The Southern California Institute of Architecture Graduate Thesis projects will be on view September 7-9, 2012. Selected Thesis, a juried exhibition of student work, will be in view in the SCI-Arc Gallery from September 17 through September 28, 2012.
GRADUATE THESIS
STUDENTS 2012

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SCI-ARC

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SCI-Arc Battle Hymn

The Pontiffs: When you hear the architecture arbiters announce that sustainability is architecture’s progressive essence, that the digital lexicon is the progenitor of new architecture, that globalization commands an architecture world that moves ever faster...

Wait just a minute...

The Regulators: How quickly what results from a prodigious imagination becomes homogenized as a unified discourse, with its own behavioral rules and obligatory lexicon. How quickly the exception is no longer the exception.

The Entrenched New: The ideal of a perpetual flow of new ideas in architecture grinds to a halt when the new premise supplants the entrenched ruling, then takes on the authoritarian form of the ruling premise it aspired to undermine.

The New is Ephemeral: We’re wary of that predictable pattern of “new to new rules,” which is ever antithetical to the raucous discourse on piecemeal strategies that forms the SCI-Arc battleground.

The Sociology of the New: The impetus to the new is not strictly an aspiration to revolt against the authority of a current rule system, but often an aspiration to demolish the previous rule[rs] and assert a homogeneity of its own.

SCI-Arc denies that any intellectual premise is sovereign.

SCI-Arc contends that any aspiration to a sovereignty of ideas—a doctrine, a manifesto—is intellectual control in disguise, and contradicts the prospect of a perpetually renewed new.

That renewed new is intrinsically piecemeal.

Under the New: If you can know it and assert it and teach it and learn it, it’s too late.

We don’t want the whole architecture truth.

We don’t want a science of architecture.

Knowledge as an Insurrection: The trend to conformity, including conformity to a presumed radical architecture prescription, forever threatens the SCI-Arc discourse.

Here’s the SCI-Arc Paradox: SCI-Arc is a school with no pedagogy, but if the intellectual disputation mechanism is in working order, individual SCI-Arc characters—faculty or students—are encouraged to imagine the next pedagogy, which becomes the next attempt at homogeneity, which others at SCI-Arc will, in turn, overturn.

The Spanish say: “tell me to what you pay attention, and I’ll tell you who you are.”

Welcome to SCI-Arc thesis.

Are we who we say we are?

Eric Owen Moss
Director
FOREWORD

Thesis or bust!

In the last couple of years, maybe even a decade or so, many schools have gone through the process of either keeping or abolishing thesis. This issue was not even debated at SCI-Arc—we simply just have THESIS. Because at SCI-Arc we believe that thesis is about an architect at a time, and the collection of many individuals is what defines the discourse.

A thesis is an individual’s input into a collective conversation called architecture. As peculiar as it may sound, the sooner we realize that, the sooner we, the discipline, can do what we really want to. But instead, we like to think that it’s about identifying some very specific and hopefully important part of the larger architectural conversation that is presently at a critical inflection point.

Indeed we architects think that architecture is always at an inflection point and we are here to solve its conflicts. SPOILER ALERT: there are no such conflicts, and we are not here to solve anything. I think it is about always looking for an ingenious way to push the conversation in a new direction. If a thesis were to be successful, then everybody who is already part of the conversation will stop and change what he or she is saying based on what that particular thesis contributed. This is the first thing to keep in mind in terms of outcome.

First of all we need to understand, right now, that whatever amazing thing we think we might know or whatever tricks we can do, none of it is nearly as original as we might think it is.

But that is OK.

Thesis, believe it or not, shouldn’t be about inventing something completely from scratch that nobody has ever seen before.

Secondly, thesis gives the chance for our students, to come up with a project that can deliberately go beyond what is possible or even what makes sense. This is part of what the architectural conversation needs from us.

That means that a thesis can shift, in its own small way, where we are going as a discipline, because we are arguing that this is the direction where things are heading. Again, this is part of making a very specific contribution to a very specific conversation. Conversations are inherently collective even if sometimes in architecture one or two people dominate them for a little while (or think that they do when actually most everybody ends up ignoring them). We need to understand where our part of the conversation came from, where it is now, where other people think it’s going, and then figure out how, in our own unique way, to move the line of what is possible and what is impossible.

Graduate Thesis students come from two programs, M.Arch I and M.Arch II. Both have very unique pedagogical inflections, the first program being geared towards an advancement of the principles or architecture, and the second program challenging the boundaries of the principles of architecture. Two other postgraduate programs will also share graduation on thesis weekend: Emerging Systems, Technology | Media (ESTM) and SCI-Arc Future Initiatives (SCIFI). ESTM has a focus on new technologies and the highly specialized design tools, and SCIFI deploys its expertise in the city and urban design thinking.

Here at SCI-Arc we don’t really see architecture as part of the world, as much as we see the world as (1) parts that are architecture in which we are interested, and (2) parts that aren’t architecture, which we are happy to steal ideas from, and hope that they will take care of themselves. It is assumed that architects can and will borrow inspiration from the strangest places and mix them together into something new, hopefully something that is not horrible. It should go without saying that our job is to bring all of this stuff into architecture and figure out what it can do for the architectural conversation. It is somebody else’s problem to worry about the other way around.

Hernan Diaz Alonso
Graduate Programs Chair

The Graduate Thesis program at SCI-Arc represents the culmination of the graduate curriculum and tests the school’s ability to synthesize and produce critical architecture. In the past seven years certain topics, certain disciplinary tools, and certain terminology developed during thesis, have proven to be able to capture the definition and operations of contemporary architecture at their incipit. Now that SCI-Arc as an institution has reached a mature stage, it is important that the thesis program is able to demonstrate its ability to own the choice of what architects need to know and think about today. Certain that architectural discourse today emerges from conversations between practitioners, teachers and students, two years ago Graduate Thesis introduced a series of Thesis Master Classes and Symposia as a platform for discussion about how ideas and meta-projects are produced in our field. Such venues became greatly instrumental for starting a conversation that ultimately wanted to claim and advance the discussion of a common interest for the school. One such venue is the following conversation among panelists Hernan Diaz Alonso, Peter Eisenman, Jeff Kipnis, and Eric Owen Moss organized and moderated by Elena Manferdini on the 6th of March, 2012.

Elena Manferdini: Architecture as a discipline evolves over time through an analytic process able to discover new paradigm from the existing ones. One could argue that architecture leverages the norm as a framework to uncover states of exceptions. How can a “thesis” locate such “state of exceptions” from the normative condition?

Peter Eisenman: I think the whole idea of thesis goes back to the notion of the individual, the hero architect, the Howard Roark image, which leads to the commonly accepted notion that thesis is a good idea. I’d like to argue that you don’t start with a state of exception, you first of all understand what the states are, and I’m not convinced that many students are able to make a thesis about architecture. I believe the notion of a thesis comes out of the nineteenth century; that’s where it originated in the French Beaux Arts tradition. I’m asking the question why today—with the exfoliation of knowledge which we would all agree has become more complex, more problematic—do we think that a student is able to handle that knowledge and still produce a thesis?

Eric Owen Moss: There is a premise of doing a thesis: the instinct to rely on the idea of history. Such process doesn’t necessarily imply that history gets...
better, but it gets different. You gain and you lose, and you may have gained something that they have lost. On the other hand, they may know something that you don’t know. In an hierarchical presumption, meaning you have to go a certain amount of time and you have to have a certain amount of knowledge which is related to time in order to put down a conceptual proposition of your own, nominally, but with some assistance, which is plausible.

**Jeff Kipnis:** We do thesis. We believe we’re able to do it. We believe that we can do it with individual people. We spend a great deal of effort to discredit the Howard Roark model of adequacy—of an uneducated self no longer in discourse with anyone else or any other things. And so, every thesis student is actually working in a collective environment with several advisors plus a requirement to make a thesis statement. In other words, we don’t follow a model that you correctly identify is discredited. We believe that we can do it with individual people—and only two people—are discussing it with other people—eighteen people in a Copenhagen School by themselves in physics for eleven years, knowing that the physics that they’re writing down goes against the entire history of physics. The body else goes in. It doesn’t have to be the same body else goes in. It doesn’t have to be the same.

**Eric Owen Moss:** This goes back to the discussion that what we’re aspiring as a thesis project departures from the idea of an argument; you have to take something on and you have to make an enemy. There has to be a kind of conceptual adversary. There has to be tension. To transfer it back to the audience, the question is whether the act of hitting somebody with a brick is applicable to the meaning of thesis at SCI-Arc. In other words, who are you taking on or what is the opposition? What are you changing?

**Hernan Diaz Alonso:** But are we willing to challenge these “meanings”? Because we keep reinforcing that what we say is a rupture with previous people. And it’s also never been the case in the history of a discipline the very same way that an astronomer would not have the slightest idea what a solid state physicist was talking about, but they both recognize that they’re contributing to a larger project within the umbrella of physics. We treat architecture the same way. As no longer a dialectic between the Grays and the Whites. Or no longer so easily circumscribed, that everybody can join the problem as a participant; but, nevertheless, neither so atomized that it becomes a simple problem of personal expression. I’m going to try and say it by giving you an example. Between 1910 and 1913, Braque and Picasso, by themselves, for no reason whatsoever that had to do with communicating to any other audience, pursued a thesis in painting, in which two people—and only two people—are discussing it with each other for their own interests without regard, to the degree that they’re having a conversation with everyone else in the discipline, anything else like that. And yet it completely transforms the entire discipline.

**Eric Owen Moss:** And in 1925 came the Raven who made Algiers, which is really Gris, Braque and Picasso. Architecture is cubism.

**Jeff Kipnis:** Then Theo van Doesburg drags Mondrian over to show him a brand new painting that he thinks is a breakthrough in their work together. He shows the painting. It’s a square rotated to a rhombus. Mondrian picks up an iron, hits him in the head, and sends him to the hospital, almost kills him. They don’t talk again with one another for fourteen years until they see each other in a café in Paris.

**Eric Owen Moss:** This is part of the language that we’re speaking. You can’t start with a Tabula Rasa in the sense of taking up a problem, but you do have to inflict the problem according to the changing values of the circumstance. And actually, I think, thesis today in almost every discipline involves a very few number of people—eighteen people in a Copenhagen School by themselves in physics for eleven years, knowing that the physics that they’re writing down goes against the entire history of physics. They isolate themselves, have an intense conversation among a very few people. When it starts to become productive, then they try to disseminate it to a larger discipline. This idea that you measure the status of a thesis and its progress by its current relevancy to a larger audience is so premature and it’s also never been the case in the history of a new idea. If the judgment is going to be constantly determined by the least common denominator or the largest possible field of influence, then there’s no point in doing a thesis.

**Elena Manferdini:** American architectural education often privileges the study of early canonical buildings rather than late contradictory ones. I will call canonical buildings those projects that have a formal clarity and follow a set of rules; usually such buildings belong to the early work of an architect, or the early manifestation of a paradigm. It is ingrained in this educational model an unspoken value system that positively values concepts of youth, novelty, clarity, coherency, and with it follows a pervasive inability to conceptualize and register complex and contradictory late work. How can a thesis project operate within the contemporary framework of a mature paradigm that has already manifested its contradictions?

**Peter Eisenman:** I think there are two views: one says you don’t need to know much to do a thesis and the other says you need to know too much to do a thesis. I don’t personally think there’s much to be gained from a student doing a thesis because I don’t think they can set the limits of the discourse as well as a teacher can; otherwise, they’d be the teachers. And I don’t think they can set the limits as to what might constitute relevancy or state of exception.

**Jeff Kipnis:** Do you think your early houses were theses? You didn’t know how to build. Following your previous statement most people would say that you should at least know how to build a building before you do a thesis on how to build a building. House II had no flashing in it.

**Peter Eisenman:** We did it purposely. We wanted it to look like a model.

**Jeff Kipnis:** That’s what I mean. I don’t think that there should have to be any clarity at all on the part of the student as they begin a thesis. There has to be an intuition about something that attracts their interest. No one can do a thesis against something.

**Eric Owen Moss:** I think you’re wrong. Sometimes somebody has to kick the door down and somebody else goes in. It doesn’t have to be the same person. And the act of kicking it down is still useful.

**Hernan Diaz Alonso:** I don’t think that we are in a late period and I believe that the notion of the meta-project is not a possible one any more. There are smaller projects and they’re much smaller and faster changes that architecture is facing nowadays.

**Peter Eisenman:** On the contrary, to give you an example let’s think about “the corner problem,” which I would argue, is a thesis specific to architecture; it has an autonomous nature because it’s not spe-
cific to any other discipline. It’s where two surfaces come together either inboard or outboard.

Jeff Kipnis: And why does that cause a problem?

Peter Eisenman: Because how you deal with that has meaning.

Jeff Kipnis: Peter in your work, you are inclined to the interior corner problem as the more important of the two, because the interior is more difficult. It also carries greater metaphysical status.

Peter Eisenman: Right.

Jeff Kipnis: If you take a chess set, chess game, that’s been played until half the pieces are missing—no matter by how good, just as long as it’s been played following the rules—then an expert will know the best next move because he’ll recognize the game. It’s about identifying the conversation and the problem you’re in. But if you randomize the pieces they won’t know the difference. Their ability to make a move versus the beginner’s ability to make a move is exactly the same. So we teach thesis by making sure that students feel like they’re in a discussion with other works, contemporary and older works, so that they feel like they’re part of a smaller conversation.

Elena Manferdini: It would be interesting to know from each of you what meta-projects, in terms of the thesis, are left to do, or important to tackle nowadays and if thesis is intended to be innovative work.

Peter Eisenman: Original has been discredited.

Jeff Kipnis: What you’re asking is should it be sui generis or without reference or completely novel? That’s what’s discredited. Original is not discredited. You can’t know if an original work is original until much later when it’s actually produced.

Peter Eisenman: Unique and original are different readings.

Eric Owen Moss: This is another problem. Different than what? In other words, original meaning unprecedented? Never been seen? Or original in the mind, in the developing mind of a young architect. And I think the conclusion may be that you have to go through a lot of things in your life, and you can’t be only taught about them or told about them. But in the evolution of your own critical intellectual capacity, it should be original in those terms.

Jeff Kipnis: Okay. Can I tell a story about Harvard thesis originality? Peter and I are looking at a thesis, and this kid has this model, and it has these three layers. He didn’t say anything interesting about it. He had no idea what he had done. Peter said, “Look, this is fantastic. Can I have it? I want to use it.” And the kid gave it to him. And about six months later, a project came out of the office that is, I think, one of the best projects ever to come out of Peter’s office—the museum for Abu Dhabi. That’s when it’s original. It became original when it originated Peter’s project.

Hernan Diaz Alonso: Thesis is not a fixed process. So, I’m with you in the sense of there has to be a certain level of clarity. The problem of originality for me is not an interesting one because I believe more in innovation in architecture than originality. Because you build in the assembly of knowledge over the years, and you find a small angle that you can you can tweak here and there, and that to me is a much more valuable way to think about the problem of thesis for the students.

Jeff Kipnis: I hear people all the time in the world of architecture building buildings and say, “Here is my experiment.” Rem Koolhaas for example. I then ask him, “Did you go back and test the result of your experiment?” Did you go back to Seattle Library? And the answer is always no. There’s no such thing as the test, so there’s no such thing as the success or failure. There’s the influence and dissemination, so I think they’re fundamentally different problems.

Eric Owen Moss: Well, there also may be no such thing as a scientific method. I think a scientific method gives you what you’re expecting. Art gives you what you don’t expect. When science gets interesting, it jumps to art.
The Bastardized Gestalt
Lobotomy of the Familiar

The Bastardized Gestalt explores the defamiliarization of architectural style through matters of a fragmented whole. While it is not an investigation on novelty in architecture, it is rather a lobotomy of the familiar in order to understand, defragment and destabilize in a world where it is uncertain whether we as a discipline are failed autonomy or are failing to engage with the rest of the world. The focus is on creating an architectural entity through the defamiliarization of two specific styles—baroque and brutalism—without drifting off into concepts of collage but towards an estranged entity.

