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Graduate Thesis Review at Hauser & Wirth Los Angeles

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Graduate Thesis Weekend

Friday, 2pm – 6pm
Saturday, 9:30am – 6:30pm
Sunday, 10am – 2pm

Graduate Thesis Coordinator
Florencia Pita

All school exhibition of thesis work reviewed by members of the SCI-Arc faculty and distinguished local and visiting architects.

Advisors
Kristy Balliet
Hernan Diaz Alonso
Ramiro Diaz Granados
John Enright
Marcelyn Gow
Coy Howard
Elena Manferdini
Eric Owen Moss
Anna Neimark
Florencia Pita
Casey Rehm
Michael Rotondi
David Ruy
Peter Testa
Peter Trummer
Devyn Weiser
Eui-Sung Yi
Liam Young
Andrew Zago

Superjurors
Joe Day
Axel Kilian
Sylvia Lavin
Marion Weiss

Theory Advisors:
Todd Gannon
Marcelyn Gow

TA’s:
Majeda Alhinai
Garet Ammerman
Ross Fernandez
True transformations must be seen before they happen. The best theses have this capacity. Thesis is about taking an architectural position at a particular moment in time relative to the larger discourse.

A thesis is an individual input into the 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. We like to think that it is 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 that we are here to solve its conflicts. SPOILER ALERT: there are no such conflicts, and we are not here to solve anything. Instead, 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 would 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, should not 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 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...
A Tale of Thesis

Old Masters vs Young Geniuses

Based on a study of the ages at which various innovative artists made their greatest contributions to the field, David Galenson comes up with an interesting theory that divides all artists into two classes: conceptu-
lists, who make radical innovations in their field at a very early age; and experimentalists, whose innovations develop slowly over a long period of experimentation and refinement.

These two types of artists are distinguished not by their importance in history, but by the methods by which they arrive at their major contri-
butions. Experimental innovators work by trial and error, and arrive at their career apex gradually, late in life. They fall under the category of experimental old masters. In contrast, conceptual innovators make sudden breakthroughs by formulating new ideas, usually at an early age. They fall under the category of conceptual young geniuses.

Interestingly this theory can also be applied to the development of an architectural thesis, or even better an architectural career. There are theses based on aesthetically motivated experimentation and others by concep-
tual execution. And running the risk of sounding generic, one could put to the forefront the statement that aesthetically driven experimentalism is a more common trajectory in our school (with its time line consequences and lack of clarity of contents). Often students derive projects through analogies or techniques rather than conceptual ideas.

How to reconcile the young talent of our student body with a way of working that measures its achievements only in the long run? This was the aim of this summer graduate thesis seminar called FORM@ that traditionally jump starts thesis. This summer class hosted a series of lectures by current faculty at SCI-Arc and tried to unpack these two different work methodologies and how they can shape research and production in our discipline. In particular, the class outlined how architects operate in these two categories, and how being aware of these points of departure and work methodologies might be fruitful at a younger age, when habits and interests are on the verge of being established.

Hernan Diaz Alonso
Director & CEO
The idea for the class came from the earnest desire to give to students an awareness of how they produce work and what that specific way of working might entail in the long run. Topics like Color, Collage and Sketch were the pivotal point to learn about how one can argue for mastery or genius.

This year, our graduating class was encouraged to distinguish how ideas come to fruition in their methodology of production. The analysis of their own creative formula allowed for a deeper awareness of what one does (if not why). And being aware of how a personal design language comes to be is the best sign that a student has earned his or her graduate degree in architecture. The strongest testimony that an academic program can be considered successful is the measure of its ability to guide and support the growth of a personal language for students to refer to in their creative work.

Ultimately the soul of the graduate curriculum is a place where maturity, risk, novelty, failure, boldness, extremes, growth and fragility coexist. And Graduate Thesis reviews becomes the time when each student, faculty member, practitioner and theorist has to own that conversation about their personal architectural language in a public arena.

Elena Manferdini
SCI-Arc Graduate Programs Chair
In contradistinction to architecture’s famed capacity for well-measured arrangements, this project investigates the potential effects of mismeasured compositions—done first through a series of shambolic form, color, and material studies and then through the systematic translation of these studies into discrete tectonic assemblies.
“Tomorrow, we begin the construction of a city” Lebbeus Wood

There is always a story, and there is always an Author. War is The Author.

The Author of the Rise up of the Architecture of new city that was destroyed by the tragedy of War.

