerns an integrated expression of form and movement, as generative extrapolations. Implementing the digital space as a canvas for ideas which visions of new tectonics and effects for a kinetic environment.

This is a search of the new, driven by research to further yield potentials for expressing structural/spatial kinetic variability.
In a megacity such as Los Angeles, the neighborhoods are gathered by consumers that provide themselves with goods coming from diverse resources; whereas the value of available resources at an interconnected local level is being underestimated. Also in such city the formalistic approach to box-like units cultivates a critical interaction between humans and their surrounding elements which could be least responsive to being ecologically neighbors.

As architecture has become the support of information, it needs to have different layers of sensation in order to interact effectively with the sequences near by inside and outside and offer adaptive condition between its interior and exterior.

This proposal investigates an organizational system that generates through different structures in order to create a self-sufficient living environment:

1. Solar: Collecting solar energy for electricity and artificial lighting.
2. Green: Presenting a high level of fresh green space that would also contain vegetation. This system makes a low-density landscape and a breathing tower.
3. Social: Habituating an interdependence social behavior, as of a colony, for maximizing cultural and energetic intensity of the Bio Tower.
4. Spiral: Integrating modularity with the overall form of spiral to allow the maximum circulation of energy flow throughout the tower.
This project seeks to re-examine the typology of housing in the context of Los Angeles. It does so by leveraging a system of fabrication, assembly, and materials as a vehicle to redefine notions of density in dwelling. It revisits the use of composite materials in the domestic environment, merging onto a path that originated in the postwar period with architects like the Smithsons and their *House of the Future*, and by projects like the *Monsanto House of the Future*. From these post-war precedences of pure composite tectonics, intersections are made with the capsules of Kurokawa and Archigram. Their ideas confuse the Corvette curvatures of composite aesthetics, bringing about a meta-composition of poured-in-place concrete formwork with prefabricated composite shells as well as an emphatic diversion toward living conditions of hyper-density. However, this project circumvents the *Plug-In City* with its vertical sections of *Maximum Pressure*. Instead, it aims for a more Southern Californian disposition of density. This version of density, while almost equally overwhelming, is reclined rather than towering — laid back — a thick, matted variation on *Habitat 67*. Yet the project is one that can be easily deconstructed into modular and modulated units of construction and ultimately understood on the level of a single home.
Relief in Architecture
Advisor: Elena Manferdini

MATTHEW J.

Investigating the opportunities that lie within two and a half dimensions, this thesis explores how articulated volumetric surfaces can create affect through materiality and geometry. By highlighting the relationships among digital tools, traditional materials, and decoration, I argue that relief can be used to integrate ornament into the contemporary high-rise.

Throughout history, architecture has been treated with ornament and decoration existing in both two and three dimensions. Over the last century the use of ornament has been somewhat repressed, as it is recognized as an unnecessary accessory. In the middle of the twentieth century, the modern movement sought to eliminate ornament from architecture. The flat surfaces and the “clean” facades that coincided with the International Style of architecture were universally promoted as an accepted form of design. However, it is the argument of this thesis that the relief is a technique that allows the integration of ornament to compliment and emphasize the geometry of a form.

This argument does not intend to contradict the proposition that “form follows function,” however it is simply suggesting that functional elements can be formally articulated. Therefore ornament is not a separate entity that is applied to the piece but instead incorporated into production.

With the integration of digital tools in the design and construction process, material affects are no longer material specific. The same stone and marble used to create the heavy columns and structure is used to create the delicate ornamental articulation on such historical icons as the Parthenon in Greece.

In a contemporary context, computational precision and CNC (Computer Numerically Controlled) processes provide us with the same opportunities to integrate levels of formal articulation.

The research is focused on the typology of a high-rise for its historic characteristics specifically since the middle part of the last century. Further integration of the affect of softness and plasticity to the façade, directly contrasts the strict modern movement with the heavily orthogonal geometry and repetition.
Indicative of the gradient between the hyper-articulated and the indistinct, the armature – to – veining – to – surface transition is also a study of two extremes of a single system: one affirmed as an independent condition, the other fused into a larger ecology.

Veining and armature are naturally expressive formal elements, but when the techniques are deployed to carry building infrastructure (mechanical and structural), the resulting form is a hybrid solution which is neither pure ornament nor pure function.