The thesis picks up on the discussion of estranged entity vs. collage. It exploits the irreconcilable by overlaying the pictorial and the geometrical deformation, the 2D and 3D tied together by means of the subconscious idea of the unified whole.

Through the interpretation of our eyes planar things become three-dimensional and vice versa. Perception becomes the fourth dimension. The result is a flickering Object uncertain in its origin but still attached to the idea of its original figure. By inverting the familiar in singular areas, balancing the expected and unreckoned, a presumptive comfortzone shifts towards an utter distortion between subject matter and object, creating an unsettling effect. Changing points of reference, and a negation of pure geometrical primitives, leads to an ‘off-center’ appearance, to a built eccentricity. In between ‘appearance and apparition,’ the building can never compose itself entirely, and therefore remains to be an instable entity.

The site is set in Berlin, Mitte, where political space, traumatic memory and distorted identity are deeply entangled with one another. The project is engaged with the Schlossplatz competition, the resurrection of the baroque city castle on the ground of the brutalist East Berlin Palace of the Republic. The program is a proposal for a new Reichstag, the German government building—forming an opposition towards Foster’s high-tech modernist realization.

Following the site’s urban position, strategic cuts shift the two masses into one another and create a new East/West facade, weaving the two styles into a fragmented whole. Geometric displacements shift the building’s periphery and lead to an alternation of interior and exterior. The somatic orientation is in constant flux, the Wechselwirkung, interdependency between fluid and static becomes the ever wandering figure of fickle change between collapse and revive in face of its own reflection.

Dysfunctional Assemblage seeks to challenge the notion of type in architecture by creating a typology of multiple houses that make up one mansion. The mansion is not a house, but is more than a house. It is a ‘multiple family’ home that is closer to a public building scale than the domestic scale.

In my previous research, I studied the Sears Catalog because it represented specific elements from house types and were built throughout the country. In those examples, anomalies began to appear when the Southwestern or the Hollywood house was built in the northeast. This Frankenstein cut and paste of elements created a new type, one that was not vernacular but foreign. It was a play on the traditional notion of house, one with a chimney and pitched roof, exported into an extraneous location.

The family has changed greatly from the post war model to a more complicated atypical dynamic. This project will expose a wealthy dysfunctional family, all living together, but separated. The outline of the pitch roof home, a familiar symbol tied to family, will be obscured and only decipherable at certain perspectives. The roof line, shingles, apertures, and the floor plan are all morphed within the typology of a house, sometimes decipherable and at times unfamiliar.

In opposition to the advancements given to the house typology in the ‘Case Study’ houses, where the open plan prevailed, mansions are large and highly atomized, with several rooms, kitchens, living rooms, dens, studies, libraries, master suites, butler rooms, bedrooms and guest suites. This thesis strives for incongruity, and the mansion type is a perfect vehicle for it.

The project is three houses in one where rooms collage into one another, intersect and nest, are cut, shuffled, added or subtracted and reoriented. The new mansion type is created as a chaotic mix and match of programmatic elements to create spaces full of erratic movement and turbulent floor plans, which reflect the family in their current state.

**Christina Anton**

Advisor: Florencia Pita
Blibbin’ Grids is a formal strategy that seeks new organizational relationships within a 27-volume framework that breaks the rational Euclidian distribution of space. The strategy begins with the reorganization of the node from an intersection to a control point, creating a new generative network of splines that proliferate difference through a static framework. The importance of the 27-volume defined framework lies in its inherent organization, where a centralized volume is suspended, surrounded by an additional unit on each side. This is crucial for the elimination of the nodes within a central volume, as the splines can extend to each adjacent volume.

Once a completed splinal network is achieved, redundancies within the Euclidian framework are deleted and new organizational relationships between volumes in space are defined, through the use of surfacing between splines. The new organization does not succumb to global boundaries of x, y, z, but instead becomes a localized organization, with some volumes reaching the extent of the total framework, while other volumes may become nestled within others. This new organization becomes a fluid network of volumes that although were indexed from a Euclidian system, break away from it to seek a fluidity the frame cannot achieve.
“Instead of further speeding up the experience of the world, architecture has to slow down experience, halt time, and defend the natural slowness and diversity of experience.” - Juhani Pallasmaa

The proliferation of new forms of high speed communication and media have altered society’s understanding of temporal experience. These new forms of expression have created a culture of control and speed that has favored an architecture of instantaneous imagery and distant impact. By contrast an architecture of lasting and deep effect requires slowness and patience. Slow architecture heightens our senses, creating a more vivid world than the one we left behind.

Slow Space

Taking an approach from outside the discipline, this thesis utilizes the medium of film to emphasize temporal experience within space. A series of abstract spatial environments attempt to depict various feeling states that invite the viewer to contemplate the world that extends both beyond and within our minds. The absence of image and objects as reference to place, attempts to move the work away from a singular static vision to an embodied experience with spatial and temporal dimensions.
The path to mastery begins at one, progresses to ten and then starts again from the beginning. This thesis is a return to the beginning. It is an ideology engaged with the state of being while working; it is a philosophy about the way one works. The goal lies in setting up necessary conditions for creative work, the ability to form a creative zone. Focusing on the present while driving out the desire for a particular outcome is key to the creation of this zone. That desire creates pressure, which leads to stress, and stress paralyzes creativity. However, once freed from desire, work is allowed to develop freely. This creative zone is a place in which work can develop free of inhibition and provides a foundation for my future architectural practice.

Deep Relief
Rendezvous
Subverting the latent relationship between a stack and a pile.

You,
your solid and your void.
Your resolution.
You Re-orientated, reorienting you,
you swapped, swapping you,
you scaled, scaling you,
you overlaid, overlaying you.

Your solid and void,
a lot,
many times,
solid and void, solid and void.

And then the void,
only the void of you
is subtracted from all of you.

I have been studying you closely
and have found out that you of-
ten snap the rules. The rules you
set up for yourself.
In fact I think that might be the
most interesting thing about you.
The history of design is an
articulation of our quest to con-
quar, adopt and control nature.
This urge leads us to our most
startling achievements and to ut-
ter catastrophe.

Industrialization has numbed
us to extreme convenience,
smoothness, the homogenous,
the conventional, to rules and
premises and points.
The literal translation of any
rule set establishes a mono-
culture. But architecture flourishes
in your fecund perversion of the
rule. Blossoming in a process of
capricious appropriation.

I exploit your particularity,
unscrupulously redeploying your
ephemera to create a new entity;
reconfigured, intentionally cor-
ruped, curated and reoriented,
your pre-existing tensions are
invigorated. You comprise dia-
l ectic opposites: meaning and its
dissolution.
Challenging orthodox concep-
tions of “meaning,” I ask: Can
architecture ever be appropriate?
The architecture suggested,
deploys your myriad iterations via
which cultural consumers interact
with popular culture, and you,
today.

Taking this subjective mind-
set literally with the intention
of propelling an act of design, I
engender a situation where your
multiple ontologies productively
collide—a location at the margins
where your meanings fray—where
you slip from a homogeneous
totem toward a delicious hetero-
geneous confection.

There is no new model for
architecture; You are not a bad
idea made good. Or a good idea
turned bad. You are not a good
idea made better.
Rather, you are a common-
place but unrepeatable process
with complex consequences,
architecture gone gung-ho.
Let’s put ourselves in a posi-
tion where we constantly have to
forgive.

P.S. With no apologies.
The ascent of high fidelity reproduction has collapsed the gap between disciplinary mediums. The productive tensions and generative discrepancies that occur through mediums of architectural representation have been obliterated. The gap is essential, identified by Robin Evans in his essay “Translations From Drawing to Building” as “the blind spot between the drawing and its object.” The gap is what has allowed for generative friction in the process of architectural design. It is what has defined architecture as a discipline of mediation and has provided room for creative space within the specificities of architecture’s transitive mediums. Low Fidelity proposes to reestablish the gap; not by returning to old models, but by inverting those models, flipping them on their heads, and shaking out architecture’s characteristic methods along with those mediums absorbed by the collapse.

Low Fidelity pushes through the homogenous high fidelity verisimilitude, beginning with the architectural object, moving through translation and abstraction to its representation, the drawing, as both generator and generated. While the drawing continues to be the two-dimensional architectural communique, with the ability to flatten and abstract, to distance itself from the object, and create productive friction between objects and their mutual representations, this thesis goes further. The drawing’s agency is extended through alternative mediums of translation to subvert the homogeneity of digital tools and take advantage of the seductive latency of representation.

Projection, architecture’s transitive and transformative medium, with its propensity to abstract and reduce, subjectively extends the drawing to provoke rupture in the immediacy of the relationship between architectural representations and incite instability. Where some might contend the discrepant as unlawful, the methodology that this thesis argues for engages the infidelities that challenge and interrupt our interface with matters of materialization. Through the registration of projected points in space, the reduction and delineation of a single curve and the materialization of the drawn form through mechanically attenuated extrusion, Low Fidelity activates tension between architectural mediums and alienates objects of representation to locate alternative sites for design.

3. Evans, 155.
4. Evans, 156.
No Simple Plan

This thesis investigates three-dimensional qualities of two dimensional plan drawings that are based on techniques and operations that look beyond the default logic of extrusion. The use of rich colors, layers, fabric, and texture as a canvas for these translations, give agency to the drawings and enhance an alternative reading that suggests the projection of these plans can become a malleable and generative design tool. The focus began with the use of plans to demonstrate these qualities in digital and physical drawings, a significant communication device within the discipline of architecture. Through incorporating a series of representation and material techniques, this work speculates on the potentials of orthographic drawings in architecture that could trigger a new authenticity. These techniques begin to explore this notion in their representation through indexing depth with color, gradients and annotation, layering manipulated grids and blended geometric primitives, while combining these techniques with strategies of ruching (cinching and folding the canvas). The drawings and models produced are seeking to generate different kinds of legibility in their translations and geometric complexity (in three-dimensional form), in contrast to a default process of architectural drawing and building representation.

The project is sited opposite Le Corbusier's Villa Stein, providing a starting framework for this investigation based on layering information, proportion, and composition within the plans of the building. The new Villa that is produced, through different representation techniques developed in this thesis, is shown in contrast to more 'traditionally' drawn plans of Villa Stein. The Villa Stein plans become an embedded visual reference for a default logic of extrusion in drawing conventions while the new Villa plan drawing techniques intend to express different formal qualities within their logic and operation. The physical translation of these drawings into models help to show the means of extracting information into three-dimensional form. Plan drawing could now be capable of operating with an updated set of rules or logic from which architects can design and communicate information that is commonly related to the design of a building orthographically. These drawings take on a new agency, embedding the design with the process of making it physically. These techniques aim to establish different ways to explore possibilities in the notion of plan drawing projection, how information is embedded in its system of representation, and its capacity to generate and design form from this process.
As soon as he began to amalate the noeme, the clemise began to slam her and they fell into hydro-muries, into savage ambonies, into exasperating sustales. Each time he tried to suck the fluffincops, he became entangled in a whining grimate and had to en-vulsionate himself to the novalisk, feeling how little by little the arn-ees would millure, were becom-ing peltronated, redoblated, until they were stretched out like the ergomanine trimalciate to which a few filures of cariaconce have been allowed to drop. And it was still only the beginning, because at a certain point she tordled her fallopies, allowing him gently to bring up his orfelunes. No sooner had they cofeathered than something like a ulucord encre-stored them, extrajuxted them, and paramoved them, suddenly it was the clinon, the sterfurious convulance of the matericks, the slobberdigging raimouth of the orgumion, the esproemies of a merpasm in an overhumitic agopause. Evohé! Evohé! Vol-posed at the crest of the wallio, feeling balparasea, pearlines and marules. Troc trembling, fell due to the puppethers, and every-thing in deep pinicle resolvuted in argulying niolames of gauze, in patling crackowing almost cruel to the limit of the gunclit.
This thesis aims to rediscover a new relationship between the individual and architecture by redesigning the boundaries of space to create a more involuted, fragile and unsettled container of interiority.

The enmeshing environment stimulates and shapes our thoughts. A fluid, multidimensional space that erodes the delimiting static solid forms of interior creates disorientation and disclosure. Haptic and optical qualities through the trigger of visual, tactile, proprioceptive and kinesthetic senses contribute to our human capacities. An enhanced spatial experience can be achieved through identifying what makes us uncomfortable by dislocating and breaking down the ordinary responses. The estrangement in the interior is augmented by its atmospheric experience affecting the phenomenological unity of the senses.

My design tackles a two-dimensional space by disintegrating the perspectival depth and scale of the interior. The viewer has to reevaluate the spatial experience through reference to what he knows best, his body. The architecture and subject become one, creating a mutual dissolving of the viewer and the viewed, subject and object; where looking is not about power but about yielding.

These qualities will be explored through a house, as an intimate refuge of humans, located on the hills overlooking Los Angeles. Disguising the function within the architecture, the perception and conception are kept separate shifting the acculturated meaning of a house.
The concept of the single surface condition is an ‘inclusive surface’ as described by UNStudio. If the surface is a shell or envelope, folded, it expands to three-dimensional volume becoming walls or floors connected in seamless continuation. It allows for the creation of an open spatial flow that allows occupants to be connected to surrounding programs and activities. Since the nineties, single surface projects proliferated to a point where it is an archetypal form. Evolution in single surface designs came in the form of innovative programming solutions due to the versatility that the typology allows. However the formal language has been predominately static: a linear flow followed by curved corner leading to another linear path. It has an aesthetic that is now well understood and its fascination has been visual, dictated by this linear flow of the surface.

This thesis reexamines the single surface form in a mannerist approach to this archetypal form drawing out an emotional response. The logic of the form is subverted by infusing artificiality in two conditions: surface flow and cornering, and materiality. Surfaces are in a sense “dematerialized” from the sheet metal-like performance to a more abstract material allowing for greater flexibility and kinks to occur in the bending conditions. This non-linear surface bends freely not only to create curvy and wavy surfaces but gives the surface a unique opportunity to accentuate corner edges that was lost by the round radii corners. Introduction of glass as part of the surface creates a duality reading of the surface as one or two surfaces that are homogeneous yet distinct. It also provides an alternative solution for creating fenestration. These two conditions of artificiality instilled into the single surface form coalesce to create a new aesthetic with the single surface typology.

The single surface has created an aesthetic that is appreciated in its externality (the physical incarnation). What lies dormant is for the inner potential of expression. This educed surface evokes an experiential interaction from what use to be a purely geometric logic.
This thesis proposes the development of an index of resultant effects through a process of reassembling and resampling known architectural artifacts. The proposal identifies normative or lo-fi modes of capturing spatial conditions, which will be referred to here as matter, that will then be captured, coupled, and constrained via a process of photogrammetry and digital modeling techniques. By experimenting with expanding the territory of the anexact, the modes of operation identified here in will serve as the constraints for developing possibilities found in the simulacrum. This pursuit will cull the accumulated matter seeking a new sort of layered drawing that will identify new modes of defining spatial effects.

The primary mode of inquiry begins at the found artifact. Freud devises a metaphor to begin his text *Civilization and Its Discontents*, wherein he states: "Where the Colosseum now stands we could at the same time admire Nero's vanished Golden House. ...the same piece of ground would be supporting the church of Santa Maria sopra Minerva and the ancient temple over which it was built." Subsequently, Stephen Jay Gould quotes Freud to demonstrate the human mind's mapping capabilities. Gould places Freud's conceptual notion directly in opposition to basic physics, acknowledging that two objects cannot occupy the same space at the same time. This thesis seeks to mine the territory found in the space that Gould identifies when he states: "Freud acknowledged the physical reality...but he celebrated, in happy contrast, the mind's power to overlay current impressions directly upon past memories. The mind, he argued, might be compared with a mythical Rome that could raise a modern civic building upon a medieval cathedral built over a classical temple, while preserving all three structures intact in the same spot."