The War is over in Aleppo. And it is the time to build the city the way it was supposed to be.

DEVAI
Enrique Agudo — Advisor: Liam Young

DEVAI is the narrative exploration of the role of technology as a tool of ornamentation and not just optimization for the Indian smart city, explored through the lens of a Mumbai street festival. The chaotic character of Indian cities give way to draped skin scaffoldings with machine vision markers. A uniform layer that enables urban augmented reality architectural ornament, and where religious virtual floats create visions that exceed the limits of architecture.
My thesis examines translation of construction working drawings into architectural plan. Working drawings consist of many symbolic notations that represent different materials. I collected some parts of details drawings and collage them in order to create new types and organisation of architectural spaces. So I translate them into geometrical refined drawing. Then I scaled them up to contain architectural spaces.
A country of 48 million people, Kenya has a total of 61 public libraries. Most Kenyans spend their lifetime never having visited a library. This thesis explores historic allusion to produce the form and material abstraction of various tribal huts in Kenya to design a public library in rural Kenya.
This thesis focuses on the line, and how we can free the line from strict outline profiles to gestural and loose contours. Therefore, starting from the rigid geometry of an English georgian facade where windows, door, and skylights are arraying in strict rules of neoclassical architectural facade reference.
My thesis questions our acceptance of contemporary icons in architecture and the ambiguity of singular authorship through the production of design both physical and digital. Does authentic authorship truly exist, or is our cultural understanding of architecture transformed through its staging via the reproduction of images in media?

It is 'what is caught between the tongue and the taste', or rather the moment before the grasp.
Extraordinary effects possible in glass towers have obsessed architects since the early twentieth century. This project continues that obsession. Rather than attempt a single effect through the application of single tectonics, this project creates varied effects via the introduction of opaque objects, studied through a series of cast resin models.

At home we are faced with a series of never ending boundaries separating ourselves from those around us friend or not. The boundaries are taken as law but they’re as man made as what they contain. My thesis works to draw an imaginary line in the sand that indiscriminately isolates, includes and subjugates our most precious and personal aspects of our daily life, our homes.
The visual information is crucial for the comprehension of the world and the design of the proposal, indeed. The aim is to explore and replicate architecturally and formally the consequences of our global perception of the city by being conscious of the amount of information one can collect (or miss) through images.

The VR interface developed as part of this thesis is an exploration of a design framework; where the user’s intuition and sensibility can be combined with the power of digital analysis and the precision of robotic fabrication. This framework being particularly useful for remote fabrication involving complex material behaviours such that it remains open ended for creative exploration while making analog authorship in digital fabrication possible.
With cities suffering from Urban Decay, crime has begun to increase in neighborhoods. This proposal implements trackers along Sandtown, allowing the city to gather data and use the city in the most efficient way possible. By providing direct feedback, residents now can move across the neighborhood during any given event, in a safe efficient manner. These pathways adjust to environmental and social impacts by expanding and sheltering its users.

“It would seem as if a building today is only interesting if it is more than itself, if it charges the space around it with connective possibilities, especially if it does this by a quietness that, until now, our sensibilities could not recognize as architecture at all.” —Peter Smithson, The Charged Void: Urbanism.
This project aims at investigating the role of the urban design in the context through architecture, planning and landscape design with the goal of establish a mixed use project and a reciprocity between city and city parks by challenging the traditional notion of ground level and spatial perception of public space. The proposal aims at extending not just the city itself but more importantly city parks as public spaces into the third dimension.

In the consumer society, buildings are read no more than symbols and signs. Architectural elements either lost the ability to connect with the original idea or be able to attract enough attention to be understood. So I take designing campus building as a vehicle to explore the possibility of reversing the process of building making and start with the final image of the building. Not only to make a new building but also to appropriate the image of university buildings.
In this project the pastiche ornaments from the Hollywood Vernacular are studied and reformed to become the architectural space rather than embellishing the architecture. By habiting these generally known to be superfluous parts of architecture into mass, this thesis will try to rethink the relationship of part to whole and abstraction through the usage of scale, color and misuse.

Three’s company proposes a quasi-autonomous relationship of multiple architectural parts in the urban context of Tokyo. Without adhering to a specific genre or linear logic, lost in multilayer coherence and being positioned and connected in a loose-fit, quasi-animate and non-dialectical way, which may be understood as genre blindness.
Set design is the relationship between the physical work and the graphic representation. To create a unified world with the correlation between what is real and what is perceived as real. Set design is all about representation and the perception of reality.