Articulation originates around infrastructural gestures. From these deformations, a gradient of deformations spread, overlap, conflict, and compound one another, potentially catalyzing new hybrid scenarios. Areas which house no infrastructure dwindle to relative flatness.

The resolution of the “in-between moments” provides continuity between the functional and ornamental roles of the building’s articulation. This approach to infrastructure creates an aesthetic which slips in and out between applied ornamentation (Art Nouveau) and intrinsic articulation (Expressionism).
Continuous surfaces are most often constructed through the molding of panels to custom forms. This thesis concerns the creation of a system that enables the construction of a continuous surface using a catalogue of units.

By researching methods of weaving and connection of small parts, a single unit and a series of variations on this single unit were developed. Through the use of these units and a series of tubes, there are an endless number of configurations and uses for this system.

The system requires a continuous curve to be pinned at certain points to remain rigid. If specific tubes are removed from the configuration, the surfaces can be unrolled and split into groups for shipping.

This system is being deployed to create a pavilion and exhibition space that will encroach into the landscape. There is no specific site. Instead, the system and its specific configurations can be deployed virtually anywhere.
The Margins of Beauty
Advisor: Coy Howard

MEGAN 
HAUSWIRTH

Beauty can manifest as loss or longing to experience more. In art, what is hidden becomes a way to provoke desire. In a complex and differentiated composition, a missing element allows a feeling of impermanence and incompleteness, thus eliciting a longing from the viewer. Even in an apparently complete beauty, a feeling of desire to obtain those qualities of beauty for oneself often leads to a feeling of loss for the inability to obtain them. The idea of the “hidden” or incomplete can be expressed in many forms but in every case, the goal is to create suspense, anticipation, and engagement with hope of sustaining this interaction with the viewer.

Another way to describe a state of hidden or incomplete is through a feeling of “otherness.” A ruin is beautiful not just because of the composition of nature and structure but also because of what is not there. The ruins of a building prompt a viewer to become engaged in the scene, wondering what the picture would look like were it complete, and this engagement can then lead to an emotional reaction.

The sense of otherness occurs naturally in the development of towns and usually manifests in a “between space.” The passage between two conditions becomes obviously transitional and more open to personal interpretation. The attributes of this otherness can be amplified and suddenly these conditions become real places. The act of encountering these places is also necessarily intimate as their scale and placement dictates discovery. The amplified place becomes an ideal environment for reintroducing art in an environment open to interpretation and forcing engagement.
MEGAN MARRISON

Super Modern Icon
Advisor: Ramiro Diaz Granados

Iconic architecture and Supermodernism are the two most prevalent movements in contemporary architecture today. While iconicity has been analyzed in depth thus far, Supermodernism sets up a counterpoint to the contemporary iconic discussion.

Postmodern theory and Venturi and Scott-Brown’s decorated shed concept is seeped with communicatory meaning. The postmodern ideology is a shift from the cold minimalist expression of modernist architecture to an architecture in which the building reads like a text, and communicates to the viewer. The icon is a derivative of the postmodern ideology, as it’s foundation is a significator, and it is very heavily based on the external identifier, which is by definition, a communication tool. Postmodernism as well as the Iconic building are heavily reliant on context and place, and set up an image-based architecture. On the contrary, Supermodernism embraces the non-image, non-context, non-place to produce a new affect-based architecture. Supermodernism argues that objects are sufficient in themselves and are not required to convey anything at all. Mark Auge’s text, Non-places: Introduction to an Anthropology of Supermodernity, hinges on the difference between place and space, where the place is defined in anthropological terms as an era that has acquired meaning as a result of human activities rather than figurative image (Auge). Auge illustrates the notion that buildings no longer obtain significance through communication, but rather through human experience and affect. This concept is characterized as the shift from place, to space.

Space embodies by neutrality, while place will always be associated with a specific object and context. Most iconic architecture today deals with establishing a place, or creating an object to be associated with a specific context. This concept is further examined by Hans Ibelings in the text, Supermodernity: Architecture in the Age of Globalization.