Based upon a previous series of casts in polyurethane rubber, the potential of retaining and augmenting trace elements of matter, will form a framework for mapping potentials that stray from the normative geometries found in the formwork. Additional investigation will occur when the resultant casts are imported into a digital environment via a process of photogrammetry. The mapping of multiple casts (from the same mold) will inform an indexed study of the waving contour and the possibility of deriving new notions of the poche from volumetric intersections. Other questions this thesis seeks to investigate include the precision of the scanning process and the possibility of capturing ruptures in the skin.

Globalization produces sameness. Artistic production seeks difference. LA culturally is in transition. The shift is toward a greater percentage of Asian and Latin population.

I seek to find an appropriate form of architectural expression which celebrate both the sameness and difference of these cultural expressions within a subtle new third architectural form of fused feeling tone.

The focus is to design an office and exhibition tower that houses international trading with great Japanese and Mexican influences. An intriguing triangular area located north of 9th Street in between Spring Street and Main Street is the chosen site because of its closeness to the adjacent fashion market and the Mexican population; also Little Tokyo and its Japanese culture is just a few blocks away.

The subtle influences I am seeking from each culture came from physical shapes, color, and materials of artifacts and buildings. The existing site condition, circulation, and traffic are also reflected in the design process.

The building has four main programs: office and trade space, exhibition space, stores and retail, and restaurant and lounge/cafè.
Historically, modern architecture has single and flat surface with its limitation to architectural realm. For example, the Farnsworth house designed by Mies van der Rohe illustrates that glass skin has almost zero thickness. However, my thesis aims for thick skins, which delaminate with an influence of tension between inner and outer surface.

The interest for the beauty of skin arises from Borromini’s masterpiece San Carlo, where independence of skin exists; inner skin undulates, ornaments and is tiled, otherwise outer skin is simply articulated and is less ornamented. However, the relationship between these two surfaces no longer exists.

Contrary to San Carlo, my thesis tries to look through relationship between inner and outer surfaces. It seeks to create emerging figure from outer surface tensioned by inner surfaces and thick poche verging on volume.

Chang Hun Cho
Advisor: Tom Wiscombe
Man-architecture-nature is now seen as a more intertwined formation of an overall environmental and philosophical, as well as representational, relationship. However, two-dimensional representation of landscape such as plans and elevations struggle against the immediacy and directness of three-dimensional experience. Perspective drawings on the other hand, albeit a seductive and experiential feature, lack the precision of an architectural drawing.

This thesis investigates anti-perspective visual representation of a garden, finding the potentialities of three-dimensional spaces in two-dimensional medium. The garden “Parc des Buttes Chaumont” was studied and re conceived, then cropped and framed in a sequence of moments with temporal, spatial and thematic displacements. Framing allows extreme formal manipulations of the sequence, and collage is used as a tool to juxtapose these frames, in vertical organization, thus generating a series of synoptic visions of a complex whole.

An orchestrated collage of the three-dimensional world and the illusory of the two-dimensional understanding, the drawings convey the sense of depth without perspective, as well as offer multiplicity of interpretations and experiences.
Of Sight and Sights

Looking at the architectural model of geometric form and one’s visual experience, the trajectory of vision appears to be smoothing out from a singular frame to a fluid, sweeping and continuous perspective. As we begin to distance ourselves from the canons of reason, we move to explore greater territories within the realms of effects and experiential complexities through formal and visual manipulations. With this focus on experience and effect, this thesis would like to explore the possibilities of ideas of vision as a jumping off point, an element which may have been slightly neglected.

As ideas of variable visionary techniques and two-dimensional projections have been typically employed in filmic experiments on an urban scale and setting, such as Ed Rucha’s Every Building on the Sunset Strip, Zago Architecture’s Detroit series and Robert Flick’s works, these cinematic experiments have produced different variations of panoramic studies of the city to provide new ways of understanding and to intervene in the urbanscape. However, what have been left unexamined are the possibilities of translating these projection strategies to an interior condition to elicit new and novel architectural possibilities and optical conditions.

In the Solomon R. Guggenheim Museum in New York by Frank Lloyd Wright, the careful curation of the relationship between its exterior form and the circulatory path has set up a distinct condition in which an inverse panorama could be experienced, one that collapses onto itself, putting not only the artwork on exhibit, but the building itself as one too. Building upon ideas presented through the Guggenheim and other studies, this thesis hopes to work through three-dimensional inward projection techniques to create and shape a spatial form in which multiple layered and fragmented perspectives are set up through a choreographed movement through spaces. Rather than moving towards the ever-smoothing pictorial plane, this thesis aims for an alternate experience, one that is disjointed, fragmented and complex.
A dynamic immersive architecture; where architecture contributes formally in a new wave of landscape information.

The Renaissance. The Industrial. The Technological Revolution.

The Labyrinth can be seen as a unique avant-garde historiography, characterized by the dialectics in the text itself, between the ideology of an architect and the structural forces driving capitalist society. Between utopian ideas and forms of architecture the concrete reality which they always come into collision is not a piece of history complete in itself, but rather an intermittent journey through a maze of tangled paths, one of the many possible provisional constructions obtainable by starting with these chosen materials.

Central Park, New York City.

New York City today is layered with architectural sedimentation; was physically and psychologically built on history; and history has proven great things have been achieved after difficult times. None come to mind more than Frozen Assets by Diego Rivera, a force of nature.

The upper section depicts skyscrapers and construction cranes rising above Manhattan Island in the midst of the Great Depression. In stark contrast, a homeless shelter occupies the center of the space. The rows of sleeping men resemble corpses buried beneath the marvels of modern technology. Victims of progress, or perhaps the human sacrifices, that made it possible. Clever juxtaposition of thematic material: John D. Rockefeller Jr., ensconced bunker-like in a bank vault of the immense wealth that is the source of his power and prestige.

Today technology is the result of the quality of architecture, in this new technological understanding and experience. By reprogramming the virtual sequences, through moment of materials: where Digital and Physical crash together. A technological revolution where the paradox of getting lost is the best model in today’s locative media landscape; and this order of procession will be the search to find your way in world that has and will continue to change.

Today the synthesis is a new definition of a building, one that is set within today’s environment and society.

“"It is a time where there is much in the window but nothing in the room.”
- Dalai Lama

Immersive Supernatural

Christian Contreras
Advisor: Florencia Pita
We live in a crowded world. Over-saturation of people, objects, and data is everywhere. Density is a new impetus for non-design. Space is a subtraction from the relentless field of objects. In a world that is effectively full, essential design is void rather than solid. How does crowding—a phenomenon about lack of space—form architectural space?

This thesis proposes the negation (implosion) of figuration through a process of relentless and repetitive abstraction. Crowding highly figural objects into dense fields of mass (solid) and subtracting them along indifferent cartesian edges (void) reconfigures their legibility by achieving new levels of abstraction (hynnosis). This challenges conventional notions of composition and allows for multiple readings and misreadings at different scales: from the scale of the object to more speculative scales of urbanism.

Why dinosaurs? Our ancient friends provide both a formal and material vehicle for iterative investigation. These mass-produced creatures are fabricated from low-grade plastic: a fossil fuel whose material has been extracted from the 100 million year old dinosaur crypt that lies deep beneath our world. Dinosaurs have effectively reincarnated into plastic versions of themselves; now recomposed once again as abstract architectural form.
The island quarantine is a fitting epitaph of the freak circus, judged by those who tweet after reading *Dwell*, and political stooges of decades past. Bordering the poetic is the surreal hypocrisy of the idea of “progression” versus the actuality of an enabled youth riding the tattered coattails of their parents’ generation of political and cultural grit.

Hung over from the cultural vibrancy of the sixties and early seventies, San Francisco’s denial of their addiction to architectural mediocrity, via architectural conservatism, seem to contradict their conspicuous progressiveness.

The default mode of “New” San Francisco architecture has become thin skinned boxes more resembling franchised centers of economic prosperity. With perhaps one handful of exceptions, San Francisco has failed to produce any significantly striking architecture for the past 40 years.

While technological innovation, economic prosperity, and sexual liberties have all been promoted and realized, why has architectural (and at times even artistic) progression been marooned on an island of neglect.

A haven for wild architectures, quarantined by water to keep safe the historic ‘beauty’ of the city, there is no better site than Treasure Island to “allow” the progression of odd architecture to take its course.

Both at arms length from the city, tethered to San Francisco and Oakland via bridge, and connected via isthmus to the naturally formed Yerba Buena Island, it is put in tension amidst a visible gradient between the natural and synthetic.

Purely creative behaviors and trades tend to occupy the occupants, though little about the island would be considered normal by those outside. The built environment is unlike that of a normal city. Figure, ground, form and symbol all take on odd applications while on the island. And designs are often stolen, recombined, and recreated, bringing into question the authorship in architecture and society at large.

Re-appropriating often overlooked forms of the everyday, for their rich geometric potential, and re-purposing them, obliterates prior meaning, and re-contextualizes them. The Hairdo Houses, a series of single family homes formed from human hairstyles; the HaHa Condo Park, a faceted field condition of tree-like apartments and apartment like trees; and the Wingding Buildings, serve as reminders of the reconstitution of benign objects in the pursuit of the architectural abstract.

*...this is where the strange music starts.*
This thesis explores how peripheral phenomena are actualized in the multiple fields of view. The site for my project is the Los Angeles Equestrian Center.

The Circus Maximus hippodrome is a well-known architectural condition and type. The hippodrome also embodies two ideas central to my thesis; an overall walled plan condition and, the architectural role of the spina or central barrier. Traditionally the spina is inhabited by a milieu of architectural activity—in contemporary equestrian complexes this spina has more or less disappeared.

In the Circus Maximus the spina follies are represented centrally, yet experienced peripherally; it is along side this notion of centers and peripheries that the spectacle of the spina is explored in the equestrian complex. Through designing them and composing them, a narrative is deployed. In the larger picture the plan of the Equestrian Center negotiates converging fields of view to accentuate an overall condition that works within these parameters of periphery and centrality.

The hippodrome itself is an architecturally epic structure—spanning a distance of over 2000 feet in length and 200 feet in width, it makes a large impact on the site. The object of the hippodrome is to accommodate a large audience and provide a view of the equestrian events at play as well as the site plan and spina. The theatrics of the hippodrome are explored and amplified through navigating in procession to and from the event space. Through using visual and spatial strategies I compose the narrative of the space—doubling the peripheral field figurally and literally.

Grey Crowell
Advisor: Devyn Weiser
Like one that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread."

The Rime of the Ancient Mariner
– Samuel Taylor Coleridge

Forest of Dreams re-imagines the Woodland Cemetery in Stockholm, introducing a choreography of architectural characters throughout the site. Forest of Dreams is not a collective experience. Each character evokes a unique experience. Everything cannot be experienced simultaneously from afar. Each step along the path gradually reveals the character.

The route is secretive; glimpses of the objects appear. Once in close proximity the beauty is revealed. From a distance it is a dark, tenebrous object, with dappled light gleaming through and among the pine trees. This glimmer of dappled light leads you further along the path.

The hidden elements of delight possess a primitive cuteness, contrasting markedly with the style of the cemetery itself. The degree of attraction determines the possibility for the viewer to enter the theatrical scene of secret charms. The choreography of distances, shadows, and light narrate the relationships. The relative arrangement of the characters holds greater importance than the overall composition.

Hidden treasures, invisible in whole, rough and uninviting at first sight. But what are they? What is that great, dark entity that looms over us? When can we leave this place? I do not like it here. But I feel the urge to continue forward. I sense that there is beauty behind me, as I move forward, and it all adds up... But I dare not look back. No turning around. I must focus on what is there in the distance. What if I never get there? Darkness starts to close in on me, making me feel safe. Darkness sprinkled with fairy dust. I will just continue forward.
“...modern painting escaped the clichés of representation and attempted to attain a “sensation” directly: either by moving toward abstraction, or by moving toward... the figural.” - Gilles Deleuze

The nature of the unknown is fearful, the unexpected contaminates our sense of comfort and heightens our sensibilities. The Introverted House is an investigation of the inadequacies of the conventional methods of representation for architectural plans and sections. This project creates a new choreography of existing elements by upsetting the established rule sets of order and organization. As it rearranges itself, the operations acting on the house disrupt the normative understanding of space, creating new conditions for domestic living. By imposing new geometric effects, it introduces a new problem of sight, producing a new problem of identity, hovering between the figural and the abstract. Through the multiplicity of these drawings, traces of what the thing used to be, appears to be, and what is, illustrates the violent movement of the architectural elements, functioning as a timeline in space, cataloguing the transformations, embracing its own qualities of instability.

These drawings illustrate the evolution of architectural elements and how they operate in their own logic through the repetition of lines. The challenge is to generate subtle transformations of architectural elements in order to orchestrate an emotional response to the viewer. By rearranging the familiar, individuals will be increasingly aware of their surrounding by the multi-layers of visual disruptions. By inverting and dislocating these elements the internal logic becomes corrupted, producing a strange sense of familiarity. The components redefine themselves as they evolve with new emerging qualities flirting between the familiar and unfamiliar to the point of discomfort; evoking a new sense of comfort.

Introverted House

Henry Dominguez
Advisor: Hernan Diaz Alonso
A master’s initial relationship to the servant is solely pragmatic. In need of a service specific to the operation of day-to-day activities, the master’s choice of servant carries an expectation of certain duties to be performed. As a result, the servant is careful to provide the necessary elements required of its service and devotion to its master. The servant also serves an ornamental service to its master. So a chosen servant’s appearance is extremely important as it acts as a reflection of the master’s own sensibilities and tastes.

A servant’s development starts with analog exploration, prior to digital intervention, and uses the digital solely as production and fabrication aids rather than design determinants. Final identity of the servant should be resistant to any synthetic aesthetic, instead conveying an analog sensibility. A servant maintains autonomy in context, physically independent of its surroundings. This autonomy is vital to the masters’ sense of ownership. A servant remains tangible in size, providing suitable spatial volumes, yet careful not to become monolithic. The figure of the servant perpetually shifts from every vantage point around itself. This elicits a fully dimensional embodiment of the servant from every vantage point. Its form indicates a naturalistic formal resolution as a result of environmental influences and physiological condition. The skin is tactile and intricate, eliciting a sense of craft or contingency rather than construct. Though subject to particular conditions and influences, exterior language does not necessarily telegraph interior experience. Rather, the threshold of the servant conveys a distinct transition into an environment conditioned for purposes unrelated to the outside world.

Subservient to its occupant, the servant’s use is tailored specifically to the individual master’s needs. Programmatic flexibility is regarded as a lack of commitment. The servant’s purpose is to focus on the highest possible standard of service in a specific function. Lastly, the servant is fully self-sufficient in the production of energy, water and climate control, disregarding umbilical supplementation from the grid, a reiteration its autonomy and selfless service to its master.

What results, from these careful considerations is a meaningful dynamic. Over time, the relationship between master and servant evolves. Through frequent interaction and consistent delivery of service and devotion, the servant increasingly garners the master’s respect and affection. In turn, the master takes pride in the servant’s condition doing whatever is necessary to maintain and care for the servant’s wellbeing, treating it less like a servant and more like an extension of the master.
This thesis is about experiencing circulation and movement within a completely accessible civic building, a new public library for Downtown Los Angeles. The thesis will use living forms (such as people) and non-living forms (such as information, books, electricity, etc) of circulation to question the hierarchy of how they are treated and designed within a library in an area, which is otherwise quite inaccessible to the public.

The site is located in the civic center of Downtown Los Angeles, directly beside City Hall and opens onto the Grand Park, which is the only completely public space in the direct vicinity. In studying the porosity of the surrounding urban fabric, almost none of the adjacent buildings are accessible to the public. This library responds to the lack of public accessibility surrounding it.

In designing a library which is taking this stance on the accessibility and transparency of the facade. A civic building will obviously have various types of circulation systems, but civic buildings (especially a library) have an increasing need to consider not only the movement of people but of energy, information, electricity and everything else that moves through it. The library, in particular, needs to do more for the city, providing a place for people to learn and just a place to be without anyone putting limits on how long they can be there, or forcing them to provide a reason to be there.