The ground in architecture has been typically looked at as a plane, or line that an architectural object has a specific relation with. This thesis looks to explore a new conceptual ground, and how such a ground can produce humor and intelligence through its specificity of shape, scale, and its cartoonish attitude.
This thesis explores the topic of ambiguous monumental architectural form, and its potential to reorient our engagement with our shared and subjective histories and memories. As the transition from a mechanical to an electronic paradigm has fundamentally changed our relationship to history, the past and future blur into the now. The ambiguous monument represents a post-historical architectural event that becomes an immersive, performative experience of a memory-place.

Architecture of the wall inherently assumes exclusivity, a trait inherent to the element. This exclusivity is however, not as impermeable as we might believe. The same socio-political agenda that reinforces the idea of an impenetrable border has to also make allowance for crossings, to ensure ‘legal’ trade and immigration. These crossings, these points of intervention along an otherwise hostile and divisive element provide an opportunity for positive intervention that could aim at a more inclusive border.
Crowd Magnets; An ambiguous collection of fragments scattered throughout the city. Gathering spaces that are charged and fed by attracting the curious urban wanderers, confusing and distorting their perception to create an unimaginable yet familiar sense of place through its form and figure. They are not hidden in the urban fabric of the city, they take the mind away from the banality of everyday life but they do not belong on a pedestal, in vast open spaces around the city. They are stumbled upon, stealing the string of thought, actively inviting the passive passerby.

Material characteristics are a pivotal part of our association with our environment; this association is paramount when designing the built environment. We are able to cross reference qualities by working with and understanding each material’s capabilities. Crossing these qualities with other material’s qualities yields slippages of material characteristics. These slippages can then be used in the built environment to create a stimulating experience and enrich the quality of our interaction with our environment.
Historically, urban planning relies heavily in controlling the systematic infrastructure as the most important foundation of city growth. To develop and organize urban space it was essential to implement a method that organize and control space within preexisting urban fabric; a rectangular grid system that reacts to the site limitation and its urban context.

Referencing Claes Oldenburg’s City as Alphabet, and the Dadaist Pop-art paintings of Edward Ruscha, this thesis leverages typeface letterforms to explore supergraphics’ capacity to create three-dimensional space at an architectural scale. By privileging elevational expression, these forms then test their efficacy in place-making and way-finding.
Data Transparency is ambivalent due to its sheer volume and abundance. The vast amount of various layers of information create an indecipherable, chaotic and confusing opaqueness. The demand of data storage and existence of colocation centers is an interesting territory to explore transparency architecturally and to support the paradox tectonically. To achieve inscrutability through overt materials, when it would be most unexpected, is to engage.
The mixed-use building has been a popular building-type in the modern day, as developers have continuously sought out smart growth designs that embrace the multiplicity of modern life. However, spatial conflicts will always arise. How should we resolve the functional issues? How should we keep the programs both separated and secured? Where can we allocate public space?

This thesis investigates how we can be immersed in spaces with certain qualities that defy our expectations and perception. It begins with exploring a range of qualities that label spaces, such as: Depth, Scale, Weight, Pattern, Static/Dynamic and Material. Through these spatial elements, the spaces are designed to emphasize each quality accordingly. Within those spaces the user experiences non gravity, dramatic scalar variations and shift in perception.
Fluffy is the creation of a new speciation of architecture favoring the hairy and airy over the dense and compact. Explored primarily through the material and organizational potential of hair or masses of flexible strands. Within this speciation new entanglements will ensue without conflation; the ornament will become atmosphere and a fluffy web of fictions will be woven.

Movement through space as an act of discovery and play. The static shop experience is transformed. Each person’s experience is intimate and constantly shifting based on their engagement with architectural elements that reveal new possibilities.
In the 1920s, El Lissitzky’s Prouns introduced a new aesthetic and disciplinary technique to architects. They were “an interchange station between painting and architecture.” Working with 3-dimensionalized drawings, new prouns strive to be not only that, but also a station between drawing and model, creating a genre of drawing that deals simultaneously with drawing, sculpture, and space. The project is developed into a Circus School in Moscow, Russia.