Supermodern architecture is essentially different from the postmodern variety whose practitioners always tried to find some way of expressing the building’s purpose. In supermodern architecture this rarely if ever happens. In many instances these buildings look as if they might house just about anything: an office or a school, a bank or a research centre, a hotel or apartments, a shopping mall or an airport terminal. (Ibelings, 88)

Perhaps the best example of this type of architecture is manifested in Herzog and deMeuron’s Central Signal Box in Basel, Switzerland. It is simply a railway signal tower, yet the same building could house any number of programs. There is a disconnect between the facade and the program. This building deploys architectural cosmetics, thus it is not about new form, it’s about the creation of a hypnotic web of visual seductions. The signal box engenders neutrality, rather than the object-based ideology of the iconic. “It can be characterized as a sensitivity to the neutral, the undefined, the implicit, qualities that are not confined to architectural substance but also find powerful expression in a new spatial sensibility...The undefined space is not an emptiness but a safe container, a flexible shell” (Ibelings, 82). The word, undefined, demonstrates that this building communicates nothing. It is capable of many functions, but it is not acting as reference to anything. This is an important idea because it produces a deeper attraction than intellectualism alone.

The sensory experience, or affect, of a supermodern building is the driver for design. Affect takes precedence over figure and expression. It is the difference between seduction and intellectualization. Jeffrey Kipnis contrasts the ideas of information versus deformation through emergence and adaptive systems. When a formalist behavior emerges from a complex adaptive system, a new formal logic is manifest that is heavily related to Sanford Kwinter’s non-object formalism. Complex adaptive methods of formal manipulations produce emergent behaviors, but do not rely on object or image to depict an internal organizational logic. The form refers to nothing outside itself: a direct contradiction to Jenkins’s definition of the iconic. This, argues Ibelings, is what generates affect in a supermodern building. “An architecture that refers to nothing outside itself and makes no appeal to the intellect automatically prioritizes direct experience, the sensory experience of space, material and light!” (Ibelings, 89, 94).

So, in the same manner that an icon is dependent on the identifier, Supermodernism is dependent on affect. Herein lies the generative component to this thesis: if a supermodern building became associated with an event or place outside itself, or an external identifier, it becomes a Supermodern Icon. To create a supermodern icon, the identifier must be affect, not form.

These two terms — Supermodern and Icon — have never been studied in correlation most likely because they have been previously defined as the antithesis of each other. However, it has become evident that a contemporary icon does not have to reference image or form, but simply have an established identifier and remain counter-contextual. As long as the supermodern icon does not become associated with an enigmatic signifier, which automatically associates it with object and figuration, it can remain supermodern and also be iconic. Supermodernism depends on non-contextuality, and as previously described, the relationship between non-contextual and counter-contextual dictates that a non-contextual building can also be counter-contextual. Thus, once an identifier is added, and the building’s non-contextuality becomes counter-contextual, and supermodern building can become an icon. These two tactics, regardless of the state of the buildings in which they are deployed, elicit a connection to the viewer, and thus pull the public out of the state of distraction and produce a type of recipe for the iconic. Despite potential neutrality or anonymity of the built work, using the recipe that defines the icon, a supermodern building can become an icon.

In addition, it has been previously outlined that iconicity’s main tactic is familiarity, not form. Although the most common constituent to achieve associative familiarity is gestural form, uniformity can also be used as a tool to engender familiarity. “A similar recognizable form, acquire[s] an element of familiarity in their tacit uniformity” (Ibelings, 68). Thus, to achieve associative familiarity, figuration and form are not entirely necessary. Neutrality can potentially generate familiarity with an external identifier.

Contrary to popular thought, consumers pay money in exchange for experiences, rather than for objects. This is one reason most traditional bookstores have become eradicated by Borders and Barnes and Noble. Consumers are able to buy the same books at either store, yet the superbookstores are by far the
most popular choice. Consumers choose the superbookstores because they can buy a coffee, grab an armful of magazines, sit on the floor, and disappear into the anonymity of the endless isles of books. Because architecture surrounds us, it is the basis of human experience. Thus basing consumerism around experiences naturally belongs to the field of architecture. Through the enigmatic signifier, the architectural icon portrays a consumption of image. Supermodernism embodies affect, and experience. The Supermodern Icon is based on a consumption of experiences.
Ilulissat Hotel Resort
Advisor: Peter Zellner

RICHARD JOON YOO

Sigh no more. — Sigh nor more;

We are deceivers ever;
   Be weary not of work... of wine... of warring terror
One foot in sea and one on shore,
   To one thing constant never;
Then sigh not so,
   But let us go...
And be you blithe and bonny, converting all your
   sounds of woe
   Into...
   Hey, Nonny! Nonny!