Anna Marie Flaherty
Advisor: Peter Zellner
“Vogueing:” Dancing with the Self

Shadows and their Reflections

A Fashion Institute
In the Fashion District

Two buildings
Dancing in the light
Posing

Each Layered
Physically and phenomenally
Manipulating light

Transparency
Translucency
Opacity

Shadows and their reflections
Dancing with their self

Sara Gaskari
Advisor: Coy Howard
What and Where?
The 2011 Egyptian Revolution proved to be the beginning of an end in Egypt. Uprisings began in an effort to overthrow Hosni Mubarak’s regime; millions of protesters from all socio-economic and religious backgrounds demanded the fall of Mubarak’s dictatorship. After weeks of protest and pressure, Mubarak resigned from office. Ironically though, this marked the beginning of a new and uncertain Egypt. This project is a monument, a cityscape, memorializing the political and social efforts to democratize Egypt. It is an intricate maze of public spaces representing the diverse emotions stemming from the revolution. Democracy has been a promise in Egypt for more than 100 years. Like a phantom limb though, when that hope is cut off, the feelings emerge again to accomplish the unaccomplished dream.

Basic Conditions
The revolution in Egypt was quickly followed by rebellions in Libya, Bahrain, Yemen, Oman, and Syria. The rate at which this spread was like nodes of acceleration, making millions of bodies fight oppression in different places at the same time. However, you quickly began to see the disharmony in movements. During feelings of joy and empowerment in Egypt, you witnessed violence in Libya. In these mutating territories, you started to see a clash between the new revolutionary momentum and the old power that controlled all means of speed creation. In Egypt, Mubarak’s regime was overpowered by what started as a node in Eltahrir Square, but turned into a high-speed force that saturated the nation with millions of bodies on the streets. The fast paced rhizomic synergy between bodies in the streets and instant forms of communication led to the reformation of the nation. This thesis hopes to visualize the assemblage, the capacity, and the essence of these substances i.e. the bodies and forms of communication as one collective thing.

Key Principle
Phantom limb is a physical manifestation of the revolution using spheres as a symbol of people, power and energy. It is visualized in the highest degree of abstraction. It also emerges from an ongoing interest in architecture acting as a real time feedback loop between collective urban activities. It uses a digital and animation technique to represent the growth, diminution, locomotion and alternation between bodies and instant forms of communication. These bodies are free, affirmative velocities that follow multiple lines of expansion independent from each other yet interconnected. This interconnectedness warrants the monument becoming the new downtown district landmark. The formal and spatial vocabularies represent the political and social aspects that gather Egyptians together. It provides new indoor and outdoor public spaces that are currently lacking in the city. There is no doubt that this historical event influences the architectural composition of Eltahrir Square.
In city centers with dense populations, building a high-rise as a “city complexity” is a common strategy. Although high-rises have numerous advantages, there are also some disadvantages that could be discussed. In the high-rise, users move vertically—the elevator is the primary transportation. Just like the freeway’s role in cities, it seems like it is fast but actually it makes the city slow down because everyone is blocked in their own cell. Once you need to move from one cell to another, you only have one option: elevator/freeway. Congestion happens.

So I am thinking: if I rotate the high-rise from vertical to horizontal, with the same square footage as the high-rise, how well could mat building do? Mat building covers whole blocks with a strong geometry of “Layering”/“Parallel Stripes.” First, this geometry creates the maximum length of the “border” between the largest numbers of different programmatic components, and then transportation will be evacuated which sets up the condition for interference and mutations. Second, layering is not only in plan, but also in section. Like sky, land and water are three section layers in nature. The borders of different components in both plan and section create the maximum communication, which means transportations are split and the whole system is unblocked. This simple geometry is especially strong in chaotic/old city blocks. Third, mat building helps users have a better environment; compared with the high-rise’s plaza, smaller outdoor courtyards help everybody enjoy more outdoor spaces and an “equal” environment.

A horizontal mat form with different variations of components, which could stop being a static organism. It could be flexible, could accommodate the possibilities of future growth, and could interchange functions in accordance with changing needs. How to make all these form-variations? Rubik’s Cube’s solution is a hint: always transform on a certain axis. It allows any shift, modification, replacement or substitution to occur without damage to the initial hypothesis. And it could create “accident” to be a style or character.

The high-rise somehow makes city a “city.” The highest point in the city is normally known as the city center. For mat building city blocks, there is no “center.” If there is no center, there is no “border,” and then the city is endless with no congestion and is unblocked.
Opaque Transparency

“...reveals something before it is available and tangible, sustain things as objects of desire that are not yet there to be possessed or, in the case of architecture, spaces not yet accessible.”

- Pelkonen, The Glaze

The proposal for a department store in Downtown Los Angeles is investigating the function of the window aperture by the transparency phenomenon discussed by Colin Rowe. With modernism, the window shifted from having a literal presence to having a phenomenal one, meaning that windows no longer are true filters of interior spaces, but rather elaborate constructions of staged floor plans. This thesis aims to revisit this transparency, and creating the Opaque Transparency through depth and perspective, to challenge the contemporary usage of 2D screens and prints upon facades. The actual versus the virtual.

Opaque Transparency exists when transparency is archived, but not truthful: it presents spaces that are not accessible but yet very tangible. The elements in Opaque Transparency are the frame, and the different depth of the spaces within the frame. The frame is one and the spaces are many: one frame to multiple angles and views. The experience of Opaque Transparency happens in the depth of the apertures. There are 29 apertures in the building, all different depending on the scale of the original frame motif. The apertures have been skewed, warped and scaled to achieve a specific focus depth. The duality of multiple “truths” of the apertures aims to question the truths put upon the window aperture in the history of the field. In the building some apertures are “true” to the extent by which they display an object inside the building (however never the interior space); the other apertures are truly “false,” meaning that they do not end within the building but continue through and frame the outside. They all exist as spaces that can never be accessed, nor inhabited, merely gazed through by the spectator.
For the past 30 years, after the Chinese government released their open policy which promoted the transition from central government owned to privately owned business mode, more and more private owners have gotten involved in business. This has made the industrial sector thrive for a period of time (in the inland area), and a large number of factories were immediately born. However, due to the National Marco-policy 10 years ago, they decided to shift the center of the garment industry to the coastal area. (The economic area mainly depends on the export.) The inland garment business showed a sharp drop. Then a lot of factories sat idle for more than 10 years with no one to occupy them. Contraction in business; Decay in architecture.

My thesis project focuses on the transformation and mutation of a broken old factory in Jingzhou, China. The factory’s broken form was caused mainly by the effects of time and overuse. When a new building becomes an old one as time goes by, the building becomes fragile, and as it decays building fragments are created. Working with these building fragments and merging them with new elements is the goal of this thesis. Only when those building fragments are separated from the original building-body do they have the chance to transform and change. These building fragments create their own orders and forms. Merged with new elements they create space with space, and like biological beings, they can self-generate into independent cells. Those cells can develop into tissue, and tissue can be assembled into a new body.

History and culture are inherited. The form of the object can be changed over time, and a building’s function can be replaced, but the symbolic identification of the built object can never be changed. It is a fact of evolution (metabolism) that when an old building disassembles itself into fragments, the building loses tissue and becomes disconnected. The introduction of new tissue reconnects the fragmented building. Thus, the conflicts between a new building system and an old building system merge. They should not be competitors, should never be one or the other. Instead they should operate as collaborators, one and another. Another and one.
The earth can be infinitely divided, territorialized, framed. But unless it is in some way demarcated, nature itself is incapable of sexualizing life, making life alluring, lifting life above mere survival. Framing is how chaos becomes territory. Framing is the means by which objects are delimited, qualities unleashed and art made possible.” - Deleuze and Guattari, What is Philosophy?

This thesis advocates for the initiation of a shift in perception, from the common understanding of an architectural enclosure being a surface around a volume to a more currently relevant view of accumulations, aggregations and compositions that are naturally inquisitive of boundaries and borders. This thesis aims to the architecturalization of certain ideologies belonging to posthuman thought; involving, among other things, concepts such as the cohesion of bodies, forces of space, time, and materiality that enable the production or extraction of art through provocations of earthly forces we can understand as chaos.

The proposal of this project is a mid to high-rise bank tower in downtown Los Angeles. The building is designed as an accumulation of separate and entirely unique objects that suggest a rectilinear homogeneous form. These objects are generated from a gridded, symmetrically logical pattern. The reason for this profane use of order is so that certain queer characteristics of its logic remain within it once translated to a seemingly unordered collection. Similarly the cartesian properties of the originating pattern skews itself into what is barely legible as a perspectival illusion on its exterior. This effectively works to shift the edges (or the frame) of the rectangular whole on itself suggesting edges where there should be faces and vice-versa.

Furthermore, in addressing the problem of a membrane for the tower, a geometrically complex enclosure system of glass is used to protect its actual interior space. This membrane does not relate to the rectilinear form of the accumulation creating a constantly varying depth of the individual component terminations and the pragmatically waterproofed interior. This plethora of relational effects work simultaneously to redefine the architectural enclosure as a subject that embodies current theories of our relation to the universe. The enclosure is now unrelenting oscillations of territorializing, de-territorializing, and re-territorializing chaos. The success of this proposal is reliant both on the embodiment of the posthuman barrier as well as its ability to operate successfully as a building.
“Walls, walls, walls... we want: A system of tension in free space. A change of space into urbanism. No foundation, no walls. Detachment from the earth, suppression of the static axis. In creating new possibilities for living, a new society is created.” - Frederick Kiesler (1925)

Like miniskirts in the 60’s, Upskirts in architecture is an act of social and political rebellion. It refers to the sensual and defiant act of a building disengaging from the ground and exposing itself. When a building is separated from the ground it establishes a new condition and a fresh dialogue begins, where once the building belonged to the site, now it is independent, and negotiations between both become necessary.

Modern architecture introduced the possibility of experiencing a building from underneath, allowing people for the first time to walk around, inside and under it. The desire to overcome gravity made the ascent of large buildings possible and created a new concept of space. In the five points of architecture Le Corbusier and Pierre Jeanneret wrote that the ground level of buildings should be raised above the ground so that the rooms are separated from the dampness of the soil and so that light and air are allowed in. Projects like “Horizontal Skyscrapers” by El Lisitsky became the inspiration for levitating architecture, while Le Corbusier lifted Villa Savoye on columns to liberate the ground for human use. I see the action of lifting a building off the ground as a bold statement that implies both freedom from the restrictions carried by the ground, and as an act of teasing and flirting with unexpected conditions created by the sensuality of the act itself.

This thesis seeks to investigate Upskirts in architecture, the voyeuristic act of looking under the skirt.

Keyla M. Hernandez
Advisor: Hernan Diaz Alonso
Surface has a long-standing relationship with architecture and has been the primary component through which we communicate architectural composition. However, the less obvious contributor that has had its hand in the making of architecture is the line. The line has typically been the ghostwriter for compositions that have been manifested through surface. However, surface has the potential to become a canvas for other rhetoric outside those of the lines’ and can dilute the lines’ original aesthetic intention. The ambition of this project is to remove the surface avatar and reveal the line as the protagonist of this project.

A figural arrangement or movement is often illustrated with a line. Contextual forces are used to agitate the surfaces of the building where intense moments unrest yield an unraveling of the lines within. The relationship of line to line and surface to line presents opportunities for different types of spatial configurations for the program. The lines bundle and splay for varying degrees of saturation to fulfill a variety of spatial and programmatic requirements.

The project is for a new LACMA campus. A campus is defined as a collection of buildings belonging to a single entity. The product of this line accumulation is harnessed to address the campus typology within the urban fabric, the lines unraveling present the opportunity to spawn both open-air spaces and bundles to form enclosures where needed. The implication of this surface dilution in the campus configuration becomes a collection of open pockets rather than the familiar sprawl of buildings. In this usurpation of material presence, the line is presented as a vernacular spawn from surface. A vernacular expressing the capacity of lines to make densities of form.
Architectural history is shifting from a tectonic basis of judgment to a geometric basis of judgment. A basis of judgment once founded on the relationship of discrete parts to each other; mechanically based on how well the parts relate to each other, how much the part could be truncated to another. With advances in digital technology, we are moving to possibilities of continuous differentiation. Parametricism; the possibility of having complex buildings whose complexity is not composed of the relationships of lots of different parts, but differentiation of same materials substance, in different forms. One should question if the mean of judgment that served us so well in the tectonic period would be appropriate in the geometrical period.

The thesis positions that tectonic relationships will still serve us well in the geometrical time. Believing that architecture is about placing us in the world—we are still humans who do not have a continuously differentiated sense of our place in the world, we understand ourselves as discrete bodies, and of relationship to another discrete body, and the relationship is one of billiard balls in space. Architecture’s task is to build a representational system that constitutes those senses.

Inebriated Tectonics re-examines the relationship between parts to whole, to architecture and to the people of contemporary times. It is interested in developing principles about goodness of form. An example: in current society, we are always on the move and the composition that best reflects that is of imbalance, dynamic, simultaneously augmented and incomplete. This is one of the values and judgments of good architecture from others because it embodies the spirit of the time, of significance, giving a sense of direction to interact with the world.

A combined technique of incompleteness, gestural figuration, multiplicity, scalar shifts and mystery (presence of inexpressibility) is proposed to engage the audience’s experience in a way of inebriation. It responds to complex organizations, and builds a contextually derivative form, which is expressed from a tectonic arrangement of formal, material, social and scalar complexity, interpolating a heterogeneous architecture. Specific spatial conditions at the interstice are results of a dynamic interaction from the tectonic assembly.
Recent architectural discourse has been offered a novel means to engage spatial relationships by the sectional object, while keeping the sectional object as a pure interior condition in the equation. This thesis explores the shifting sense of identity through the incongruity between the body and the loose-fit by making the interior body directly a part of the exterior, by creating a thickened contemporary couture for it. 

Retour de Chasse, the paper project by Ledoux, is re-created with an addition including the entire site based on precise reinterpretations of the original 18th century drawings of Ledoux. The operative strategy focuses on the actual drawings of Ledoux and brings the affects back in its actual specific terms. The original drawings show a dark shadow around the masses and the flatness of the drawings are inverted, aiming for a way to find a second project hidden inside the original drawings. The premise of the project selection is its strong, irrational and grotesque form, which was extremely unconventional, picturesque and shocking at the end of 18th century in France. The couture designed for the entire complex highlights and frames the radical form of the project in a more contemporary discussion to re-experience Ledoux and aims to re-capture its power today.

The couture can only be created with the interior body, only in toontown of the Ledoux book and it transforms Ledoux into something strange and similar at the same time by creating a sheared shadow of existing complex onto itself. The investigation attempts to produce an exaggerated cartoon similarity of the body as the loose-fit that in the end, the interior body, Retour de Chasse, never reveals itself in its entirety from outside and the viewer is always expecting to see one complete figure, be it Ledoux, the couture, its form, façade, pattern etc. The thesis proposes identity, which slips away from the viewer and explores the thickened couture, which creates a dual condition as such: the interior body is a complete figure and the fit is a complete figure only with the interior body and at the same time intact both with the inside and the outside. The viewer is caught by two figures that create a whole other figure from outside whereas from the interior the viewer experiences only the interior body, Retour de Chasse.

Perfect Strangers
When a wind blows over a grove of trees, drone music emerges. My thesis will speculate on the acoustic dimension of space. It aims to create a new simultaneous acoustic wall within the setting of the seriously polluted Beijing Rings. The wall, as a remark of ancient wall, will transform the living environment of the city.

Beijing is constantly plagued with noise and air pollution, namely traffic noise and sandstorms. Among its inhabitants, nearly 1/10 of them are living along major roads, whose life and work is progressively interfered with by pollution.

Drone is the sound of modern Beijing; it could be either noticeable or ignorable. It is also thought to have consciousness-expanding properties and is largely influenced by Eastern philosophy. My project would make use of those ambient drones, filter it into certain frequencies to provide a more ethereal atmosphere for people trapped in city life.