The STAGES set up hypothetical situations relating individual events or sequences to similar spaces or spatial sequences. The spaces range from common urban typologies to exaggerated architectural demonstrations. The project was intended as an investigation of architectural concepts and techniques, exploring the relationship between events and architectural spaces, and transformational devices of a sequential nature.
In the history of architecture there were many architects that create ways of architectural representation one of them was Ledoux. He using simple geometries and redesigned them in a way making us reading a simple primitive differently. However, my thesis is about exploring Ledoux work and creating a new level of architectural representation. So, I have chosen the pantheon as a case to experiment my thought by using a term of gigantism and ministration.

This is the story of the autonomous manufacturing island 海底. She exists in the minds of most humans as an innocuous constant blip; a tiny blinking avatar on GPS tracking apps. 海底, serenely harvesting energy from the Arabian Sea, quietly sails between Dar es Salaam and Shanghai. Yellow tidal turbines spin on her coastline while photovoltaic glass reflect the sunset of another productive day.
There are possibilities in architecture that blur the relation with artificial and nature. In this project nature is not a decoration, it is not the feeling of perception of nature. It is the nature itself in an office building in New York City. Natural processes are utilized in ways that maximize the efficient use of energy throughout the building while creating enchanting opportunities for the enrichment of people's relationship with the natural environment.

Cemeteries today have literally and figuratively become “dead zones”. They rely on an overused, arcane symbolism that can, at worst—amplify the feeling of distance between the grieving and the deceased. What if another set of symbols could be used? A set whose classic shapes speak to the history of the architecture of death, and whose content could speak to the complex emotional life and universality of the human experience?
Cities can be mapped not only by their built form but through the information that governs how the urban fabric comes to be. Air rights, energy importing, an influx of foreign investment - coupled with newfound technologies for mapping, all influence the architectural make-up of an urban environment. This thesis speculates that selective engagement of this underlying information can create novel urban morphologies.

The project aims to challenge the conditions of contradictory phenomenon to coexist in an ambiguous design in built forms. Instead of mimicking the real or conditions of deception, it seeks to achieve greater fluency in architecture through the potential of ornamentations to fluctuate between various architectural intricacies for a fantastic architecture.
Abstraction of nowadays is obsolete. The status of being abstract instead is not depending necessarily on techniques and is a very interesting one I am trying to explore in this project. If usually, the process of abstraction is one of deleting qualities, I’m doing something counterintuitive by adding qualities. Instead of finding and making something more legible, this process is an oxymoron of sorts by adding complexity to the canvas.

Putting together different found objects with individual legibilities to associate with everyday life and memory, and its potential to negate singular reading of objects and to explore new relationship between objects and the ground. There is uncertainty about the objects relationship to the ground due to the created plinth. The plinth and the wall become a background to separate the building from the city.
东京，一个极度拥挤和高度开发的城市，正面临着严重的老龄化问题。2030年，每三个人中就有一个是老年人，这对城市构成了负担。因此，建筑设计能为东京带来什么新的机遇呢？一个新的浮游可持续系统，配备各种功能，可能是解决老年人和东京问题的解决方案。

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Putting one thing on top of another has a long, heavily theorized architectural pedigree. Concerned primarily with tripartite, frontal relationships, the effort has been to ensure probity in a building’s composition and parts. This project, instead, explores the effects studied indifference in stacking – both of the parts and their arrangement.

Juxtapose // Just a Pose seeks to explore the possibility of developing multiple reading in order to blur the legibility of configuration through masking and layering as well as building the figural association between each individual building. A new type of campus building façade and interior is created by using the concept of displacement to bring depth to the elevation and blurring the configuration of both interior and exterior.
My thesis creates a condition that corresponds to a change in event in a given space and time. Relying on the abstract that buildings built with a specific function face the threat of becoming obsolete when the need changes, my intervention brings together disparate forms housing contradictory programs within a single building envelope. It deals with duality and degrees of multiplicity creating systems of anomaly.

My thesis aims to synthesize a responsive component that integrates various live parameters to make for a self-contained system. This component is self-replicating, poly-scalar and aesthetically pleasing which allows the possibility for the system to be at the vanguard rather than be rendered invisible to the space it inhabits.
The project is a proposal for L.A. Lit, an underground literary center in Downtown Los Angeles. The design tributes the qualities of the architecture to the associations of ‘rhyming’ in poetry. Like a rhyme poem, the building is subdivided into parts that echo each other in their formal qualities.