— Much ado about nothing

Ilulissat, Greenland, is the gateway to the fastest
flowing glacier. At a rate of forty meters per day,
the Jakobshaven Isbrae Glacier splits along its edge
and crumbles into water, transforming it’s immense
flowing ice mass into icebergs. Violent, awe-inspir-
ing and relentless, it is beautiful— drawing thrilled
gasps from onlookers as the largest glacier in the
world tumbles and melts into the Ilulissat icefjord at
record speed.

The recent acceleration of this unique natural phe-
nomena is acting as a catalyst for the local economy.
Tourism is booming in Ilulissat, riding a trend in the
service and leisure industry that is shifting it’s focus
from entertainment delivery to experience-with
content delivery. This icefjord (birth place of a cer-
tain hubric iceberg made famous in 1912) is becom-
ing a hotspot for eco-tourisim.

Traditionally, the tourist industry is associated
with the refinement and delivery of amusement and
delight, leisure and recreation, decadence and lav-
ishness. This approach, when swollen to an extreme
is laced with hubris and artifice. It is embodied in the
total environments of mega-hotels in Las Vegas, and
recently with development in Dubai and Macau, but
does not exclude pink flamingos in trailer parks, or
cruise ships as large as skyscrapers.

People are beginning to desire more from tourism
then an exhibition of wealth, a deeper resonance
is needed to inject our spare time with meaning.
Immersion in conflict and complexity provokes this
resonance, and when provided a lush place to eat
and drink and sit and watch, becomes good tourism.

Let the adventure begin from the Ilulissat Hotel
Resort — this thesis.
Through leisure, seek apprehension of death.
With amusement, immerse in terror!
Merge delight and horror!
Hubris will be in awe and humbled.
Artifice will be even more indistinguishable from
nature.
What structure houses the moments that build our lives? Is it invisible? Can it be described and if so is it different for everyone? Maybe Hugh Everett III was right and the universe is composed of many, possibly infinitely many, increasingly divergent, non-communicating parallel universes. Do we still possess a sense of "I" in these other places? Hans Vaihinger created the philosophy of AS IF where we essentially construct systems of thought to match reality so as not to go crazy. But what if we take the quantum notions of the MWI (many worlds interpretation) and the philosophy of AS IF at face value and say there is no singular quantifiable reality? That "every man’s world picture is and always remains a construct of his mind and cannot be proved to have any other existence."* What then? What’s left? maybe it’s just the moment — a now carrying the full measure of all things. I am building a moment, another now, that, and then it’s gone. Again. Again.
The City Weaver: A rule based design to invigorate the city.
Advisor: Dr. David Jason Gerber

The project at hand is a city weaver, it will invigorate the city through an additional layer of infrastructure that will be elevated high above the urban landscape and will be designated for pedestrian activity. The city weaver will connect different parts of the mega city, it will offer new ways of experiencing the city through new civic spaces that will enable urban amenities, which will allow new levels of interaction between people from different ends of the city.

The city weaver should not only be designed for one part of one city, rather it must be designed as a system that can be placed in any city, as many times, in any part of the world, based on the local needs. Consequently, the system cannot be one design, which is a generic form that will be plugged with no site considerations. Therefore, it is designed to accommodate different site factors and amenities according to the areas it connects and according to the city, it is in. As a necessity to accommodate these characteristics, the city weaver is a rule-based system that incorporates the information from the sites it connects.

The urban parameters are the DNA of the system, they incorporate the information from the site i.e. demography and site context, and they set the framework for the performance of the infrastructure.

The formal parameters are relationships and constraints that take the information from the urban parameters and apply them with geometrical forms that incorporate tectonic parameters to insure structural strength and design.
The role of the group is to enhance the obsessions of every individual while creating a platform that can take advantage of the clashes in between freedoms. Room 4 has been a self-explorative device operating through a social act. It began with a “perfect democracy” and ended as tribal warfare. This little perfect community based on equality has shifted into an obsessive development of expertise.

The goal from the outset was to immediately realize a complete architectural project. As such, initial research was evaluated in relation to the information generated through designing. Points of similarity and dissimilarity were equally supported in order to produce an outcome that otherwise would not have occurred. As a result, there are no overall ideological stances toward form per se, but rather an accumulation of knowledge toward understanding the value associated with having varied design sensibilities. As a result, the culmination of these obsessions provided an excessive aesthetic that is manifest in their heterogeneity. Consensus is reached in an atypical manner. Rather than agree on what is done, which would result in mediocrity – agreement is reached based on the differences that are needed to produce the whole.