A continuous wall along the ring road is proposed to respond to a range of complex physical and environmental conditions. The wall is constructed within a grid system with several layers, including a sound-generating layer and a resonating layer. The overlapping of different layers would create an ever-changing sound pattern by the wind.

Part documentary, part speculation, the project would reflect on real conditions and people lost in the rush of technological progress, but at the same time evoke their attentions towards the invisible and inner peace.
Embedded Sectional Object

In architecture, formal and spatial advances occur hand in hand with new techniques. Although the theories and practices of many new techniques in space are valid and have enriched the architectural discourse, specifically and strategically most of their theories have produced unforeseen or abstract results. This thesis will employ additive and subtractive design approaches to study formal and geometrical possibilities. However, the idea here is not only to use new formal techniques and tools in the space production, but to also allow program relationship form with geometry to play a role in the creation of the space.

The sectional object has been handled as a novel means to organize complex spatial relationships in recent architectural discourse. Defining a certain space through the interplay of complex volumes, (programs, circulations) the sectional object calls into question classical notions of poche, accepted understandings of solid/void and part-to-whole relationships, and the hierarchies between primary and interstitial spaces. In a perspective of finding new ways to produce “left-over” spaces—active and de-active program—the sectional object provides for users interesting experience and action. I suggest two different types of shapes for sectional object, animal aggregation and architectural squire space for opera house. There are lots of options for how they meet together, and each case produce ambiguous interstitial spaces. From that experience, I am interested in embedded technic. My thesis explores how can I redefine an ambiguous interstitial space produced by embedded opera house programs with animal geometry.

Byungmo Kang

Advisor: Herwig Baumgartner
A great deal of recent architectural discourse has focused on revitalizing the architectural object by seeking radical innovation and intensification of its component parts—structure, form, skin. In this discourse, architectural history is often simplified to a series of iconic buildings, each representing a stage of theory that has exhausted its possibilities, that has become outmoded.

From this perspective, architecture can begin to look like a kind of esoteric cult whose best practitioners have either studied history deeply enough never to repeat it, or, armed with new technologies, run feverishly away from any forms or gestures that have the most remote scent of things past.

Successively, the moves of each new avant-garde are doomed to pass out of fashion, to exhaust themselves, in ever shorter and shorter time spans. Walter Benjamin describes this, in a larger historical sense, as a form of tragic but unavoidable wreckage.

Unavoidable in the arts, because the architect/artist’s own energy drives energetically away from the past, away from the boredom of copying the past. One definition of material boredom is a condition in which the future continually mimics the past, as if repeatedly reflecting it in the mirror of the present. Jose Luis Borges expresses the artist’s fear of mirrors as an extreme form of terror in his poem “Mirrors:”

I look on them as infinite elemental fulfillers of a very ancient pact to multiply the world, as in the act of generation, sleepless and dangerous.

On the other hand, there is a nearly opposite definition of material boredom that relates directly to the piled-up wreckage of both the distant and the recent past. And this is the boredom of independent objects—objects with endless variation, endless innovation—accumulating in the shared landscape without having relationship with each other. This is the boredom of the spoiled child after the Christmas presents are unwrapped. It’s also the boredom of most of the globalized architectural landscape.

This thesis proposes a way of thinking about existing architecture and new architecture; a way of thinking in which new architectural objects might develop a more interesting relationship to existing objects than a relationship of mimicry or insertion on the one hand, and of ignorance or violation on the other hand. I am interesting in exploring relationships of past and future across a datum line—where both past and future engage and change each other, and where the datum line itself shows the disquiet of the engagement.
Our thesis is concerned with the perception of figuration and voids within complex field conditions. Our studies began with an investigation of two-dimensional geometries applied to three-dimensional volumes (in our case a simple cube). Through the incorporation of voids within these volumes, the two-dimensional patterns contribute to a variety of perceptual readings: from clear volumetric legibility, to feathered edge, to the complete erasure of the volumes. Taking these findings, we worked to unpack the cube and move towards a scheme of three towers whose proximity to one another provides abstraction as well as moments of legibility from particular vantage points. A catalogue of reflection as well as massing studies were conducted as a means of understanding the potential for individual as well as collective figuration within a field.

The site for the project is Columbus Circle, located at the southwest corner of Central Park in Manhattan, where the Time Warner Building currently stands. The site was carefully selected based on a set of key urban characteristics. These include the surrounding urban density occurring both in plan and section, the view corridors that surround the site, the tri-axial street grid, and the site’s relationship to surrounding medium- and high-rise towers.

The project operates in several capacities beginning with the massing, which was derived from the overlap of both Broadway and the Jeffersonian grid. The resulting oblique shapes have the effect of creating a multitude of figural legibilities as the viewer navigates around the field. From particular vantage points, the buildings appear massive and volumetric while from others, they become more slender and illusive. Moving away from collage, our strategy became a desire to enhance selected moments of legibility. The enclosure performs in such a way that the techniques applied to particular massing provide near continuity to a complementary building in elevation.

The highly diversified program plays an integral role in the perceptive qualities of the field. Each program has a corresponding enclosure strategy to contribute to the building façade. The indexing of program on each façade accounts for moments of lateral continuity between the ensemble of towers.
Smoke Cloud: Revisiting the Pile

“Shape is Graphic. Avoiding the rhetorical excess of geometric form or expressive mass, shape exhibits the immediacy of the graphic... It performs precisely because of its ‘defective’ condition: Crude, Explicit, Fast, Material.” - R. E. Somol

I pile and stack, to create a complex accretion and a lumpy mass. From “Tenuous Equilibrium,” Marcelo Spina Vertical Studio, Spring 2012: “To moving a step beyond from what we now perceive as a process of cohesive formal homogenization in the last two decades, and to revisit the organizational and aesthetics possibilities of the pile, towards perhaps a difficult and unexplored regime of inconsistency. In such a regime, excess still means equilibrium. Accumulation does not simply lead to simple stacking but to a complex accretion and lumpy mass.”

This thesis focuses on exploring the uneven, the lumpy and the pile. Beyond the obvious formal exploration, the assumption of the project is that these cumulative figures constitute a potential new symbol for a contemporary post urban landscape.

By using piles, my thesis aims to engage both form and illustration, to produce a strong shape and a cartoon at the same time. The proposal aims to connect the realms of Form, Shape, Illustration, and even the Pictorial. From the most iconic view of the building, the front elevation, the new addition looks like a smoke cloud emanating from the chimneys of the old power plant. As a projective speculation, the proposal is both funny and massive, forward looking and positivist.

In Alejandro Zaera Polo’s influential text “The Hokusai Wave,” he talks about the importance of using metaphors to effectively communicate architectural form. Whether these metaphors are intended or not, internal or external, what matters is the effect they produce. This proposal is about the metaphor, the illustration, the outline; the idea that it’s not only a form, but also it allows that this form can have the other meaning, and in that meaning people can communicate towards it.

Ye Li
Advisor: Marcelo Spina
Lying Low, Getting High

Living & Death in the Desert

“From Womb to Tomb,
From Root to Fruit,
From Bottle to Box,
Life is a Cycle,
A series of Stages,
Sequential & Episodic.”

To mark & celebrate indexically such Life & Death Occurrences Spatially & Formally is my interest.

Yi-Hsin Lin
Advisor: Coy Howard
When we talk about air flow, the first thing that comes to our mind is the big arrows on the analysis diagrams, cross ventilation and energy efficiency. In my thesis, I am going to study the relationship between massing and air flow and design a special space based on this study.

Massing air flow does not aim to make the building management of flows more efficient, but to design a mass that has an interactive influence with air flow around and within it. So the building and air flow are designed at the same time, mutually influencing each other. Air flow, like turbulence, is the way to produce a new kind of space. Mass, either one skin or double skin, could flip air flow inside and outside. The more air flow is enhanced by the mass of the building, the more effect the building could get from the air flow. So the building will be like, if I blew a bunch of wind across it, there will be swirly wind, all kinds of turbulence, all kinds of unwanted lateral loads and all kinds of pressure differentials from the front to the back of the building. All of the things we normally tried to get out of the building, I want in, because they produce a different kind of space in architecture. We have a huge number of robust tools that allow us to track, measure and visualize the kind of information produced by the environmental context. Most of the functions are faced to make an efficient building. But I will use that in different ways to analyse and build the form. And it is important for me to use these tools not simply to propagate model efficiency, but rather to make available other possibilities entirely.

The site Tianjin, a city in north China beside the ocean, is a city affected by monsoon all year. For my thesis, I am going to design a Tradition Cultural Center in Binhai New district by the side of the ocean. I will use the ever-present monsoon wind to develop a new way to produce both building massing and passive air flow through the interior volume. So the building is a special product of the information found in site. The elevations of the building will be different because of monsoon conditions. The interior space will also be designed by people’s different demand in different seasons.
A new condition has arisen, born of architecture’s permanence and digital media’s ephemeral-ity, which exploits the dynamics between physical and synthetic geometries. By capitalizing on digital media’s ability to layer, augment, and superimpose disparate information, synthetic geometry acts to extend and re-contextualize the physical world.

The combinative qualities of this media trace its lineage through the implied geometries in *The Projective Cast: Architecture and its Three Geometries*. (Robin Evans, MIT Press, 1995). Evans reveals the existence of implicit, or synthetic, geometries within European baroque churches that are generated by the physicality of the building. The physical geometry establishes boundaries that construct larger synthesized geometry. This new media is an evolution of the symbiotic relationship between physical and synthetic geometries. This media relies on physical geometry for context, scale, and orientation. Without a correlation to the physical environment the digital overlay loses its meaning and relevance.

The Los Angeles Department of Water and Power is the site of conflict between public and secure space. A schism arises from the need for securing one of the nation’s largest power and water networks and this building’s position along two urban vectors: the axis power and the axis culture. This media is strategically wedged between these interests in a way that generates a new relationship between the building and urban fabric.

The relationship between physical and synthetic geometries demands that attention be given to reshaping the building in a way that accepts and contextualizes its synthetic addition. The cut through the building refocuses the axis of power while at the same time breaks the sequestered interior. A tertiary space is created within the building’s original envelope that is neither interior nor exterior. This space belongs to the public as a focus for the urban vector and shares the language of the sequestered interior because it cannot be occupied. Questions of accessibility are furthered where the building’s ground condition is folded up creating a barrier while at the same time generating a new entry condition.

The synthetic addition engages the urban fabric through a stream of geometry flowing from the oculus towards the urban vectors. Interactions with the building’s synthetic component happen on personal screens and are conditioned by each viewer. This exceeds conventional projection, giving each viewer his or her own unique connection with the building. Together the synthetic and physical redefine this building and creates new opportunities for architectural intervention.

**Christopher Martin**

Advisor: Marcelyn Gow
Convention Center

In his early hotel projects, John Portman proved that the unconventional design of a hotel built around an atrium could effectively leverage spectacle to generate revenue. In his Bonaventure Hotel, the gimmicky particularities and disorienting symmetries found throughout the building’s design make it sensational.

As architect and developer, Portman filled two often conflicting roles in this project. This unusual set of circumstances allowed for the unrestrained deployment of a singular vision. Portman desired to build a spectacular hotel. He did so by realizing an alternative conventionality which leverages the attraction of that spectacle to create value. Given the success found in the attraction of the Bonaventure’s oddity, Convention Center is a reconstruction of the Bonaventure Hotel into a version of itself which more fully explores associated themes of introversion and disorientation, offering an advanced alternative conventionality for the organization of people, space, and activity within a hotel, in a city.

Tyler Scott McMartin
Advisor: Eric Owen Moss
Throughout Japanese history, frequent natural disasters and post World War invoked architects’ dreams and visions of reconstruction in the last century, such as the Helix city plan, designed by Kisho Kurokawa. The vision of a future city in that time was characterized by large scale, flexible and extensible structures that enable an organic growth process.

50 years later, today history repeats itself. My thesis tried to rethink the disaster issue in Japan—what kind of building is best adapted to the extreme environments caused by geologic and oceanic pressure? I tried to invent an impressive bio-sensing mode material to create an organic system, based on perception of the changeable environment to make up for the defects of the current city.

My thesis will disrupt this by applying flexible materials to intelligent surfaces to challenge the stereotypes of how it should operate. The skin of a building, not only responds to the natural reaction, such as seismic waves, the tides, the wind; but also responds to human activities, such as population pressure, carbon dioxide, temperature.

All the dynamic behavior of the buildings, such as the mutations spherical of the skin, breathing material and continuous color changes can buffer or release the environmental pressure and energy if sudden changes come. Seismic waves or other disasters may not be a negative factor for the architecture and humans, but may become a positive factor to change the shape and version of the appearance, space; and the energy generated by these disasters can also be used.

When we walk into an information age, the building can no longer care about the physical space itself, it exists as a medium on the sensory, perceptual and organism. Architecture will be responsive to a variety of environmental parameters and focus on dealing with the relationship rather than a physical body.

**A Sensitive City**

Xiaofeng Mei

Advisors: Florencia Pita, Tom Wiscombe
The interest of this thesis revolves around the column—its ability as a unit in architecture as well as its symbol. Architecture has always displayed an inherent curiosity about expansion through the transformation of the column. The evolution of the Classical Order of Columns is Doric, Ionic then Corinthian; the first set of catalogued columns. Each column set was separated by approximately 200 years. Each iteration exponentially increased in height: 7:1, 9:1 and 11:1. 1,000 years later during architecture’s gothic period the flying buttress emerged—the most crucial transformation of the column in history. The column that was once only the underbelly of the roof became ostracized from the form and turned into an exoskeleton. This accomplished several feats. Moving the columns to the exterior, along with technical advancement, allowed for a much taller structure, almost doubling the Corinthian columns (the last installment of the Classical Order). Removing itself from under the roof also freed and opened the interior space. The absence of the column on the interior challenges previous architectural logic. It essentially shifts the line (aka column) in architecture from the inside to the exterior, creating a new juncture between the line-surface-volume relationship. The lineage of the interior and exterior column still transpired in modern architecture. When Mies van der Rohe’s Farnsworth House and Phillip Johnson’s Glass House are examined, one notices two column logics, each stemming from previous history. The Farnsworth House is designed with an exoskeleton and the Glass House with an underbelly column. Mies’s house has even gone a step further; it is completely elevated from the ground, which makes his house taller than Johnson’s.

In more recent works the column has begun to evolve from line to surface and shift its relationship within the equation line-surface-volume. Two architects have shifted the column from line to a line-surface: Frank Lloyd Wright and Minoru Yamasaki. Both Wright’s Johnson Wax Building and Yamasaki’s Dhahran International Airport have created a column that transforms and fans in to a surface as the column reaches the ceiling. This allows the column to change its aesthetic, purpose and symbol in architecture. Another architect who has transformed the column is Greg Lynn. Lynn’s Slavin house challenges the column through the facade of a house. The column is still a line, a curved line, but it now penetrates an elevated mass only on the facades. The elevated mass is free internally on columns and the exterior has a direct relationship with a graphic column.

The attempt with my own work is to mutate the column into a volume, and not necessarily an inhabitable one. The column shifting from line-to-surface-to-volume is an attempt to redefine the column as an architectural unit and symbol.
Current notions of representation, through the technique of the blurred edge, have reached their limit with the use of literal fibers and smoke to remove legibility. This thesis focuses on the aggregation and extrusion of primitives, specifically those found in a tangram, to achieve a similar blurred legibility without resorting to literal fuzziness.

Abandoned Forms explores near-figure legibility and the disconnect which happens between plan and elevational figure. While designers have concerned themselves with dematerializing exterior conditions, sectional and spatial qualities have been left untouched. By allowing myself the use of only basic primitive geometries to create the figure I will be able to produce novelty within the section while still maintaining illegibility in the reading of the figure. As the positions of the tangrams are adjusted to maintain a legible reading in plan, new unique sectional qualities begin to appear from the in-between spaces and complex intersections created between the primitives.

Re-examining the issue of identity in relation to an iconic architecture, this thesis manifests itself in the form of a proposal for a re-design of the Sears Tower in Chicago. The use of geometric primitives will be used in order to suppress the recognizable, strong and autonomous intrusions that such classical architecture is linked to in favor of a new architecture of blurred legibility.