All aspects of the image are foreign to its adjacencies. What appears as a typical context begins to skew and shift not fully adhering to the reality we see. Shadows dance freely across surfaces, curbs are unaligned, apertures and materially shift in scale, but are taken as a reality through the seamlessness of its construction. Can we design through the image, immersed within the fodder of the everyday to generate unique conditions masked in banality?
Assignments build projects and build theses, staking collective claim to work purporting autonomy. Any objections can be deferred to contractual language in a student handbook. Yet authorship persists beyond institution, student or project. This thesis explores how such work might emerge from six prior studio projects steeped in pedagogy and formal binary modernist constructs.

Towers are on a constant search of individuality and iconicity among the city. Their uniquenesses are based on having a significant character. The characters can be defined by their silhouettes. The combination of non-architectural and architectural references scrutinize and extract identities that create a radical scale shift on the typology of the tower.
Evil Eye depicts a near-future Indian smart city torn between technology and tradition. This ancient metropolis has been forcefully retrofitted with augmented reality to overlay a westernized, futuristic image. In an arms-race between the smart city and its invisible inhabitants, we discover architectural hacks that reveal the surfaces and textures of a city buried beneath the cloak of Augmented Reality.

We look to the depths of our known universe for answers about our own beginning. The images that we are led to believe are images of the distant stars and exoplanets are nothing more than an artist rendition. With the rise of affordable virtual reality headsets a new territory has emerged for the next evolution of the artist impression. No longer simply speculating through common understanding of material but rather applying actual weather simulations, and space telescope data that only existed in the hard-drive of super computer to forefront of the viewer.
Chicago buildings show the simplicity of construction, strict rationality, and symmetry based on the cores. There is less possibility to have various volume and form of space. This high-rise building is a collage of sectional objects. The curvier objects define the space unlike other buildings in the city. This project proposes another way of defining the generic high-rise building in Chicago.

If Architecture is to address the shifting conceptions of space then it must challenge the value of perception. Visual impacts of surfaces and mass are explored through figuration and the distortion of architectural elements. The National Archive presents itself as unstable through varying forms of legibility to reflect the indeterminacy of symbols and the way we register history.
Mixed use development project that consists of various fragments of materials, combined in such a way that the composition has a new meaning, not inherent in any of the individual fragments. Each fragment is achieved by the means of 3D collage technique of mashing of existing buildings of different typologies.

This thesis study is about the relationship among energies to create its own microclimate in architecture. To achieve the sensation of non-material which everyone can experience. And changes the way atmosphere impacts and re-orientate the building. The relatively small and intriguing faction of interest where the material becomes much less definitive refinable leave only immaterial to take place in architecture.
A fraught relationship between individual building expression and overarching urban form persists in architecture, independent of specific stylistic proclivities and through various social orders, it is the tension between social good via urban cohesion and individual good via personal expression. This project explores the contemporary dynamics of this relationship.

‘Uneasiness’ explores the potential of impossible architecture. Not impossible because it cannot be done, but rather provokes the notion of what is, and what can become possible through contorting familiar typologies. ‘Uneasiness’ destabilizes our perception of single family housing through precise formal manipulations, creating apartment-esque housing, and eroding the social and economic stability associated with suburban housing.
Transform investigates the role of Augmented Reality in flattening the existing monocultures and caste systems that exist in India. It is a story of how a colony of abandoned warehouses is re-animated with a new purpose. The existing architecture by day is a site of small scale industry, local market places and workshops, but by night is periodically and constantly transformed as the venue for an underground music party.

Materials are categorized as functional objects, riddled with symbolism and fixed cultural meanings. Synthetic materials, on the other hand, are liberated from this notion. Due to their polymorphous nature, they have the unique ability to take on many different forms which ultimately challenge the “meaning” of the materials we use. This thesis explores this notion through a categorical reshuffling of materials in order to produce unexpected forms.
The city has never been a singular entity, they have compositions based on interactions between diverse & active constellations that unite to co-habit the city. This new image emerges from the limitations of different city planning ideologies and representing them collapsed as a single entity.

The coexistence of old and new and its connection to each other has always been a good area for finding new ideals, in this case designing an extension for The Louvre museum and redesign of Tuileries Garden seems a good place to test frayed and refined.
Understanding production of architecture which is not strongly jester or figuratively but basically it has a really strong architecture power. This is super simple but it become really rich express the level of the materials, scale and proportion which becomes something unique sensibility rather than sensibility part of language architecture expression.