Situated in Manhattan, our project occupies the Hudson Rail Yards. It contains a combination of strategies that integrates the scale of a large architectural project to that of the individual citizen of a city. Programmatically it encompasses components related to housing and warehousing, and a public monument in the form of a concert hall.
New techniques of cellular aggregation and methods of formal accumulation have created an opportunity for the generation of non-hierarchical formal systems. However, combining multiple formal systems remains problematic from the standpoint of clarity and legibility of form. A primary concern of working within a group is the negotiation of diverse formal systems to generate a unified architecture. This thesis will investigate the potential of a system of clarification capable of negotiating multiple formal systems.

A contemporary trend in architecture is the mimicking of biological systems, such as cellular aggregation, for the creation of new form. A weakness of the system is the disconnect between the scale of the individual cell and the size of the resulting architecture. The designer can impose rules on the aggregation which will prevent formal disorder, however, the output of a biologically inspired system can still be hard to read.

How can the architect insure some degree of formal clarity while maintaining an unpredictable outcome? Clarity of form is not simple form. However, it must reference specific intention and be legible.
Retro-Human Evolution (Designing an Alien)
Advisor: Hernan Diaz Alonso / Benjamin Bratton

The alien object is exploring new ways of thinking on form and the meaning of aesthetics. Form design in architecture has become an expertise for creating monuments and dictating messages to masses. By replacing the monumentality and the exteriority of form by individuality and interiority we are re-defining the purpose of an urban monument and creating personal monuments, personal objects. Form becomes an enhancing device for individuality. Geometry is not to be appreciated from a distance; it is to be a part of.

— I am designing an alien object

Architecture has been used as a device for communicating to masses, an authoritarian device dictating messages. The exterior has been a device to dictate over the consumer and the enclosed space has been a manifestation of the desired display of lifestyle allocated with the “ideology” materialized. The architecture chooses to communicate and be consumed at a personal level.

Every individual moving and reaction to space creates a new use. Each individual moving through the solid creates another “diagram”. Individual exploitation of the architecture is more important than the collective appreciation of a subject (music in this case). Designed object only expresses its desires, its desired way of being consumed. Form is the implication of these desires and its consequences. Finding new uses from a given object and subject is the very basic definition of art. Every time the object is used, it is an artistic exploitation.

— Architecture should be unddictated, chaotic and open.
On Storytelling

Architecture needs to regain its meaning from what often becomes lost within digital design methodologies. There is a reassertion of post-modern semiotics, that have little relevance to the world we are operating in, but rather an acceptance that architecture is headed in a different direction than where it once has come from. If the digital design revolution is over, we now need to progress and make use of what was learned, while re-establishing the lost narrative in architecture. As such, narrative, classified within architectural form and aesthetics that integrates, not isolates, the façade and more-over form, that would create a shared sensibility between programmatic spaces that are contained behind and within.

At the core of this debate is a two part approach where form and aesthetics are understood as hermeneutical devices over the course of histories, both medieval and contemporary. Historically the development of formal variations of the cathedral, as a type, acted as a synthesis of what architects today try to achieve. At the root of the formal ambition of the cathedral is its narrative. This occurs both in terms of religious narrative, but arguably more overpowering is its spatial narrative achieved through ornament, scale, structure, and aesthetic sensibility. For example, the relationship of spaces to one another experienced in procession, their refinement of detail and tectonic expression has seldom been achieved since. Analytically these qualities can be deduced as having a strong relationship between object and subject, where a fluency of spatial relationship and navigation within is sinuous. This architectural ambition needs to resurface as it can now be re-established through current means of form making.

On Connoisseurship

At the same time, a contemporary investigation regarding the role of the image in architectural discourse needs to be conducted. The relation of online media culture and the exchange of information and files through blogs and portals are shaping a new way by which architecture is consumed. This can be best described as connoisseurship. As our lives become filled with ever changing content being brought to us at regular intervals, we immediately develop a connoisseurship to what we deem worthy of our attention. As such, the rate by which we accept or reject this content elevates architecture to a level that it has never been. The immediacy of frenzied upon JPEG proposals has affected our understanding of space and execution of ambitious propositions. By understanding the intricacies of these approaches, architectural repercussions should allow design solutions to grow from within architecture itself. The need to justify design strategy with influences from outside the discipline has gone on too long, with mediocre results that would be better served with the integrity we pride ourselves with after a design has been realized.