Lindsay Merget
Advisor: Andrew Atwood
With an exercise to unite the world and a speculation on globalization, one can find new possibilities in disparate cultural activities through the process of uniting program. One can be cultured through the varied programs. One can shop at a bazaar while a play is acted on the theatre stage at the other side of the wall. One can experience the sento bathhouse before they make their daily prayer at the qibla. One can see a Spanish flamenco dance, a traditional Indian dance, a Russian ballet, in a conference room.

We are so globalized, our programs, too, should be globalized. It reflects that although we are diverse creatures, we are still united through program, and that our non-conventional meeting places at some point in the future, when they acquire a past, will have their own ‘place.’ So what types of new programs and ways of living can emerge or hybridize from globalization?

In this thesis, an attempt to unite the world through program lends itself to a consumption of cultural events through varied spatial experiences.

Ann Margaret Monteclaro
Advisor: Michael Rotondi
This thesis is concerned with the evocative and nuanced readings of an ephemeral form of architecture. Rather than relying on the quest for permanence and timelessness, this thesis recognizes that architecture as a “state of becoming” may offer the most provocative and meaningful architectural encounter. I am interested in the idea that a “yet to be completed” architecture offers the greatest potential for delivering on a promise.

Monuments have historically served as one of architecture’s greatest vessels for a sense of permanence. Nevertheless, that permanence is often a source of controversy for these monuments, as the world (along with its complex religions, politics, and people) changes around them. The Buddhas of Bamiyan are one such example. Destroyed by the Taliban in 2001, these great monuments of a culture met their fate, leaving only a scarred mountainside behind. I am proposing that a new form of monument will someday take their place—a monument that is under construction, that offers a sense of expectancy...and one that will, frankly, never be complete.

One of the most powerful examples of the ephemerality that I mentioned, are some forms of scaffolding. They exist in all parts of the worlds, in varying materials and with differing levels of technological advancement. Some of the more powerful systems are those that create a suggestive figure around the work they are meant to create. Many don’t exactly telegraph the building to come, but rather they suggest multiple possibilities and outcomes. They offer the potential for greatness by creating a meandering palimpsest of dense line-work.

My proposal draws on this form of construction, creating a perpetual scaffolding system for the mountainside at Bamiyan. Hidden deep in the density of the line-work are the ghostly figures of the monument to come. The proposal begins with a conventional grid scaffolding that leans against the massive mountainside. Flowing through that system are bundles of line-work that are best seen from afar, as figures start to take shape. The figures are ghostly, they come and go, and as soon as one figure starts to come into focus, another appears. The potential lies in its ability to suggest everything and nothing at once—a constant reminder of the potential that may someday come...
Gocha Gocha is a Japanese echo-word. It describes that too many things are happening at the same point and begins to blend the sense of what each of them are and what there are.

Gocha Gocha space arouses people’s curiosity by interests for what is there, what each of those pieces are, and the underlying expectation of something more.

Gocha Gocha space is a combination of many spontaneous individuals. Each of them is constantly changing, which creates new spaces in physical and imaginary worlds.

Therefore Gocha Gocha space is the combination of a lot of small and different types of volumes. There is infinite possibility of paths and gaps.

Because the volumes are small, some functions are driven out to the external side, which enhances the outer experiences. Streets are not only for circulation, but also for community space and playground for kids. Gaps between those houses turn into small garden and meeting areas.

People can feel the depth of the space because the small volumes create layers over and over each other in the space. The multitudes of information and combination of different elements create Gocha Gocha space.

-In the Gocha Gocha City-
On the way home from school, a child went through a shopping street. When he was walking in front of his friend’s fish market, the shop owner asked him to wait. His friend came out from the shop and they went to a park located in front of the fish market. Other kids were already there, and they played together in the park. Then the kids decided to go play in another friend’s house. From the backside of the park, they ran through small gaps between houses and they came to another part of the shopping street. He saw a shop that had been demolished and reconstructed into a new building and then he found a small street behind the site where he had never been before. He thought he would go check the street next time. His friend’s house was on the second floor of a bakery. When he arrived in front of the bakery he found his mom talking with her friends on the street. He asked his mom to bring home his school bag, and he climbed up stairs to the friend’s house.

Takashi Ohira
Advisor: Wes Jones
Material Behavior

Instead of using formal or geometrical transformation, this thesis explores transformation of existing architecture through substituting materials to define new experiences.

While formal transformation denies the originality of existing conditions and gives off a sense of superficiality, changing the material keeps the familiarity of the existing and blurs the boundary between the old and new. Rather than adding form, covering it with mask, or applying surface treatment with painterly effects (which create more superficial additive sensations), this thesis attempts to adopt a technique of casting materials that ties the relationship between textures, colors, and grains of materials to bring out the inherent trait of materials.

For instance, in the field of molecular gastronomy, the appearance of an ingredient is changed with the same geometry and different taste to invoke illusions and altered expectations. Jason Payne and Heather Roberge argue that the time of advanced modeling and visualization applications now allow for increasingly realistic simulations. It is now possible to think of representational material behaviors that are no longer confined by the limited sets of the functional characteristics embodied in traditional building materials.

The project operates on the Mario Botta’s reconstructed section of San Carlo alle Quattro Fontane in Rome by Borromini. Referring to Botta’s section out of wood in Lugano, which realized a different reading of Baroque works, several experiments were implemented in this thesis. Not only substituting materials as Botta did to replicate the building to observe the Roman church and the space that contains it, the thesis makes a new church based on Borromini’s original design intent and formal geometry.

Reconfiguration of the geometry through its material properties subtly changes its space, ornamentation, and textures but keeps the legibility of the church and gives new sensations and experiences.

Ayaka Ono
Advisor: Elena Manferdini
This thesis examines elements of vernacular architecture as a means to influence and generate contemporary form. As society moves towards an unprecedented state of interconnectivity, heterogeneity and the globalization of politics, culture and economy, this thesis reinvestigates the dialectic discussion concerning the native, indigenous and local with notions of the cosmopolitan, global and foreign.

Typically, vernacular architecture can be understood to be a region’s indigenous local building customs, materiality and the milieu in which it arises and can therefore simultaneously refer to both the spontaneous, commonplace or otherwise primitive construction as well as ornate and embellished building traditions. However this thesis chooses to understand the vernacular through a contemporary material approach of abstraction where photographs of vernacular elements chosen for their textural, material and color attributes are combined, reconfigured and repurposed to create non-referential textured imagery. The result is a de-contextualization of the vernacular, which allows it to be understood in an abstract manner rather than in terms of its initial typological, tectonic or architectural logic. This de-contextualizing is further emphasized through its dislocation from its Ecuadorian context of origin and placement within the foreign environment of New York City.

As this dislocated vernacular adjusts to its surroundings the ground is the means with which the contemporary vernacular is established, and where the foreign entity begins to reintegrate with, assimilate to and influence its new contextual environment. A contemporary vernacular works towards an understanding of the role of the ground in creating place and site while also challenging current idealistic notions of perfection and control by saturating contemporary architecture with novel characteristics of unusualness, irregularity and imperfection.
Abducting Spaces

Forceful penetration of the female by the male
Genesis of Germination:
Opening of an untouched creature.
Birth of an unfamiliar city...
Continuity of virgin bodies
Propagating contaminated spatial configurations

The rape of the city and the abduction of space are two of the key concepts in generating this thesis. This thesis blurs social, economic, and political boundaries through the rape of the city and the abduction of space in architecture.

The discipline of Landscape Architecture often applies the Japanese concept (1000CE) of “Borrowing Space” or “Borrowing Landscapes” which is defined as perceptually expanding garden space by framing a surrounding view. Abducting space does not simply borrow it, it takes, and the taken space reacts to the aggression. This thesis utilizes and expands the perceived use of a foreign space to the physical abduction of it.

Here, architectural abduction acts as the forcible enclosure of one space by another foreign body, which results in new spacial configurations for both. In Parallax, Steven Holl, defines space as a quality bound up in perception, where space is perceived vis à vis spatial boundaries that feedback into perception, in terms of variations of visual and tactile properties. Spatial boundaries can be the complete enclosure of a surface or, more loosely speaking, the perceived boundaries of a city block. The heart of Abducting Spaces redefines strategies for urban planning. The city in its most basic form is a sum of spaces within spaces and voids with voids. Reactive games can take place between neighbors within a city and therefore may create organic growth from within.

Organic yet strategic growth inherently occurring in the game “Go” becomes the fundamental reasons for animation of a procedure to apply in the abduction of the city. Go simulates growth patterns of a virus or a bacteria ideally corresponding to the attack and response of abducted spaces by foreign bodies; the object of the game requires opponents to forcefully enclose space and react to one another’s attacks. Venice already embodies several levels of abduction. The surrounding lagoons abduct the built city and suggest an existing battle between nature and its built environment. This thesis morphs the grid from Go to the city of Venice’s existing conditions and proceeds to investigate the next few moves toward the total abduction of the city through rape, while producing unfamiliar byproducts bridging time space.

Giovanna Orozco
Advisor: Dwayne Oyler
The recent is an awkward place in time; before the new, yet after history proper.
The thesis seeks to address a point of conflict in the architectural avant-garde, in which the new has hit at point of oversaturation—producing an indifferent, ubiquitous mess. There is too much new stuff out there for one to even bother paying attention to it all. The once fertile territory of non-historical forms of technique and expertise is rapidly entering a space that is both nearly forgotten, yet entirely familiar.

While this arena may leave the architect with a cynical look on the world and architecture’s diminished potency in the face of globalization, we may also understand this indeterminate, recent position as a valuable opportunity in which to challenge our current notions of convention, authorship, and authenticity within a lack of control.

Through the sampling of our past decade’s mass production of increasingly different architectures, hybrid assemblages are formed, listed, exploded, and repurposed through a series of speculative drawings, models and projections—discovering what latent possibilities exist within the mess. From here, the thesis explores the possibility of architectural implementation within the city.

Our increasingly interconnected world presents us with valuable, alternative systems of composition and assemblage. By blurring the distinction between designer to object, whole to part, and context to contextualization, territories for creative potential in architecture may be found.

Kai Justin Reaver
Advisor: Andrew Atwood
Irreconcilable Differences

If Foucault believed the diagram of the Panopticon is the architectural diagram of power and control, then Irreconcilable Differences works as a diagram of architecture’s ability to contradict that model of power and politics. Irreconcilable Differences goal is to “dislocate the classical object from its privileged place in architecture.” The objectness of architecture aligns with the perception of power and politics. The concept of undermining the classical idea of objectness in architecture is not a new concept. For more than thirty years, architects have been doing everything in their power to take away this quality. Architects have used strategies such as “befuddling its underlying grid, veering its surfaces into novel curvatures, or subjecting it to topological contortions,” stopping just short of torturing the geometry. It was seen as a formal problem—trying not to solve architecture’s moral dilemma but setting out to reveal it and criticize it.

Perhaps in order to bring architecture’s geometric stability in question one must incorporate two different geometries. Both objects should still be legible but lose their ability to be differentiated into their separate parts. In Colin Rowe’s “Transparency: Literal and Phenomenal,” Rowe explains the idea of Phenomenal Transparency as being “a simultaneous perception of two objects, one behind the other in visual space.” For this thesis, this idea of the perception is of extreme importance: making sure that two inseparable objects are legible.

For Harry Cobb, how to substantiate the conflict between two things is architecture, when talking about the Hagia Sophia. Solving the problem isn’t what’s important but creating productive irreconcilability between the two things is. One is still able to comprehend that concept of twoness, yet is unable to separate them into their individual parts. This links the two together, not allowing them to be broken down into two different elements.

Being that architecture is a cultural practice it has had a history of “housing the one and representing many...for representing capital and materializing social forces.” Architecture is now ready to “redesign the way that it exercises power and diagrams politics.” “Our visual practices shape our perception, which in turn shapes our experience, which in turn allows us to participate in emergent social forms or not.”

“First we shape our buildings, then they shape us.” - Winston Churchill, 1943

2. Zago.
5. Lavin, 113.
Symmetry is a fundamental and principal idea in architecture. It provides a sense of balance and harmony, a classical anthropomorphism that produces empathy as we think of a building as body. Symmetry provides an easy legibility, offering a sense of relationship within space. This project focuses on asymmetries that are introduced as anomalies that, in turn, allow for a reading that is not immediately available. One that invokes further investigation in order to discern its effects. It’s about a viewer to object relationship, one of legibility.

Perfect asymmetry lies in the boundary between the precise balance of symmetry and the irregular disproportion of asymmetry. It is a near symmetry, where an overall appearance of symmetry is apparent, but a finer level of asymmetry is occurring simultaneously.

Like Robert Venturi’s argument for the difficult whole, the assumption is that what we see is what we get in terms of the distribution of parts to the whole.

In the difficult whole and in this project, it does not necessarily conform to expectation. The anomalies, or parts, start to perform in a perverse way. The parts are inflected, independent and free to act autonomously. They are distinguished, while still implying continuity; contributing to the whole without having to be a part of it. The part to whole relationship is necessary in the understanding of the balance between symmetry and asymmetry within this project.

Through two adjoining villas sited alongside the Getty Villa in the Pacific Palisades, perfect asymmetry is evidenced. The relationship of one villa to another reinforces the idea of the anomaly, where the odd quality of the two halves work to perform as an AA symmetry, but where the two halves are only slightly different, creating an anomaly. The subtle differences act to confound in a disturbing way, creating a monstrosity that disrupts what you may perceive as normative space, but cannot quite decipher right away. Space is not a passive residue of the collision of sets, but coactive in the conjoining of architectural elements, offering a further level of obfuscation of the spatial whole of the project.

The five rules of perfect asymmetry act to guide the generation of form. In order to effectively communicate the ideas of perfect asymmetry, plan becomes the generator of form. As anomalies or deviations of symmetry occur within the plan, the moves are apparent, but not directly visible. There is a pattern recognition, as the rules are inherent in the logic or genetic make-up of the form. The generative or mutational code of the plan has resolution that refers internally to its own logic, leading to unpredictable outcomes in the spatial organization of the plan.

Perfect Asymmetry

Alyse Sedlock
Advisor: Marcelyn Gow
Mediated Disconcertion

Jason Payne’s Raspberry Field project, and Reiser + Umemoto’s Water Garden for Jeff Kipnis mediate atmospheric events and duration through designed control over movement and formation. By examining prospective growth or expanding, contracting geometry in a self-governing environment this thesis explores the index of a force (through studies of accumulation and evaporation) similar to the process of salt crystal growth. In this example, space becomes an active force where both the materiality of the generative matter and the templating geometry upon which it grows becomes a construct as neither a literal or conventional index nor code. This event is similar to the corner effect in the courtyard of Santa Marisa della Pace in Rome described by Peter Eisenman in Coded Index: “This logic produced a density that exceeded rather than reduced information and in that excess produced an effect in the object. This effect produced a new autonomous architectural idea about corners, something between a code and a conventional index” (44). Stan Allen furthers this discussion in Trace Elements where he writes

“Indexical signs point back in time, eliciting a reconstruction of cause from effect. The index is an empty figure awaiting interpretation” (52). This thesis produces a new conceptual identity by evaluating the tectonics of two distinct geometries. This designed mediation will create movement and formation over time re-contextualizing the index as it evolves and shifts between its present and future state visible only through the comparison of plan and section.

The Biblioteque Sainte-Genevieve, built by 1850 by Henri Labrouste, located in Paris, France was designed with a means of construction that evoked lightness and transparency through the use of iron and stone, a revolutionary effect in its time. By capturing the branching logic of an evolving formation upon a linear, grid based logic this transformation will challenge the legibility of the point to line to surface relationship, similar to how Labrouste investigates the connection points between materials, exemplifying gothic disconcertion and classical stability (Robin Evan, Projective Cast, 209). By indexing a crystalline geometry (algorithmic investigation) onto the neoclassical structure (analogue rhythm) of the Biblioteque Sainte-Genevieve generative effects will begin to suggest something beyond its literal self; a coded index. Through the use of drawing a forecast of different spatial configurations will occur by reverting the conceptual weight of knowledge (the book stacks) and illumination (the light source) by compromising and abstracting the regularity of the original structure. The progressive articulation of an algorithmic logic will amplify the synthetic/natural environment creating a narrative of an evolving geometry, which demands a new interpretation of events in an activated space.