Ceramics provide a unique set of material characteristics with a host of variable architectural applications. By mixing different production methods and clay types, this thesis creates one architectural element composed of units with multiple embedded qualities. Embedding one element with multiple qualities allows for changes in light, airflow, structure and atmosphere generally—which is a step toward a reinterpretation of our understanding of the role of individual architectural components.

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This thesis begins to investigate an object that can simultaneously be read as one and two by adopting the idea of the clone—having two states or qualities embedded in one. Looking at the project through digital means, analyzing a series of studies of directional texture mapping. What I’m interested in is taking these 2D textures and blending physical characteristics to make a new 3D architectural surface.

As the productive landscape changes, emerging scenes in rural America demonstrate the need for an alternative landscape model. The proposal takes on the territorial scale of a nine-square Jeffersonian grid (3 mi x 3 mi) and the picturesque scale of a series of views in order to transform the aesthetics of production into a new kind of beholding.
What is architecture and where does it exist? This question is what drives the discipline to often exhaustive ends. Does architecture exist solely in building? In drawing? In model? My thesis focuses on the role of the model within architecture, and the sensibility associated with physical architectural signifiers.

The architectural motivation of skylines in Special Economic Zones is an epidemic in city building driven by the city as image rather than the city as place. This speculative narrative exaggerates the conditions of SEZs as we follow Neville and Hector, autonomous lawn mowers, in a re-imagined Los Angeles of the near future. As Keller Easterling points out in Extrastatecraft, this is a story of ‘infrastructure space where reasonable things don’t happen.’
This project speculates an enigmatic attitude towards the design of a capital in Los Angeles. By staging a collection of inanimate objects, form and function transcend literal motif. A new style is proposed by using lush materials, sculptural shapes, and blush tones as a method to revitalize the typically conventional aesthetics of capital buildings.

EH...THIS’LL DO
Jacob Waas — Advisor: Andrew Zago

Rotating a plan into a section is a somewhat laughable idea. To think of inhabiting a building that is upside down is something that would seem more comfortable in a cartoon world, where physics does not always work as it should. Using cartoon physics as a diagrammatic idea, this thesis uses dynamic simulations to reorient the relationship between the interior organization and exterior form of a building.

[B]LUSHED
Claudia Wainer — Advisor: Hernan Diaz Alonso

This project speculates an enigmatic attitude towards the design of a capital in Los Angeles. By staging a collection of inanimate objects, form and function transcend literal motif. A new style is proposed by using lush materials, sculptural shapes, and blush tones as a method to revitalize the typically conventional aesthetics of capital buildings.
The Third City combines both the characteristics of the historic urban fabric (the horizontal, or First City) with the qualities of the contemporary high-rise buildings (the vertical, or Second City). Based on traditional Chinese courtyard houses, through maintaining the courtyard type both in plan and elevation, the flat space is transferred into the dimensional space. Further, negative space creates and provides additional new communal public space.

This thesis explores the potential of the absurd by using elements of a familiar animal, the chicken, to generate complex architecture spatial forms, architectural elements and ornaments with alternative textures and simulating details. By bringing taxidermy techniques, fashion design techniques, acrobatics performance and ideas from the theatre of the absurd, the architecture forms are comprehensive to brand speculation.
Hunter Gatherer Realism is a sensibility that explores the non-architectural realm, searching for visual vocabularies that might cohere into an architectural language. In preserving Architecture's autonomous qualities or addressing its lack of presence in contemporary culture, we are still dealing with Architecture's ongoing difficulty in dealing with objects and cultures that exist outside of the discipline. Here, everyday's mess is upcycled into new Architectures.
The thesis knot church sets out to examine the potential worship space in the modern era. By using the traditional church elements inside an intricate geometric system, this thesis rethinks the church as an architecture term with subversion from the existing establishment.

All the filters can be understood as veils on the face of beauty. The parts of the facade that are not filtered are the hint of the original and the real; the filtered facade parts become mysterious and bear the imagination and good will.
Everything has its own unique property, tension. Among all kinds of tension, physical tension is my concern. It means there are two or more than two forces against each other. In architecture world, this physical tension is represented as the way either structural force against the gravity or building against building itself.

Originally, packing means to put something into a box or other container so that it does not get damaged. The box or the container is much less important in terms of shapes or materials, compared to the stuff that is packed inside. However, what if the box or the container becomes decorative and artistic than merely functional and protective?