An economy of variation needs to be introduced with respect to the hybridization of formal strategies. For instance, the debate is no longer involving antagonists positing the orthogonal to the organic, the polygonal to the smooth, one to the next and to the other, producing not a question of interiority to exteriority, but all. If we begin to evaluate architecture on these terms, both the integral end product, a building, and the role of its circulated image, in the context of the JPG world that we now inhabit, the reading, or un-reading of the façade allows us to take a much needed step forward toward an architecture of narrative, not one that is left speechless. By doing so, connoisseurship is enhanced by both incorporating and acknowledging the measures of personal taste that have become part of our daily lives.
Too often, architects fall victim to their own devices. Trademark moves and the signature style quickly degrade into clichés, leaving architects once thought of exciting and new, struggling to escape their own repetitive tendencies.

In an attempt to avoid becoming a monotonous caricature, this thesis aims to test the potential multiplicities and variations that result when design is approached as an iterative process of formal choreography, rather than as an assembly of pre-devised methodologies. This process of thinking through doing has greater tendencies to produce an architecture laden with unpredictability, whose intensity of experience is in constant flux relative to the orchestration of formal intensities.

In the same vein, the choice to test this thesis in a collaborative environment affords a greater range of iterations, as multiple inputs must be considered in each individual’s design process. Whether resolved or left undone, the goal set out is to achieve a level of excess that intentionally runs the risk of becoming dangerously strange and overwhelming.
When multiple systems are required to fit together, there is a level of compromise that occurs. This compromise results in a homogenization where each component is weakened by their inclusion in the whole. This inclusion foregoes a component independence and results in something that can no longer stand on its own. This is especially true for components with both drastic formal and logistical differences. The negotiation of these differences results in a focus on the macro scale to create an ordered whole. Although the overall system reads as a whole, it fails to benefit from the strengths inherent in the individual components. A robust system would include the diversity within, it would not be a homogeneous system at the micro level, but would allow each component to function individually and interact within the system through strategic points of connection.

What becomes of interest is how these disparate systems resolve themselves at these points of convergence. These ideas are tested through two methods. First, is the production of ideas in a collaborative environment, where each micro system responds to its own set of criteria and its own logics, which are not controlled at a macro level. In turn each additional system needs to respond to each change in order to maintain the whole. The second method is based on the project proposal, which is a large scale proposal in Manhattan at the Hudson Rail Yards. The scale of the proposal allows room for the collaboration to deploy the system in an actual setting, as well as allowing that system to respond to external variables that would otherwise
"There is a straight ladder from the atom to the grain of sand, and the only real mystery in physics is the missing rung. Below it, particle physics; above it, classical physics; but in between, metaphysics. All the mystery in life turns out to be this same mystery, the join between things which are distinct and yet continuous, body and mind, free will and causality, living cells and life itself; the moment before the foetus. Who needed God when everything worked like billiard balls?"

— Kerner
Virtual technology has allowed the creation of new social and commercial worlds existing in virtual space. Physical architecture needs to embrace the technology of the new world and break from its traditional static performance systems. This thesis challenges architecture to take control of the virtual experience by creating a dynamic system which allows user-generated space configurations.

The virtual world as we know it exists on a screen. The physical environment best suited for the physical space is that of fully immersive virtual environment (six sided screen). This essentially reduced the building envelope to a near personal-size immersive room. The need for physical interaction and the variety of potential space requirements required these immersive environments to move and connect with each other.

A magnetic surface transfers pulses much like the circuitry of a motherboard to move the environments throughout the city. Nodes within the motherboard system allow permanent static spaces, while the surface between the nodes allow dynamic clustering of the environments.

The program of the system is the program of the internet, meaning the function of the spaces will be generated in the virtual world.
Life is in constant motion, from the molecular level to the celestial, however the profession of wrapping life (architecture) has been relegated to a realm that seems to necessitate a stagnated form. This simple pragmatic requirement is ultimately unavoidable; conversely the creation of a true baroque architectural space is not. Privleging temporal principles (namely simulation and animation) in the design process ultimately leads to architectural space that crystallizes such abstract ideas as coagulation, porosity, abrasion, or gelatinous into a tangible architectural aesthetic.
The thesis realizes the potential of augmented realities as a transformative force that interactively informs design, and aims to demonstrate the possibilities of Leveraging Changes through the diverse powers of Architecture and Urban Planning.