Tiffany Shaw-Collinge
Advisor: Marceyln Gow
Architecture today has reached a point of stagnation. The recursive application of standard architectural features inherited from a former modernist age has been attacked from a number of fronts, but ultimately results in a battlefield that offers the user and the profession of architecture with, at best, punctuated moments of spatial variation and dynamic environment. With the imminent incorporation of virtual 3D environments to almost every aspect of human life, architecture is under increased pressure to deliver a physical environment that can engage the virtual world in a dialogue that exploits an embedded human potential to comprehend and interact with dynamic, extreme physical 3D environments that are challenging, invigorating, maintaining the relevance and potency of the physical world.

While there are many schools of thought on how aspects of materiality and formal language create and affect spatial relationships, geometric operations that form independent from external influences (whether site driven or user driven) often end up having diminished performative qualities. There is much room for new approaches to spatial composition that can operate across a plurality of formal languages to give the architect not only the ability to create new designs that express her individual vision, but create an environment that is truly potent.

This thesis seeks to create such a type of environment by utilizing the relatively untapped resources of spatial ecology and circulation that the arboreal environment offers to the architectural profession. Independent from any formal or material school of thought and unconcerned with a discrete geometric language that is associated with design processes—standard or otherwise—this thesis focuses on the spatial anatomy of an arboreal other-world and applies its logic to architecture in an exercise of composition that will translate the concerns of the arboreal to the concerns of this profession; past, present and future. The product of this exercise is a housing environment that exhibits qualities and characteristics I have discovered that will change the way we economize, exchange and navigate space we inhabit.

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**Arboreal Artifact**

Alan Sillay

Advisor: Wes Jones
The Feral Hybrid seeks to interrogate and disrupt the underlying assumptions of universality implicit in hybridization as a design strategy in contemporary architecture. In an attempt to ideally incorporate heterogeneity, hybridity has become the mean sum of discreet elements seamlessly blended into a unified whole. Where Colin Rowe distilled the ideal Palladian villa through the averaging of geometries of ground plans, contemporary hybridizers such as Patrick Schumacher and UNStudio derive ideal solutions through intensive interpolation of existing traits, spaces and conditions to arrive at smooth and totalizing equalization.

The Feral Hybrid seeks to corrupt this averaging process and to fitfully reassert strains of heterogeneity. Through a logic of strands and bundles, the Feral Hybrid seeks to hybridize and unravel the fused components of a high speed rail station for downtown Chicago. The station presents multiple vectors of transportation lines and heterogeneous ancillary programming. The Feral Hybrid will tease out the individual elements and express their difference in both surfaces and spatial organization.

Hybridity’s claim to universality stems from its capacity to synthesize differences into an ideal whole. However, the results all too often express not difference but a derivative that has a tenuous relation to its original elements. By disrupting the taught unity of the hybridized object, the Feral Hybrid seeks to destabilize hybridization’s claim to universality by reintroducing expressed difference.
Colors define space by giving it identities and turning it into an identifiable object. As Piet Mondrian once said, an empty space for architecture is recognized by its achromatic color and a volume by its colors. While architectural color of the past mainly delivered symbolic and representative information, colors of the contemporary practice now delivers a new possibility due to the emergence of digital environment and the ability to work in three-dimensions. Digital media suggested nonphysical analysis of colors to contemporary architecture and accordingly, it has changed the traditional viewpoint to a more interpretative one: from seeing to reading. Convergent, collaborative, and interdisciplinary trends of the 21st century led to the birth of another new paradigm of color application: blending. It is not until very recently that blending appeared in architecture, although many designers of other disciplines already incorporated blending color into their work. Blending color is now used with pluralistic and radical colors, different from the past, which only used representative colors. By employing material, digital colors along with pluralistic fluid colors, blending color triggers the state of chaosmos: a state of plural values and plural meanings (Umberto Eco, 1989).

Blending color shows three main qualities: irregularity of time and space, asynchrony of genres, and discontinuous formativeness. This thesis looks into utilizing blending color in contemporary architecture, bringing in these aforementioned qualities. Through an examination and analysis of architectural colors, based on the perspective of light, form and time-space, this project illustrates how the use of blending colors creates a new experiential, as well as geometrical and spatial ambiguity. Changing the status of architectural colors from a subjective concept to an independent being, this study shows how colors define form and geometry, not the other way around.

The site of the project is the Gwanghwamun Plaza in Seoul. It is a site where the past and present of the city coexist—the site of a centuries-old palace as well as one of the cultural and commercial centers of Seoul. Therefore, a new plaza is designed with consideration of a relationship of the site with existing cultural programs while enhancing the features of the plaza itself. Surfaces are extracted from the new mass, colored, then reinserted into the mass, allowing those surfaces to have a new cultural value. Every block of the site is connected by colored surfaces. Colored geometries extend to the whole site, creating new cultural space.

Flooding Colors

Jeong Ho Sohn
Advisor: Elena Manferdini
Modernism has held a preoccupation with the materialization of events and indexing motion trajectories, (a body moving through space in time) and their relationship to time since its inception. Michael Faraday, a physicist, was an early pioneer of visualizing motion. He mapped motion vectors to explain electric and magnetic forces. Early modernists employed these motion visualization methods as a technique to express metaphoric kinetics and motion in art and architecture. This thesis is constructing architecture out of events and uses liberated matter as an organizational system along a trajectories.

"Architecture is not simply about space and form, but also about events, action, and what happens in space" (Bernard Tschumi, Bernard Tschumi Architects). Tectonic choreography becomes an index of motion. The new Acropolis museum and the Max Reinhardt Haus are a catalyst for the exploration of these ideas. Revised repetition is a process of evolutionary transformation using rotation, shearing, and scaling to create a materialization of these events.

A Startling Singularity
The Highbeam Museum, New York

Ralph S. Steenblik
Advisor: Herwig Baumgartner
Peeling, rolling: not so flat. Tentative equivalence between object and image is the mechanism governing the application of standard projection technique to the partitioning of habitable space. The scaled correspondence between a planar, forward-facing subject, and the plane upon which it reoccurs in representation is precariously dependent on the compatible association of parallel members. Alternatively, a dissociative projection method may enable the depiction of a hypotenuse, parallax, prism, or fold. Mixed compliance establishes the operational space for working out architectural form and organization through difficult and unreasonable perceptual logics.

Disassociation of a building facade and plane of representation can be accomplished by a pinch or a twist. Rotating a part relative to its stationary counterpart produces two typical outcomes. Material consequences not considered, a twisted plane will result in the geometry of a ruled surface, or if its planarity is enforced, a bend. A closed twisted volumetric form produces additional effects. A twist of a cube will create the appearance of concavity and a diagonal cusp or flute while enforced triangular planarity has the uncanny effect of appearing to redistribute the surface area around an object's edge.

Relaxation of the coincidence of surface and volume implies both the potential for generating architectural form and the possibility for architecture form to generate and exhibit an image of its three-dimensional compositional logic. The confounding of graphic and form can be extrapolated to the fully three-dimensional contortion of form on form. The coordination of a volume that contains and restricts, and a packed form of complex bends can be presumed to coincide intermittently on regions of the container. Further still, a system can be conceived by which the containing form can enforce coincidence between it and its contents to register an imprint at the threshold of abstraction and legibility.
This thesis is investigating formal architectural conditions existing between abstraction and legibility, which challenge notions of sobriety and solemnity in architecture. The context of the site, located at the Museum of Fine Arts Houston, is architecturally earnest with the likes of Mies van der Rohe’s Brown Pavilion and Raphael Moneo’s Audrey Jones Beck building. To counter the seriousness of the surrounding and help lighten the mood, this thesis will make a serious attempt to introduce comic and licentious characteristics to the new building.

Dale Strong
Advisor: Andrew Zago
The sectional object has been a long-standing obsession within the discourse of architecture. As a response to the sectional object—where the object in the center is the main focal point—this thesis will reexamine the atmospheric voiding of the center.

Traditionally, the interests of architecture lie primarily within the central cone of vision—along the periphery is where architectural assemblies are imagined. This thesis aims to further investigate the decentralization of the interior condition—shifting the focus and importance from the inner to outer.

Comparing the relationship between the three- and two-dimensional, we can see parallels begin to emerge. The deference of the edge condition will begin to create and unsettling effect; we can see an example of this in film noir, where a well-defined figure emerges from a dark and indistinct background. The opposite of this effect is what will be explored—the indistinct central figure emerging from a distinct background. These peripheral and marginal effects will become the focus of this thesis.

Bryant Suh
Advisor: Andrew Zago
Urbanism of the Everyday

Most major cities are defined by an urban core that boasts, if not at least one, a collection of vertical architectural monuments. Los Angeles has no singular urban center. In fact, it has many. Transportation and mobility being one of the main developmental factors for the region has been a gift and a curse to Angelenos. The need to move around this vast urban landscape has made Los Angeles a city like no other—equally loathed and loved for this distinct quality. In his book *Los Angeles: The Architecture of Four Ecologies*, Reyner Banham defines LA’s architectural monument to be its highway system.

This thesis is a rumination on urbanism in LA and lives in the realm of architectural theory and daily experience. Curated through a Metro bus line for the forgotten potential in its many uninspired waiting areas scattered across the city, the site traverses Sunset Boulevard from Pacific Palisades to Downtown. In this exploration, I ponder ideas about new urban potentials with the belief that architecture can promote and engage broader agencies to re-consider notions of place and non-place, public and private domains, with the possibility to re-choreograph movement and activities for the public by reexamining forgotten sites to promote other uses with program, spontaneous events, or activities.

The formal design strategy is launched by looking at the urban symbol of figure-ground grid maps to unpack and abstract the logic behind their varying patterns. With the desire to create architectural objects reflective of site context, each neighborhood street grid reflects differences in topography and history in land-use development. These grids, currently understood as architectural symbols, are reinterpreted architectonically to become occupiable spaces, rendering them as new architectural signs for everyday space.

These small-scale architectural objects become interactive occupiable neighborhood maps for users—further establishing a sense of place; but other questions emerge about how their grids relate to the urban grid, their role in serving the public, and their lineage in a post-Thom- as Guide city.

Kesawan Jane Suthigoseeya
Advisor: Wes Jones
This project was conceived as a housing tower project for Los Angeles. The project involved the collection, edit, re-collection, stacking, re-stacking, and then embedding of found cultural DNA. It is fundamentally like hoarding and it is the epitome of the banal prototype.

Hoarding is hermetic architecture; the use of the city’s junk embedded within the totemic qualities of the spindle. It has an outer shell of banality and an interior of differential intensity.

This city is a collection of somewhat center-less suburbs acting as cities. There is no confrontation between parts. In the terms of Aureli it would be a city without islands. The voided elements of LA—neglect, lack of ornament and desire, lack of beauty, but vibrant. It is a city of prototypes with only stucco and trees variegating the model. This project is incidental prototypical but monumental.

Paul Trussler
Advisor: Peter Zellner
Towards Autonomous Architecture

The implementation of architecture as technological apparatus enables interaction and reciprocity in our built environments, allowing a more direct and critical attitude toward how we inhabit. This is the pursuit of autonomous architecture: liberation from the hand of the architect.

Architecture is a manifestation of technology. The character of technology is indicative of the character of society and our relationship to each other. To subvert the role of technology in architecture is to dismiss a fundamental component of the structure of society. To do so refuses an individual’s capacity to effect change through the tools that connect them to their environment. Exerting authorship over architecture through idiosyncratic formalism and excess is to deny architecture of its natural identity—as machine that enhances human habitation and social interaction. The signature architect has to actually suppress technology in order to assert their authorship, and stand in front of the object as mediator. To employ technology in an active role is to circumvent the mediator; to establish a direct relationship between the user and the building-as-apparatus; to dissolve ambiguity; to make the work comprehensible. The idiosyncratic formalism of the signature architect becomes too ambiguous and self-referential to be intelligible. Such work is too preoccupied with itself to actively respond to the inhabitant, nor does it suggest cues for how it is to be engaged, and therefore the work asserts a distinct separation between itself and the user, making the user subject—submissive in the most extreme cases—to the work. The work of this type assumes either an antagonistic attitude toward the inhabitant by its insensitivity, or an arrogant and authoritarian attitude by its demand for awe and reverence. Either condition essentially destroys the liberating capacity of architecture.

The technological approach in architecture (through performance, mechanization, flexibility, transformation and versatility) is more about selling the idea of participation, capability and empowerment than it is about selling a single unique instance of form. Architecture that asserts this attitude is never passive. Envisioned as apparatus, architecture becomes athletic and responsive. Architecture-as-machine is a belief in architecture’s ability to catalyze active social participation; to be familiar and coherent, so as to be universally understood. The architect engaged in the matter of machines speaks a universal language. The project is devised as a mobile union hall for railroad laborers, which will travel via railroad to local union chapters. The union hall mechanically collapses to fit within railroad clearances during transit, but then deploys again upon arrival at new sites.
Our thesis is about a way of making, a way of using information. We are developing a system for moving streaming information through physical space, in the form of light, to generate material form. This system is a full-scale, generative fabrication process that is innately non-linear, is interruptible and corruptible at any time, and does not rely on periodic flattening to 2D.

"The very notion of an image as a flattened-out object, a sort of pancake of a solid body, is shown to be misleading. … The information for the perception of an object is not its image. The information in light to specify something does not have to resemble it, or copy it, or be a simulacrum or even an exact projection. Nothing is copied in the light to the eye of an observer, not the shape of a thing, not the surface of it, not its substance, not its color, and certainly not its motion. But all these things are specified in the light." - Bruno Latour referencing James J. Gibson

Light is the medium for data in our system. These resident data can be drawn through physical space, at full scale, to generate a photographic artifact, or to instantiate material form through the selective polymerization of proximal photo-responsive resin.

This thesis, then, begins to investigate a design paradigm centered on the material reification of light. That paradigm questions the supremacy of the digital model, and the static flattening and stacking logics inherent to typical fabrication workflows. It is part of a conversation about representation, about the role of the designer, and about the way we make.
Field So Good

The field has been used to create and describe many different aspects of architecture at various scales. But when the field is used as a non-referential pattern to liberate architecture from the dead weight of theory and pure space, it becomes the most powerful. This method can be traced through time from Baroque church ceilings to Robert Venturi’s Best store flower application and into contemporary times with FAT architects’ proto post-modernism’s extruded cartoon details. Field So Good has taken these techniques and developed them into an architecture that combines form with the application of field into a cohesive result.

Field So Good starts with a vacant shape that is made of a combination of lines and curves; these shapes are then repeated using oscillation instead of typical repetition. The patterns always include a diagonal and a straight line to give the illusion of movement. This pattern is then used as the design tool to produce the work. The pattern defines the form and the openings to create cohesion between fenestration and building. The patterns applied to two-dimensional surfaces are imitating three-dimensional forms to create a play between the real and the fake. The openings are always part of the pattern and never thought about as a different part of the design. The form itself is an extrusion of the pattern in an attempt to flatten the form into a two-dimensional reading. The heavy use of color is to augment the playfulness of the thesis. The combination of the shape as form/openings/appliqué turns these vacant patterns into a field: Field So Good.

A home and a residential tower have been designed using the Field so Good technique. These two projects are a demonstration of the scalar ability of the system used to design them. The field operates as intimate texture at the personal scale of the home and as an expansive field of fantasy at the urban scale of the tower. The heavy patterning on the tower acknowledges the immense size of the skyscraper as an alternate reality in the same way baroque church ceilings were used to entice nonbelievers into faith. The house offers the same solace to the residential neighborhood from the overwhelming sameness of contemporary suburbia.

Field So Good produces an architecture that is alive with pleasure!

Ben Warwas
Advisor: Florencia Pita
As new forms arise to displace existing forms, an awkwardness emerges between what is left behind and what is brought forth. Spontaneity and variability construct the complex system the built environment occupies. Every action and reaction creates a rippling shockwave to both micro context and macro context as both are driven by visceral and rational means in an attempt to create a cogent grasp of how we live. Within the tensions of the emotional and the pragmatic, the old and the new, we end up in a vibrantly ad hoc world. From a communal system down to a building’s subsystems, an ad-hocist agenda captures and amplifies the tension of natural growth. Despite the current trends, change and inconsistency are the constants that remain.

The purpose of this thesis is to forge a process of manipulating and exploiting manufactured subsystems to create a custom culture, a culture that fosters both change and distinction. This new constructed element will engage a range of scales down to the smallest joints and junctions using the idea of the concealment of the seam, where connections are hidden and blended.

The setting for my thesis is the Angewandte competition in Vienna. The winning entry by Wolfgang Tschapeller takes the ad hoc dialogue to a familiar point, taking a series of dissimilar forms and hanging them off a glistening curtain wall that has been extended off the existing building. The competition is revisited in a way that creates a bond between both buildings of the site, enlarging the scale of the ad hoc relationships, by addressing each building as an independent element.

As the binding begins, the three creatures begin to melt and restructure grasping at each other’s limbs, each element absorbing into a new fixture. The figure breathes an air of unification while maintaining embedded distinctions that each piece has culminated over its individual lifespan. Residual effects from the micro transformations form the multitude of complex joints that fuse the limbs, ultimately merging and entwining to become a singular hybridized creature.

Wisarut Wattanachote
Advisor: Hernan Diaz Alonso
A wonderful thing about today’s world is the over-exposed experience of architecture. We understand Ronchamp as an iconic building built in the height of modern architecture. The grey-scale experience of the building is now an ancient piece of modern architecture in 2012. We also understand Ronchamp as a photographic experience as hundreds and thousands of architects have photographed it, publishing it in books, and uploading it to the web. The experience of the building is moving from black and white and grey-scale film documentation, to RGB color photograph, to digital images on the Internet.

In my thesis, I am particularly interested in how people are documenting Ronchamp today. I was inspired by an informal hand sketch drawn by Hillel Schocken, which delineates Ronchamp in a set of five metaphorical drawings that initiate a new opening to imagine what Ronchamp is about. The thesis is looking at this specific piece of architecture, and documenting the experience through points of reproduction by offering a new set of rules to (re)imagine what the photographing experience could be. The metaphorical interpretation and the history of photograph from black and white film, RGB color image, to digital software modified images, will yield the design technique in this thesis.

As a result, the thesis will produce sets of multiple influences that produce something other than the actual building and moves between the actual building and its multiple interpretations.
Near-Figure Fields
Object, Field, and Figuration

The notion of the field has challenged the architectural discourse to move away from classical and traditional concepts of form and composition and toward engaging systems and networks. In his essay “Field Conditions,” Stan Allen argues for a shift “from one toward the many, from individuals to collective, from objects to fields” as a means to question the accepted understandings of figure ground relations and the autonomy of buildings produced from the Cartesian grid. The consideration of the field has resulted in strategies that emphasize infinite forms, material flow and the overall dynamics of repetitive, local parts. This thesis is extending the notion of field conditions by reconciling object and field.

The investigation looked most specifically at the work of Tony Cragg, which displays multiple relationships between objects, field and figures. Near-Figure Fields is an exploration of how a field of unique and distinct objects, through the technique of compact and dense nesting, can produce near figures. This model creates a diagram in which there is equal focus on the object, field and figures. The thesis is manifested through the re-design of Daniel Burnham’s Union Station Main Hall interior in Washington DC.

In reference to the site, the thesis looked to inflected interior precedents such as the Laurentian Library in Florence and the Gesuiti Church in Venice, in which there are multiple relationships between the architecture and its patterning. The project operates on the Main Hall’s interior floor and wall surfaces as well as transforms the traditional methods of ceiling articulation through exaggerated coffering.

The aim of the thesis is to enhance the dialogue of field conditions by proposing a strategy that not only combines the object and the field, but also introduces the notion of the near figure. The near figure, unlike weak form, is design driven and puts into focus the arbitrary. The resultant effect is one in which the multiple layers of object, field and figure allow for a constant oscillation of focus and recognition.

Linda Yang
Advisor: Ramiro Diaz-Granados
Architecture, which has always involved drawing before building, can be split into prior and subsequent activities: design and construction. The building can be discarded as an unfortunate aftermath, and all the properties, values, attributes that are worth keeping can be held in the drawing.1 - Robin Evans

The space of translation is a landscape to be invented on which thought traces paths. One such path marks lines of confrontation. Lines of confrontation unite what they divide. They clarify. They distort.2 - Catherine Hamel

The drawing of lines, in architectural production, is generally aimed at clarifying ideas of space, a graphic progression towards resolution in form. This act is often reduced to a neutral transmission of information between different systems. The density of the fluid world of spatial experience is often muted and ignored for the sake of precision.

Whereas the emergence of digital environment for drawing broke the coplanarity of the plane of projection and the act of measurement and thus freed the drawings from their two-dimensionality, the lines have become more sterile and inhuman as the lines are electronically generated. With impeccably consistent lineweight and clear end points, the lines no longer convey qualities such as pressure marks and lead residues—in short, the intentionality of the person drawing is missing.

This thesis aims to achieve architectural drawings, with the generative tools of today, where “interpretive logic and performativity of reading negate visual representation and likeness,”3 so that the drawings themselves and the reading performance they elicit become architectural significations in their own right, producing a new kind of architectural entity or event. Computationally designed lines evolve themselves into lines of confrontation4 as they become contaminated with artistic intentionality; constructed lines are layered, collaged and applied with colors. Reinserted into the drawings through these processes is the pictoriality. Multiple levels of misregistrations take place between the processes (i.e. between two layers of lines, between lines and color, between color and material), adding a sense of mystery to the drawings while allowing multiple readings.

This thesis, in turn, is an exploration of the space of in-between: Between willfulness and chance. Between the dimensions. Between the lines and their objectification—in the space of translation—where the lines render themselves vulnerable to sensations, pictoriality and multi-dimensionality—qualities they are denied in conventional architectural drawings.

3. Evans.
4. Hamel.

Vulnerable Lines

Jinsa Yoon
Advisor: Elena Manferdini
This thesis proposes to use 3D scanning to update Peter Eisenman’s weak form. In Peter Eisenman’s view, weak form might best be understood as an architectural analog to a cloud’s ability to suggest many figures and partial figures. Weak form in its original sense is most evident in melding many figures into one figure, but the materiality and the sectioning of the massing also contribute to the effect. To deconstruct preconceived notions then attempts a different rebuilding process through unexpected relationships that emerge which could create a deeper meaning to site, program and other relationships with architecture space. Instead of placing focus on the main relationships on site, weak or abstracted relationships creates hints of resemblance and this weak resemblance provides an opportunity for new relationships or connections to surface within the space.

Based on different settings, the 3D scanner has an ability to capture near figure or partial figure of the primitives, ranging from single skin to multiple skins, etc. After this technical relaxation of slackening, the primitives become less legible and less clear and they have more opportunities to meld to an integrated massing. The point of slackening the clarity of organization is that it can open up new possibilities by removing symbolic features. By relaxing geometry, strong symbolic association as well as traditional and conventional form disappears, and a new morphological massing composed with triangular faces can be achieved. This new massing has a different morphology than surrounding site conditions but it keep a weak resemblance in terms

Weak Form Assemblies

Haoyang Yu
Advisor: Ramiro Diaz-Granados
The forming of the urban context is based on the existing territory, something that changes slowly, and human activities, which are changing all the time. Due to the non-stop pace of human activities, the urban context remains in a cycle of perpetual negotiation. Like organic tissue, the city is always in a state of growth, decay, and rebirth.

In the initial forming of a city, people gather according to their habitual behaviors, which are collective ideas. The multiple and collective ideas are often made singular. However, in the development of urbanism, master plans are always rigid and lack tolerance and changeability, like a machine. However, when a mechanical system is broken, it forms another context, in which the city can release and breathe. Therefore, I would argue that an ideal urban design should be like a coordinating machine that retains flexibility for its users to adapt the city for themselves.

In the past, cities like Rome and Paris were driven by politics and symbolic development. Nowadays cities like New York and Los Angeles are driven by economics, like fields of shopping. I think the presentation of the practical urban layout can be derived from fields of shopping. A well functioning shopping field must contain coordination and flexibility at once, which is the exact ideal a city should have. Moreover, a shopping field directly represents local habitual behaviors.

In order to attend this goal, I will use aggregation as a driving technique to form buildings. In this technique, each social space is seen as a unit for aggregating the city. This technique will be combined with transformation to accommodate and articulate difference. In summary, I’m going to develop a new urban fabric like an organic tissue by proposing certain rules but still keeping tolerance and changeability. An urban context that keeps growing is a field in which any particular locate can be modified to fit the new activities.

Organic City

Ta (David) Yu
Advisor: Peter Zellner
Since Le Corbusier has manifested modernism architecture as living machine by its efficiency and the aesthetic generated by so, architecture has never been so related to machines. Not just in terms of architectural meaning, machines have literally occupied all the architecture space. TV and stereo in the living room; stove and vent hood in the kitchen; washer and dryer in the laundry room; lights hanging from the ceiling; air condition system pumping air indoors. By manufacturing a building as machine, Richard Rogers and Renzo Piano’s Pompidou Art Center seems to push the meaning of machine architecture to the extreme.

However, the occupancy of machine in space could not be fully addressed by either the efficiency or the appearance of the architecture. The next step to recognizing machine in space is by studying its operation mechanism and projecting the result into the space. Such a result will become the benchmark of architecture space design. A well-designed machine space will indicate its connection to certain types of machine, regardless of whether this machine appears or not. Given the principles of machines, any audience walking into the space could recognize the function of machine and space. Due to the different function and mechanism of different machines, space will be characterized accordingly.

The first part of the thesis conducts a serial of machine space relation studies. These studies, which are based on scientific fact and poetic understanding of space influence, lay down the foundation of space design. In the second stage of the thesis, several simple houses are designed according to the first studies. Each house represents a connection between a machine and a space. The final step in this thesis works on methodology to combine those machine characterized space altogether into a dwelling architecture to systematically create a new type of machine space aesthetic.

Han Zhang
Advisor: Wes Jones
The SCI-Arc Future Initiatives (SCIFI) post-graduate program provides an integrated curricular focus on urban-scale issues. It is positioned as a center for the discussion of contingent and variable planning strategies and the development of new tools for urban research and design. Combining intensive research into the near-term future of cities with the use of open source design tools, SCIFI aims to invent new ways of modeling and testing variable design scenarios.

Maribor: Towards a Differential Urbanism

The Future Initiatives program culminates in the production of directed design or research projects in the final semester. Working individually with the Future Initiative program’s core and visiting faculty, students generate deliverables—individually and as part of a group—that form the basis of a dissertation quality research presentation and exhibition.

The SCIFI Maribor 50 Year Plan for Growth and Development project creates a framework for growth and development in Maribor over the next 50 years. It’s based on the vision that integrates the city into a broader European context while retaining a unique identity as a progressive and distinctly Slovenian city. The plan leverages the city’s geography along with critical assets such as its University, the city’s historic core, and the agricultural and mountainous landscapes to create an amenity-driven growth model.

Let’s look at each of the five critical urban issues addressed in the plan:

1. Conserve Land: The plan seeks to direct growth into compact and contiguous areas in order to prevent unmanaged sprawl.
2. Maximize Existing Infrastructure: The use of existing infrastructure can serve as a framework to support future development.
3. Focus on the River: At present, Maribor’s urban waterfront is underdeveloped; this plan seeks to transform river adjacent land uses, which are now largely industrial and infrastructure, into community amenities.
4. Increase Connectivity: Presently, Maribor is fragmented with areas produced in different time periods disconnected from one another. The plan seeks to improve mobility and urban form by increasing street connections.
5. Improve Non-Motorized Transportation: This plan envisions a city in which pedestrian and bicycle transportation can predominate.

These five principles, when fully implemented, can create a highly amenitized public realm that will produce a distinctive city. By producing a high-quality community, Maribor will be able to attract growth and development in a manner that reinforces its character and specific sense of place.
Emerging Systems and Technologies | Media (ESTM) is an intensive postprofessional degree program. Rigorous and experimental, ESTM aims to define new platforms for design innovation, fusing digital and physical research within the rapidly evolving fields of computation, material fabrication, and advanced building systems. Utilizing the SCI-Arc Robot House—the most progressive facility of its kind in the US academic environment, and among one of the world’s most advanced facilities—as well as other platforms, ESTM faculty and students explore new production paradigms, envisioning the future of synthetic materials, free form assembly, and automated manufacturing.

working with progressive architects, designers, and theorists worldwide, students propose the next generation of architecture in the form of specific projects, structural morphologies, sophisticated material prototypes, and complex construction systems. Through the SCI-Arc Robot House, students also engage in a seminar component focusing on the registration, speculation, and deposition of stranded materials onto three-dimensional objects. Using the SCI-Arc Robot House as a point of origin, the seminar explores and develops methodologies for analysis and fabrication of objects using stranded/taped materials through robotic processes of control.

The final ESTM Studio leading to the Master of Science in Emerging Systems, Technologies | Media concentrated on the design, material conception and digital generation of a robotically deployable artificial cloud: a structure aiming to shield large sporting events from direct sunlight while providing a favorable climatic environment. Conceived as a cluster swarming mass rather than as a monolithic form, the cloud’s performance will go beyond the pure instrumentality of shading so as to become the very source of its iconicity to the event it shields.

With a vast emphasis in both material prototyping and advanced computation, this studio expanded on previous research on composite materials produced during Textile Tectonics in collaboration with North Sails & Bill Pearson. Concentrating on the hypothetical possibilities enabled by robotic manufacturing, the class utilized various composites tapes in the production of helium-based, flying lightweight structures. As a design unit, the studio focused on the relation between inflatable mass and patterned composite surfaces. With the intention of fluidly moving between numerical code and material pattern, the speculative project served as an ideal platform to synthesize the technological ambitions of the Emerging Systems, Technologies | Media program, by merging advanced computation, robotic manufacturing and material prototyping in the design of architectures for extreme performance.
SC-Arc Battle Hymn

The Pontiffs: When you hear the architecture arbiters announce that sustainability is architecture’s progressive essence, that the digital lexicon is the progenitor of new architecture, that globalization commands an architecture world that moves ever faster...

Wait just a minute...

The Regulators: How quickly what results from a prodigious imagination becomes homogenized as a unified discourse, with its own behavioral rules and obligatory lexicon. How quickly the exception is no longer the exception.

The Entrenched New: The ideal of a perpetual flow of new ideas in architecture grinds to a halt when the new premise supplants the entrenched ruling, then takes on the authoritarian form of the ruling premise it aspired to undermine.

The New is Ephemeral: We’re wary of that predictable pattern of “new to new rules,” which is ever antithetical to the raucous discourse on piecemeal strategies that forms the SCI-Arc battleground.

The Sociology of the New: The impetus to the new is not strictly an aspiration to revolt against the authority of a current rule system, but often an aspiration to demolish the previous rule[s] and assert the new is not strictly an aspiration to

The Spanish say: “Tell me to what you pay attention, and I’ll tell you who you are.”

Welcome to SCI-Arc! This is a school with no pedagogy, but if there is something to be learned at SCI-Arc, it’s how to learn it for yourself. Here’s the SCI-Arc paradox: SCI-Arc is in working order.

The struggle is the struggle to conserve that any intellectual is sovereign, that any intellectual project remains independent of the authority of others.

SCI-Arc strives to break any intellectual monopoly of its own.

SCI-Arc’s graduate programs—EST and SCIFI—are designed to disrupt that system, but often in an aspiration to

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