Architecture & City
Traditionally, architecture and urban planning have been treated as separate entities. With the recent movements in globalization, both in the physical and cyber worlds, cities’ boundaries and growth are constantly being redefined and challenged. The thesis investigates the prospect of a city in which architecture and urbanism perform symbiotically while leveraging design that is a careful balance of the following juxtapositions:

- [Abstract Design Decisions vs Quantifiable Values];
- [Truth vs Fiction];
- [Nation States vs Enclaves]

Enclaves as architectural expression
Enclaves challenge the many architectural discourses on globalization. They exist within global city systems as emerging ‘self-rule’ establishments and hybrid spaces outside normal jurisdictions. The Enclave attempts to resolve this crossroad between the complex growth of Cities and simplistic perspective of Architecture.

[Pirates] as tool of investigation
Part of the investigation looks at the hypothetical return of [Pirates] to the city system. [Pirates] here are defined as policies, strategies and actions which were rejected in the city’s past or are yet-to-be proven successful for the city’s future. Are cities ready to accept [Pirates] into its system and acknowledge that “certain BAD(s) are not bad all the time”?

This polemic investigation of alternative pirated ‘worlds’, seen as “Un-realized Realities” is devised as a retroactive manifesto: to rethink cultural, architectural and populace development in the cities today and the future.
Architecture is a perpetual adaptation.

It is increasingly perceived that buildings are assemblages which aggregate and vanish themselves. Therefore, a potential for transition should be built into its code of the process stages.

**Enthymeme**

Architecture is a perpetual adaptation which is more about the relationship between the natural code and its environmental and emotional adjustment. Building itself is not one large mass but should be accumulated throughout in emerging groups, aggregating and vanishing itself.

Probing questions or solutions that relate to living organisms, their patterns, geometry, color, behavior, and the processes of enciphering/deciphering, the embedded information will engender environmental adaptability. In architecture, the building mass should not be considered an external shell that encloses space, but a transitional zone bridging individuals and the environment.

My thesis starts reexamining an existing natural adaptive algorithm, then creating a feedback loop in architectural design in terms of skin, form, and experience. Skin is the transitional area that establishes the dialogue with individuals and the environment. Simultaneously, its adaptability emerges a relationship between form and experience. Furthermore, the knowledge of the natural code will inform the trajectory of architectural adaptation and how it will emerge a larger complex.
The Networked Landscape
Advisor: Joe Day / Marcos Sanchez

This project explores the complex relationship between the land, industrial agriculture, and urbanism. It is sited in an area of eastern New Mexico – west Texas that is one of the country’s centers for commercial agriculture and food production. These large scale commercial enterprises are comprised of a remarkably complex network of logistical, production and infrastructural management systems that pose interesting questions about our relationship to nature, the land, and the global economy.

The patterned landscape can be read as evidence of a confluence of various social, political, and economic forces, all acting on the same site at the geographic scale. Each “pixel” can be seen as being parametrically linked to a complex network of variables such as crop prices, climate, immigration, war.

On this networked landscape you will find highly specialized machinery supported by a complex infrastructure of water/chemical/seed/fertilizer/data management systems that enable commercial farming enterprises to program just how much of what gets planted when and where.

What is architecture’s relation to all of this?

Ostensibly, this project is a urban development strategy. It takes the infrastructure that enable crops to grow and turns it into a new method for urban development, but my hope is that it will also become a vehicle for exploring and elucidating our increasingly complex relationship to land, nature and the built environment in the 21st century.
More or less is more
Advisor: Tim Durfee

Mies van der Rohe created an influential Twentieth-Century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define austere but elegant spaces. He developed the use of exposed steel structure and glass to enclose and define space, striving for an architecture with a minimal framework of structural order balanced against the implied freedom of open space. He sought a rational approach that would guide the creative process of architectural design, and is known for his use of the aphorisms “less is more” and “god is in the details.”

Less is more
Antoni Gaudi integrated the parabolic arch and hyperboloid structures, nature’s organic shapes, and the fluidity of water into his architecture. He - throughout his life - was fascinated by nature. He studied nature’s angles and curves and incorporated them into his designs. Instead of relying on geometric shapes, he mimicked the way trees and humans grow and stand upright. The hyperboloids and paraboloids he borrowed from nature were easily reinforced by steel rods and allowed his designs to resemble elements from the environment. Some of his works was dressed up by using small tile. This design could be characterized as “more is more.”

More or More
Historically, these two modes of space rarely coexist in one building. A building which pursues both simple and complex form enables a new kind of spatial experience and proposes an alternative to the totalizing effects of these two historical – but still prevalent - poles of architectural dogma. How do we feel when we pass through the interstitial space between simple and complex architecture? I believe that these “more or less” spaces will be future of architecture.
Adaptive membrane
Advisor: Tom Wiscombe

In architectural design and engineering, form finding as a design method is commonly used to develop and optimize structural form in response to extrinsic forces. This methodology has previously been constrained by the limited use of relationship between mono-material systems under influence of gravity and standardized industrial products to be built in construction scale as the desired form.

Extending Form Finding methodology as a hybrid of membrane behavior (surface-active structures) and bending behavior (vector active structures) allows a shift of this methodology from producing static objects to the generation of dynamic material arrangements. This adaptive membrane forms networks of tension and compression similar to a syntax of structures found in nature like as a spider net or radiolaria. They are both highly flexible and performative to their local environment, but also have formal and structural elegance in terms of complex material arrangement and assemblage through multi-adaptation processes.

As history dictates, materialist like Felix Candela, Antonio Gaudi, Heinz Isler and Frei Otto, exemplify efficiency of form resistant spatial structures in zero-point energy systems. Contemporary computer software technologies enable dynamic form generative simulation to make a sophisticated structural morphology and extend this methodology to not only adapt to a mono-structure system as well as a dynamic built environment such as a motile material dynamic arrangement which influences the architecture boundary.
Hybrid Collage
The accumulation of differentiated genetic materials under the pressure of overlapping events
Advisor: Marcelo Spina / Peter Zellner

Static vs. Dynamic
Urbanism is becoming denser, more flexible, and provisional. Uncertainty, flexibility, change, freedom from rigid hierarchy, as well as montages of complex programs becomes new properties of architecture. It requires new informal patterns and spatial concepts instead of monolith.

By disintegrating the certain functionality and adding urban functions to, a new form can arise. Breaking up the monolith and interweaving differentiated programs, movement flows create the open-planned, complex and undefined spaces that make it possible to associate with urban dynamic conditions.

Collage vs. Smoothness
This thesis tries to explore the potential of hybrid collage form, which is the combination of several states of orders (several non-related systems) that could become one united or uniting space when different events take place. Instead of leaving each system standing alone, the complex whole is negotiated into different levels: local smoothness, hybrid intermediation and superimposing condition. They reveal a diffused, chaotic spatial organization that allows different adaptations of users through time.

Site Program
Choosing stadium for Olympic Chicago 2016 as the testing ground gives a chance to examine urban sites and scan opportunities that could provide the conditions for multiple overlapping mass culture activities including sporting events and to explore the blurred boundary between confine of the stadium and urban fabric.
In the shadow of freeway overpasses, the Los Angeles Museum of Contemporary Art’s decentralizing satellites find new audiences within a deeply contested territory of monotonous urban sprawl. Like twisting fingers reaching into the city, a cross-program of museum and transit hub, plucks Angelenos from dazed commutes, and entwines them in the rich cultural fabric of the city. As the globalized need for speed increases — those segments of the population that move toward mass transit — sidestep the dominant flow — and are offered new viewpoints in experiencing metropolis.

Repose is the central concept of this thesis, which takes form as a 30,000 square foot material knot — deep within the fractured neighborhood of Los Angeles just north of El Segundo. Buried beneath a dystopic ocean of brakelights and Tuscan mega-apartments, LA’s image as a natural paradise and recreational destination has begun to come to a grinding halt. Repose is a critical notion of transfer, pause, and potential within any motion. Amplified and examined, this strange overlap of stimulus, kinesis, and stasis are the parti for this project.
This thesis is an exploration of the synesthetic fusion of human sensory to explore architecturally to investigate spatial affect and effect. Synesthesia is a neurological condition that causes the information received by one sense to be experienced by another sense. People with synesthesia, the synesthetes, can ‘taste’ shapes, ‘hear’ colors or ‘see’ the sound where the senses wire to create interesting phenomena. This research will investigate how architecture can be created spatially both through affect and effect by deploying synesthetic fusion through converting human senses into 2-dimensional mode to 3-dimensional mode and ultimately producing into 4th dimension.